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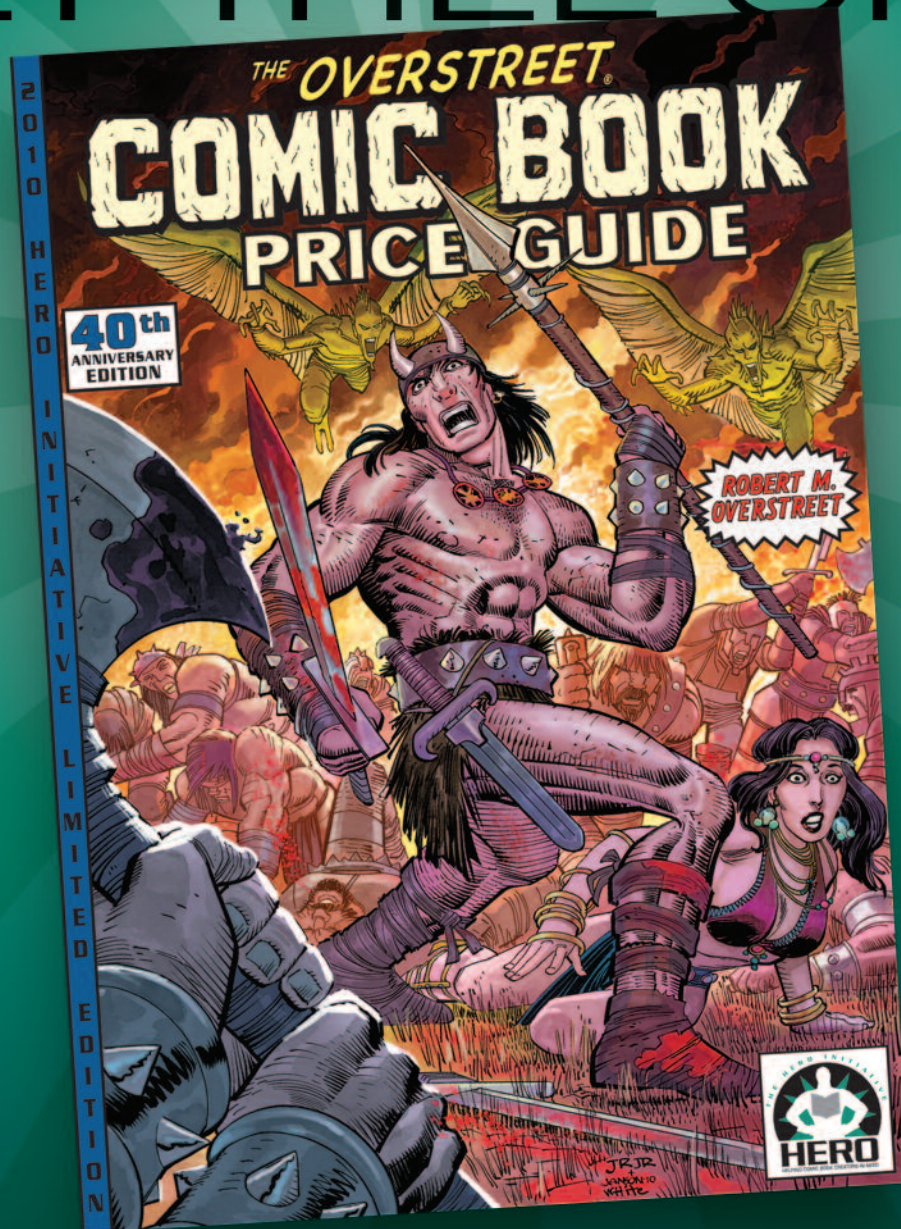
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P.C. Hamerlinck goes on safari with Marc Swayze and Nyoka the Jungle Girl.

**On Our Cover:** This drawing by Joe Staton (pencils) and Dick Giordano (inks) was originally done to be the cover of All-Star Comics #75—only there was no such animal, so it became instead the splash page of the "Justice Society" story in Adventure Comics #462 (March-April 1979). Now, at last, it becomes a cover, as it was always meant to be. Thanks to Brian H. Bailie for a photocopy of the original art. [©2010 DC Comics.]

**Above:** The Ramona Fradon/Charles Paris cover for The Brave and the Bold #58 (Feb.-March 1965), the second appearance of "Metamorpho"—which was scripted by Bob Haney. Both editor George Kashdan (who doubtless wrote the cover copy) and Silver Age readers rank this series as one of GK's foremost achievements. Read more about it this issue! Thanks to Stephan Friedt. [©2010 DC Comics.]

This issue is dedicated to the memory of  
**Dick Giordano & George Tuska**



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FIRST PRINTING.



# "Thank You... And Good Afternoon"

**D**ick Giordano left us on Saturday morning, March 27, 2010.

As I write these words, that's not quite two weeks ago... so the full impact of his passing hasn't really sunk in yet. His name's still in my e-address file. And, since we were both charter members of the disbursing board of the comics charity Hero Initiative, messages sent out by HI administrators still list his e-address in the "cc:" line. Guess I'm not the only one who wants to go on thinking of Dick as alive and vibrant at the other end of cyberspace, ready to greet us with the digital equivalent of that warm and familiar smile.

I first met Dick in 1965, soon after I went to work for Marvel. A few months earlier, I'd written two stories long-distance for Charlton, and since then Dick had become that company's editor, so we both figured we should meet. After that lunch, we stayed in touch for the next 45 years. If it was never a close friendship, it was a good, solid, mutually respectful one. And it meant a great deal to me.

During the two weeks he lay in the hospital, brought low at last by his leukemia, and at a time when I still dared believe, or at least hope, that he'd come out again, I finally started planning for a Giordano issue of *A/E*. I'd held off doing mostly because of Michael Eury's 2003 book *Dick Giordano: Changing Comics, One Day at a Time*. (Just as I'd delayed a George Tuska issue because of his *TwoMorrows* tome... and I'd only recently scheduled an *A/E* dedicated to him, as well.)

But then, I received the dreaded e-mail from Pat Bastienne, Dick's



Dick Giordano (on right) and Roy Thomas the last time they got together—on a panel at the June 2009 Heroes Con in Charlotte, North Carolina. The subject, fittingly enough, was Charlton Comics in the 1960s. Thanks to Michael Dunne.

longtime assistant and friend, who was there in that Florida hospital with him till the end.

Only an hour or so later, by one of those coincidences that happen in real life as well as in the movies, I received an e-mail from Mark Beazley, the Marvel editor who'd brought Dick and me back together in 2004 to finish the 180-page, black-&-white adaptation of Bram Stoker's *Dracula* that we'd half-completed three decades earlier. Mark informed me that, just as we'd been suggesting they do, Marvel was going to reissue our *Dracula* dream project in color.

Dick would never know about that... or if he does, then we won't know that he knows.

But that's okay. Dick left behind him an entire cornucopia of artistic and editorial accomplishments. A color *Dracula* will merely be the cherry on the top, though one he would have welcomed.

Somewhere, if he *does* know... and I'd like to think he does... Dick Giordano is smiling.

So what else is new?

As Dick would've said... and as I don't think he'd mind my saying in his stead just this once...

Thank you and good afternoon,

*Roy*



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# Justice On Two Worlds – Part II

## The Justice Society Of America And Friends – Earth-Two, 1961-1985

by Kurt Mitchell

Annotated by Kurt Mitchell & Roy Thomas

# A/E

### EDITOR'S INTRODUCTION:

In 2007, The All-Star Companion, Vol. 3, showcased the JSA as

featured in the JLA/JSA team-ups of 1963-85 and in the "Justice Society" series featured in 1970s All-Star Comics and Adventure Comics, set on the "Earth-Two" created in 1961 by DC editor Julius Schwartz and writer Gardner Fox for The Flash #123. The previous issue of Alter Ego, in turn, gave a bird's-eye view of E2 history and spotlighted the non-group adventures of the E2 Flash, Green Lantern, Atom, Spectre, and (most of) Wonder Woman, as featured from 1961 until the time when Earths-One, -Two, -Three, -X, -Shazam, et al., were swept away by the cosmic (if arguably unnecessary) events of the Crisis on Infinite Earths limited series of 1985-86.

This time around, we examine, on an issue-by-issue basis, the remaining JSAers and a couple of related heroes. So, with or without further ado... except to note that, once again, to save a bit of space, we often use the abbreviations "E1" and "E2"—terms such as ASCV1, -2, -3, and -4 to refer to the four volumes of the All-Star Companion series of books—and "JLA" as short for the Justice League of America comic book, with no relation to the actually-named JLA comic that only debuted in 1997....



### WONDER WOMAN (Cont'd)

**NOTE:** Last issue, due to limitations of space, we had to interrupt our coverage of the "Wonder Woman" series of 1977-78, which spotlighted the World War II adventures of the E2 daughter of Hippolyte, in order to gain from the 1940s setting of the first season of the popular Wonder Woman TV show starring Lynda Carter. In A/E #93 we dealt with WW #228-242, the 1978 Wonder Woman Spectacular (a.k.a. DC Special Series #9), and WW #300, in which the Dianas of the two Earths met again in the 1980s. It was left for this issue to deal with the "WW" series which appeared in the 80-page World's Finest Comics of '77-'78, although some general notes on the WFC stories were given last time.

### WORLD'S FINEST COMICS #244 (Apr.-May 1977)

**COVER:** Neal Adams

**STORY:** "Jeopardy—Times Two!" – 15 pp.

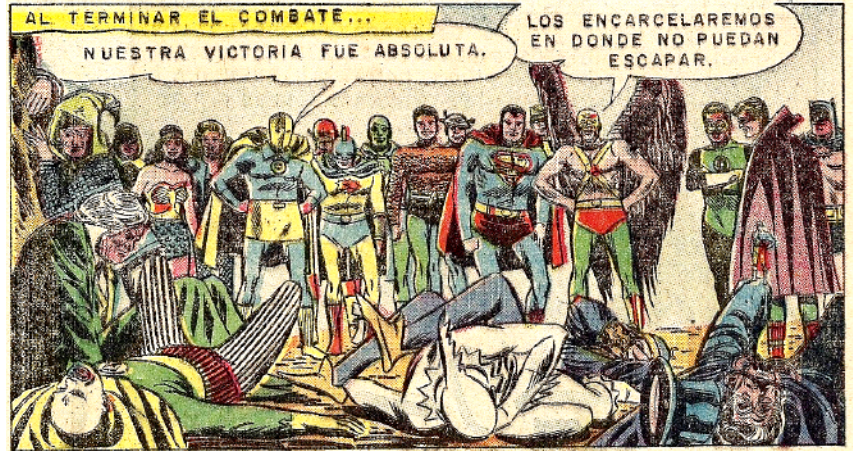
**WRITER:** Denny O'Neil

**ARTISTS:** José Delbo (p) & Vince Colletta (i)

**SYNOPSIS:** Sometime during or after 1943, Diana Prince learns that General Blankenship is an imposter. Following his trail, Wonder Woman rescues the real Blankenship from Nazi master of disguise Ludwig Von Schmeer.

### Double Jeopardy

(Right:) The E2 Wonder Woman was seen on the covers of the multi-feature *World's Finest Comics* #244-249 only via a recurring head shot drawn by Neal Adams—but this powerful splash page in #244 introduced her series in that extra-length title, whose cover headliners were usually Superman and Batman. Thanks to Betty Dobson for the scan. [©2010 DC Comics.]



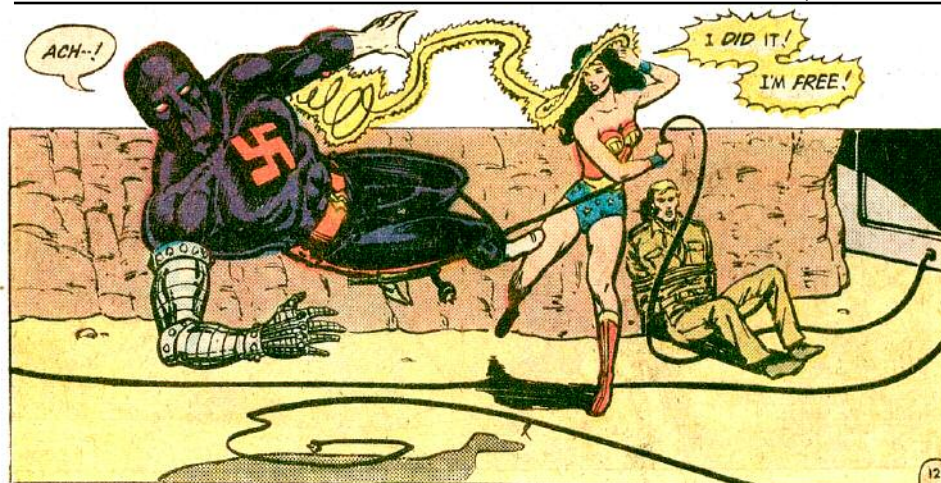
### "Crisis En Tierra-Dos"

In any language, together or separately, the JSA and JLA meant business... as a sextet of super-villains from two worlds discovered in Mexico's *Batman* #239. That 1960s weekly comic, as detailed in Fred Patten's coverage of south-of-the-border supermen in A/E #43, alternated between adventures of Batman, Flash, Green Lantern, and the Justice League of America ("Campeones de la Justicia," literally "Champions of Justice").

Issue #239 reprinted and translated *JLA* #22 (Sept. 1963), the conclusion of the first JLA/JSA team-up. This panel, also depicting the *JSA/Defensores de la Justicia* (Defenders of Justice), was scripted (in English) by Gardner Fox, penciled by Mike Sekowsky, inked by Bernard Sachs, and edited by Julius Schwartz—the man who'd co-created the concept of Earth-Two with Fox in 1961's *The Flash* #123. Julie's seen at top left in a drawing from a "Behind the Scenes" page. Thanks to Fred Patten for the Spanish-language mag. [©2010 DC Comics.]







### When You're Reich, You're Reich!

Iron Claw sure looks an awful lot like another of Diana's foes, Armageddon—who'd appeared in *Wonder Woman* #233 only a month earlier, as seen in our previous issue! Thanks to Betty Dobson. [©2010 DC Comics.]



## WORLD'S FINEST COMICS #246

(Aug.-Sept. 1977)

COVER: Neal Adams

STORY: "The Baron's Name Is Blitzkrieg!" – 15 pp.

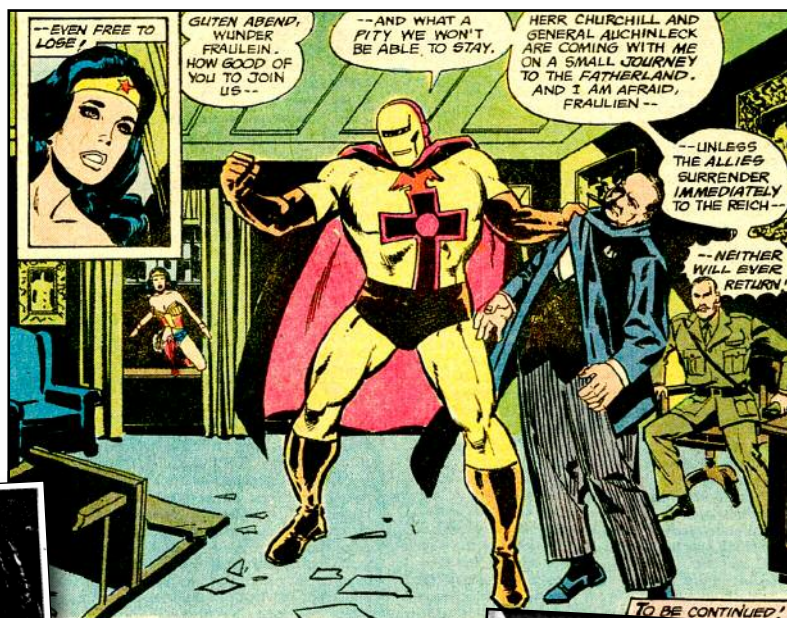
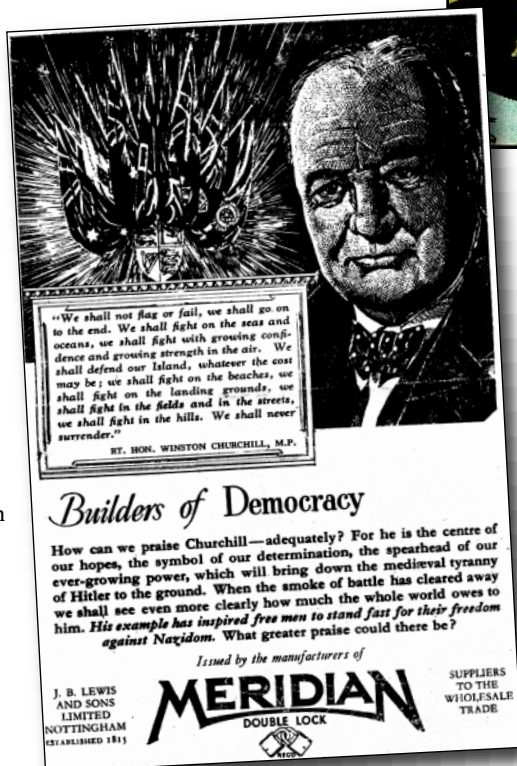
WRITER: Gerry Conway

ARTISTS: Don Heck (p) & Vince Colletta (i)

**SYNOPSIS:** In London, Wonder Woman tangles with a costumed Nazi assassin named Baron Blitzkrieg. She stops his first attempt—on General Sir Claude Auchinleck—but the Baron escapes. Picking up his trail, she is stymied when Blitzkrieg makes hostages of Auchinleck and British Prime Minister Winston Churchill.

### NOTES:

- First appearance of future All-Star Squadron arch-foe Baron Blitzkrieg, who would also reappear in the "Superman/Wonder Woman" skirmish in *All New Collectors' Edition* #7.
- This story and the next occur in April 1942.



### Blitz And The Brits

Baron Blitzkrieg, introduced in *World's Finest* #246, proved to be the major Amazon adversary originated during this "retro" period. Here he threatens British Prime Minister Winston Churchill and General Sir Claude Auchinleck, who was commander in chief of British forces in North Africa and the Near East in April 1942, when this story took place. Well, at least Winnie managed to keep smoking his trademark cigar! Thanks to Betty Dobson. [©2010 DC Comics.]

Also seen are a photo of Gen. Auchinleck... and a drawing of Churchill from an English newspaper in 1941—part of an "advert" for a company that made locks! Thanks to Roger Dicken & Wendy Hunt.





## WORLD'S FINEST COMICS #247 (Oct.-Nov. 1977)

COVER: Neal Adams

STORY: "The Man in the Doomsday Mask!" – 15 pp.

WRITER: Gerry Conway

ARTISTS: José Delbo (p) & Vince Colletta (i)

SYNOPSIS: British commandos end Wonder Woman's Mexican standoff with Baron Blitzkreig, who escapes with his hostages. She pursues them across Europe, unaware that Mlle. Marie and her partisans plan to blow up the troop train Blitzkreig commandeered. She persuades Marie to help her free Churchill and Auchinleck instead.

NOTE:

- First appearance of the E2 Mlle. Marie, doppelgänger of the recurring DC war-comics heroine.

## WORLD'S FINEST COMICS #248 (Dec. 1977-Jan. 1978)

COVER: Neal Adams

STORY: "The Amazon and the Rock!" – 15 pp.

WRITER: Gerry Conway

ARTISTS: Mike Vosburg (p) & Dick Giordano (i)

SYNOPSIS: Wonder Woman teams with Sgt. Rock and Easy Company to investigate a missile attack on London. Dr. Psycho is helping the Nazis trick the extraterrestrial Krell into intervening in the war on the Axis side. Diana destroys the aliens' missile factory. Psycho gains mental control of Rock and orders him to kill her.

NOTE:

- This story and that in #249 (as well as parts of #250) take place in August 1942.



### Psychos, Spacemen, And Sergeants

The two-part "Wonder Woman" story in *World's Finest* #248-249 featured Dr. Psycho, the star-spawned Krell—and Sgt. Rock, who apparently led nearly identical lives on Earths-One and -Two... except that the E2 version ran into an Amazon princess! The Krell claimed to be descended from the alien race introduced in "The Answer Man of Space," a Gardner Fox-scripted story in *Mystery in Space* #73 (Feb. 1962)—although the aliens in the earlier tale had been called the "Krull" and had a different backstory. Wonder if the Krell/Krull were any relation to the lost Krell race in the classic 1956 science-fiction film *Forbidden Planet*! Thanks to Betty Dobson. [©2010 DC Comics.]

## WORLD'S FINEST COMICS #249 (Feb.-Mar. 1978)

COVER: Neal Adams

STORY: "A Fire in the Sky!" – 15 pp.

WRITER: Gerry Conway

ARTISTS: Mike Vosburg (p) & Bob Smith (i)

SYNOPSIS: Wonder Woman frees Sgt. Rock from Dr. Psycho's control, unaware that Allied High Command has ordered the carpet-bombing of Psycho's base. The duo persuade the Krell's leader that the aliens are on the wrong side. Psycho tries to kill them all with his ectoplasmic powers, until Diana severs his connection to medium Joan White. The Krell leave Earth, and everyone escapes before the bombs fall.

## WORLD'S FINEST COMICS #250 (Apr.-May 1978)

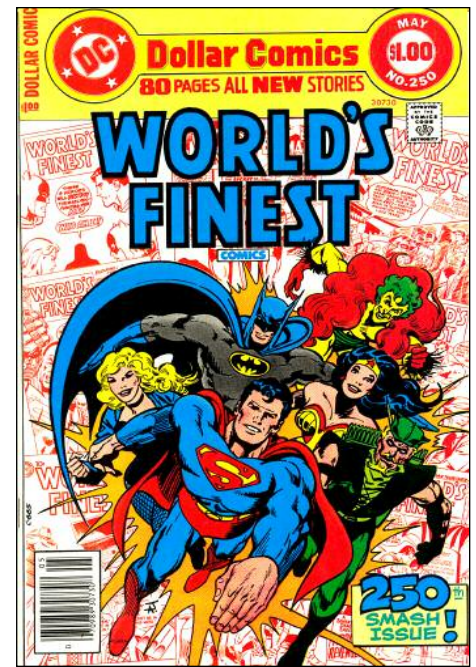
COVER: Jim Aparo

STORY: "The Reality War!" – 56 pp.

WRITER: Gerry Conway

ARTISTS: George Tuska (p) & Vince Colletta (i)

SYNOPSIS: The E2 Wonder Woman, caught in a dimensional rift, helps four time-lost Justice Leaguers from E1—Superman, Batman, Green Arrow, Black Canary—battle a new Agent Axis and The Ravager of Time, a transformed physicist whose uncontrollable powers have altered E1's future. The quintet defeat Axis and restore the Ravager to normal. Reality corrects



Cover of *World's Finest Comics* #250. Thanks to Betty Dobson. [©2010 DC Comics.]

itself and Wonder Woman returns home, her memories of her inter-dimensional journey erased.

NOTE: The "Superman vs. Wonder Woman" tabloid whose official title was *All New Collectors' Edition*, Vol. 7, No. C-54 (1978), which also took place during World War II, will be covered on p. 23, in the "Superman" section. And, once again, we recommend you pick up a copy of our *TwoMorrrows* sister mag *Back Issue* for a different approach to the 1977-78 "retro" period of Wonder Woman.





# The Other Golden Age JSAers In The Silver & Bronze Ages

## General Introduction

The members of the Justice Society of America consider themselves a team of equals; but inevitably, given human nature, readers and creators alike play favorites. Some JSAers are clearly more popular than others, or have been more popular at one point in the team's Silver and Bronze Age history than another. The Atom, Johnny Thunder, and The Sandman, for example, made only a handful of cameos during the 1976-79 "Justice Society of America" series in *All-Star Comics* #58-74 and *Adventure Comics* #461-66, while Starman, Wonder Woman, and Mr. Terrific played only slightly larger roles—and The Spectre never appeared in that "JSA" series at all. Superman, Hawkman, Dr. Fate, and others (including Flash and Green Lantern, who were covered in detail last issue) were far more active... while Batman was fully retired by the time that "JSA" series began.

As this article and the one in *A/E* #93 attest, some JSAers—including one or two who were only created in the 1970s—received their own ongoing series or at least made a long string of guest appearances outside the context of the team. This issue, we give these their due—as well as those heroes who, for whatever reason, made few or no solo or guest appearances—plus those few JSAers who relocated to Earth-One.

## BATMAN

There is no identifiable break between the Golden Age and Silver Age incarnations of Superman and Batman. However, where the earliest exploits of the Man of Steel were clearly at odds with later interpretations (see "Superman" on pp. 20 ff.), the "Batman" stories appearing in 1960s issues of *Detective Comics*, *World's Finest Comics*, and his own title, despite the inevitable minor contradictions, could be viewed as a continuation of what Bob Kane and Bill Finger began in 1939. With the exception of Batman's two 1940s *All-Star* appearances and those rare stories refer-

encing World War II, everything in his long history was part and parcel of the backstory of the Justice League-era Batman. Readers used to the ageless characters of newspaper strips understood that 25 years of publishing didn't mean 25 years had passed since Batman first donned cape and cowl. Oh, Alfred might write stories about Dick Grayson and Bruce Wayne, Jr., as Batman II and Robin II, but that was fantasy: Batman would never marry and Robin would always be a teen. *Everybody* knew that.

Perhaps that's why the editor & writer team of Julius Schwartz and Gardner Fox first raised the question of an E2 Batman in such a round-about way. In *Detective* #347 (Jan. 1966), Fox himself appeared, to propose an alternate ending to that issue's story. Suppose, he asked, the villain's death-trap had worked and Batman had died? What would happen next? His solution: Batman of E2 moves to E1 to mentor its Robin, while the E2 Dick, now an adult, takes over as that world's Darknight Detective.

Reader reaction to the story was made irrelevant by the onset, only a few weeks later, of "Batmania," that bizarre explosion of high camp and rampant commercialism ignited by the January 1966 debut of the *Batman* TV series. The resultant spike in sales convinced DC that the public wanted all the "Batman" it could get. Every reason to feature Batman, Robin, or both front and center on its covers was a *valid* reason. Thus it was that the dominant figure on the cover of *JLA* #55 (Aug. 1967), the first part of that year's JLA/JSA crossover, was the E2 Robin, all grown up and sporting a truly hideous Batmanesque costume. In the story, we learned that Batman was "semi-retired"; the man himself made no appearance.

*The Brave and the Bold* #84 (June-July 1969), under a different editor, writer, and artist, teamed Batman with Sgt. Rock during the D-Day invasion and in the (then) present, something that should have been impossible for the E1 version. There was no mention of E2, and the story was referenced in *B&B* #96 (June-July 1971), the first of four sequels that reunited Rock with what was now clearly E1's Batman.

Whatever confusion the *B&B* story created, Schwartz and his own creative team seemed determined not to compound it. While the adult Robin made appearances in the 1971, '72, and '75 JLA/JSA team-ups in the decade bridging the imaginary tale in *Detective* #347 and his participation in the 1977 JLA/JSA crossovers in *JLA* #135-37 (Oct.-Dec. 1976), the E2 Batman appeared only once, in a single panel of *JLA* #82 (Aug. 1970).

It would be the team of writer Paul Levitz, artist Joe Staton, and editor Joe Orlando who would find something new to do with E2's Caped Crusader. In *All-Star Comics* #66 (May-June 1977), Bruce Wayne—now fully retired from secret-identity super-heroics—had a new job and a new attitude. As Gotham City's new police commissioner, Wayne displayed a perplexing hostility to his former JSA teammates, recruiting inactive members to defeat and arrest the current roster. In the end, The Psycho-Pirate proved responsible for Wayne's irrational actions.

If readers wondered why Wayne had retired his Batman alter ego or was so susceptible to the Pirate's influence, the answer was provided late that same year in *DC Super-Stars* #17 (Nov.-Dec. 1977), where we learned that on E2 Batman had been married to that world's Catwoman since the summer of 1955. Years later, Selina Kyle was killed by a former henchman. A grief-stricken Batman, aging virtually overnight, hung up his cowl for good. It was his daughter Helena who would avenge her mother's murder in her new identity as The Huntress—which is why that story is covered in the "Huntress" section beginning on pp. 33, rather than here.

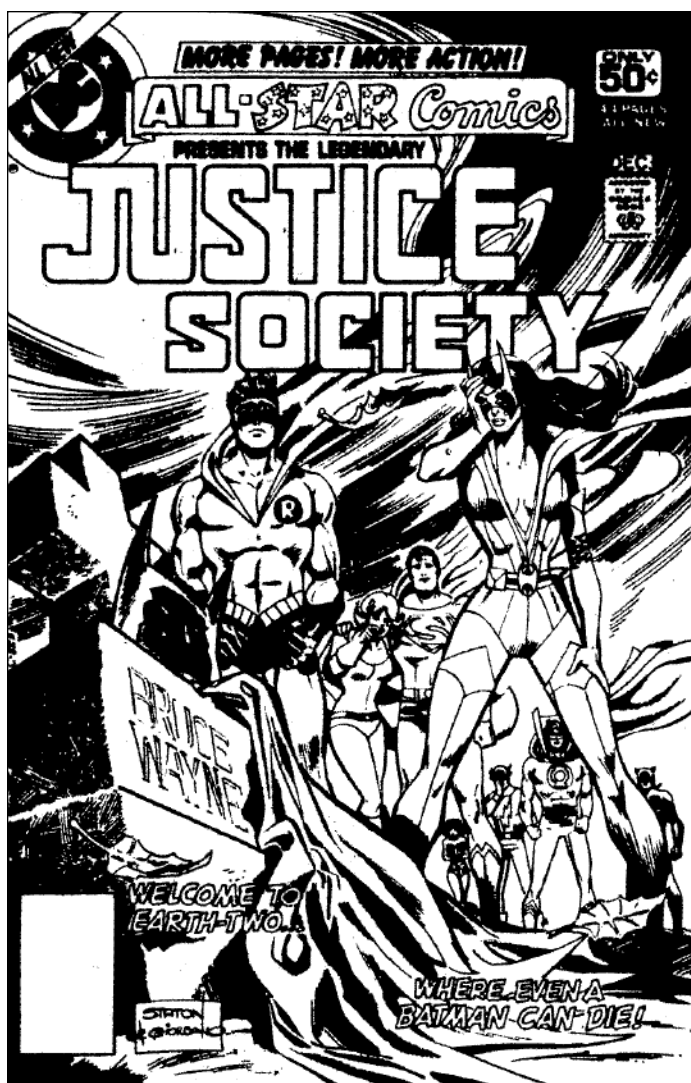
Bruce Wayne would never learn his daughter's secret. In *Adventure Comics* #462 (March-April 1979), he reassumed his Batman persona just in time to be murdered by Bill Jensen, a



### Hey—We Thought "What If" Was A Marvel Comic!

Gardner Fox, E2's co-creator, does a bit of blue-skying in the story he wrote for *Detective Comics* #347 (Jan. 1966). This was the first appearance of the E2 Batman in an E1 "Batman" story—even if it was in what "Superman" editor Mort Weisinger called an "imaginary tale." Pencils by Carmine Infantino; inks by Joe Giella. Repro'd from a scan of the original art, from the estate of Tom Fagan, through the courtesy of Joe Latino, by way of Dan Makara. [©2010 DC Comics.]





magic-wielding madman. It was a shocking death, but it put readers on notice that nothing could be taken for granted in the world of Earth-Two.

The passing of Batman meant that all his future appearances would, of necessity, be set in the past. Accordingly, *Brave and Bold* editor Paul Levitz and his successor Dick Giordano featured the E2 hero in World War II-era team-ups with The Unknown Soldier in #146, with Sgt. Rock in #162, and with Blackhawk in #167. Julius Schwartz also used Batman as a guest star in three 1950s-set episodes of the E2-located “Mr. & Mrs. Superman” series running in *Superman Family*, as noted on pp. 20-29. The story of how Bruce and Selina fell in love was told in *Brave and Bold* #197—a moving tale that illuminated the character’s inner life as never before. That title’s final issue, #200 (July 1983), “teamed” Batman with his E1 counterpart, each encountering the same villain thirty years apart.

Roy Thomas and his artists made liberal use of E2’s Batman in the *All-Star Squadron* series of 1981-86, featuring him in 17 issues (plus two *Annals* and the *Preview* in *JLA* #193). Batman also became the driving force behind the events of the 1985 *America vs. the Justice Society* mini-series, in which the late Darknight Detective’s diary accused the JSA of secretly working for the Axis during World War II. (See ASCV2 for more details on the events related in this paragraph.)

In the wake of Marv Wolfman and George Pérez’s universe-shattering *Crisis on Infinite Earths* maxi-series, which united Earth-Two with at least four other parallel worlds and in the process wiped out all continuity related to a Golden Age Batman, Thomas and artist Marshall Rogers bade the character a fond adieu by retelling his early days in *Secret Origins* #6 (Sept. 1986), as covered in ASCV4.

#### The All-Star Comics Cover That Never Was

As we mentioned back on our contents page, this Joe Staton/Dick Giordano drawing was originally meant to be the cover of *All-Star Comics* #75. But when that title was cancelled with #74, the long “JSA” story centered around the death of the E2 Batman was split between *Adventure Comics* #461 & 462 (Jan.-Feb. & March-April 1979), with the illo at left becoming the splash page in the latter. This repro of the projected *All-Star* cover appeared smallish in the newszine *The Comic Reader* #159 (Aug. 1978)—but apparently nowhere else. Thanks to Jim Van Dore. [©2010 DC Comics.]



## DETECTIVE COMICS #347

(Jan. 1966)

COVER: Carmine Infantino (p) & Murphy Anderson (i)

STORY: “The Strange Death of Batman!” – 14 pp.

WRITER: Gardner Fox

ARTISTS: Carmine Infantino (p) & Joe Giella (i)

SYNOPSIS: When Batman dies in action, Robin brings his killer to justice. The E2 Batman and Alfred Beagle move to E1 to look after him, while their Robin, now an adult, carries on as Batman back home.

#### NOTE:

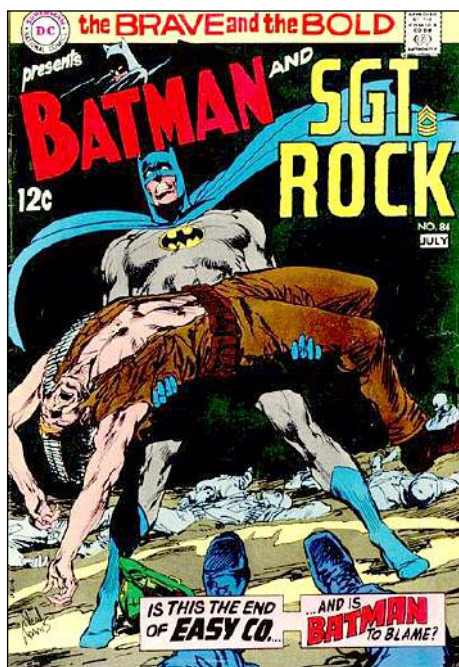
- Though an “imaginary story,” this is the first indication that an E2 Batman and Robin exist.



#### Earth-Two Batman, Earth-Two Batman

The E2 Batman wasn’t on the cover of *Detective Comics* #347, but popped up on its final two pages to announce himself to a shocked E1 Robin. Thanks to Betty Dobson. [©2010 DC Comics.]





Cover of B&B #84. Thanks to the Grand Comics Database; see ad on p. 75. [©2010 DC Comics.]

## THE BRAVE AND THE BOLD #84 (June-July 1969)

COVER: Neal Adams

STORY: "The Angel, the Rock, and the Cowl" – 24 pp.

WRITER: Bob Haney

ARTIST: Neal Adams

**SYNOPSIS:** On the night before the D-Day invasion in June 1944, Batman teams with Sgt. Rock and Easy Company to prevent Nazi mastermind Col. Von Stauffen from blanketing the beaches of Normandy with nerve gas. In the present, Bruce Wayne and Rock meet again when they stop Von Stauffen from reclaiming his hidden war booty.

**NOTE:**

- This story is not explicitly set on E2 but will be retroactively identified as such in B&B #162.

## THE BRAVE AND THE BOLD #146 (Jan. 1979)

COVER: Jim Aparo

STORY: "The Secret That Saved a World!" – 17 pp.

WRITER: Bob Haney

ARTISTS: Romeo Tanghal (p) & Frank McLaughlin (i)

**SYNOPSIS:** Batman and The Unknown Soldier prevent the latter's arch-foe, Count Klaus Von Stauffen, from smuggling American atomic secrets out of the country.

## THE BRAVE AND THE BOLD #162 (May 1980)

COVER: Jim Aparo

STORY: "Operation: Time Bomb" – 17 pp.

WRITER: Murray Boltinoff [as Bill Kelley]

ARTIST: Jim Aparo

**SYNOPSIS:** The Iron Major arranges the sabotage of Allied tanks so they will explode during the advance toward Germany. Reunited with Sgt. Rock, Batman saves the tanks. Iron Major seems to die in an explosion.

## THE BRAVE AND THE BOLD #167 (Oct. 1980)

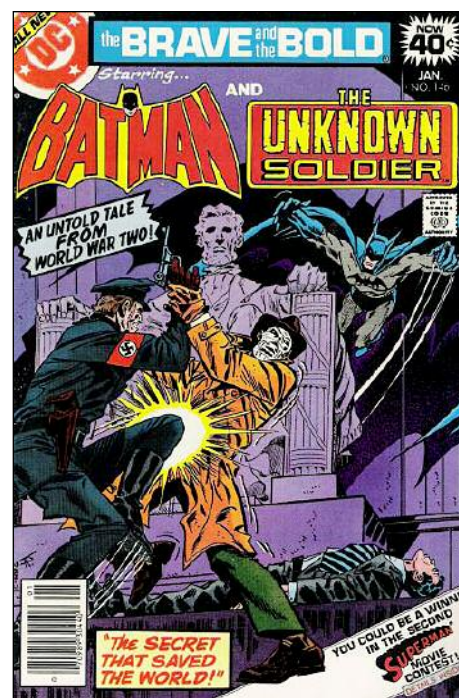
COVER: Jim Aparo

STORY: "Ice Station Alpha!" – 17 pp.

WRITER: Marv Wolfman

ARTISTS: Dave Cockrum (p) & Dan Adkins (i)

**SYNOPSIS:** Separate trails lead Batman and the Blackhawks to Ice Station Alpha, a Nazi base in the Arctic. The Germans plan to melt the polar

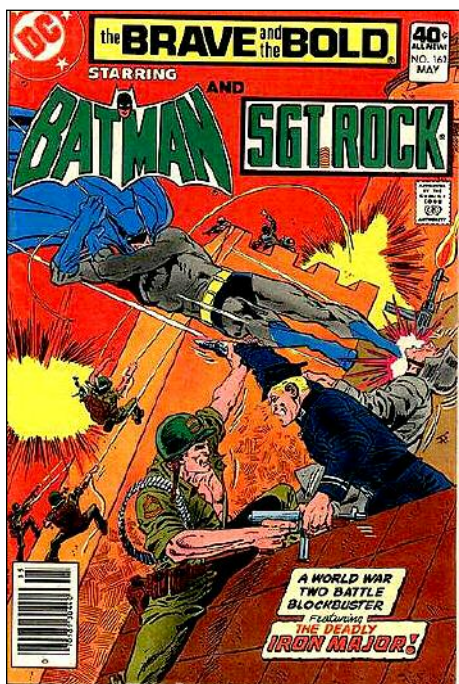


Cover of B&B #146. Thanks to the GCD. [©2010 DC Comics.]

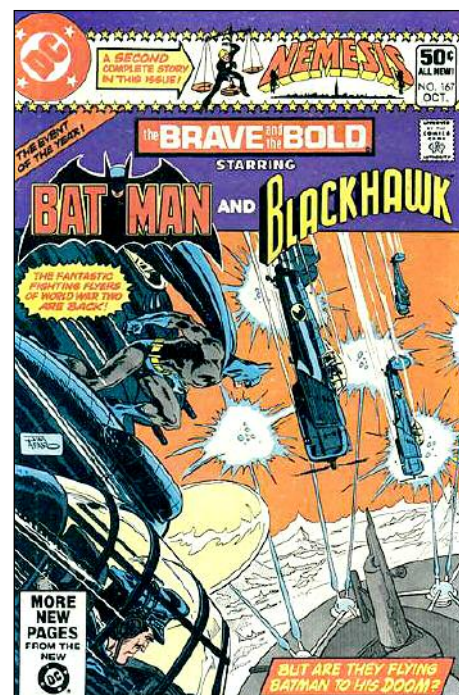
ice cap, teleport the water to a specially-equipped U-boat, and flood America's coastal cities, starting with Gotham. Pressed by the heroes, the station is activated prematurely and destroyed.

**NOTE:**

- First appearance of the E2 Blackhawks.



Cover of B&B #162. Thanks to the GCD. [©2010 DC Comics.]



Cover of B&B #167. Thanks to the GCD. [©2010 DC Comics.]





Cover of B&B #197. Thanks to GCD.  
[©2010 DC Comics.]

## THE BRAVE AND THE BOLD #197 (Apr. 1983)

COVER: Jim Aparo

STORY: "The Autobiography of Bruce Wayne!"  
– 23 pp.

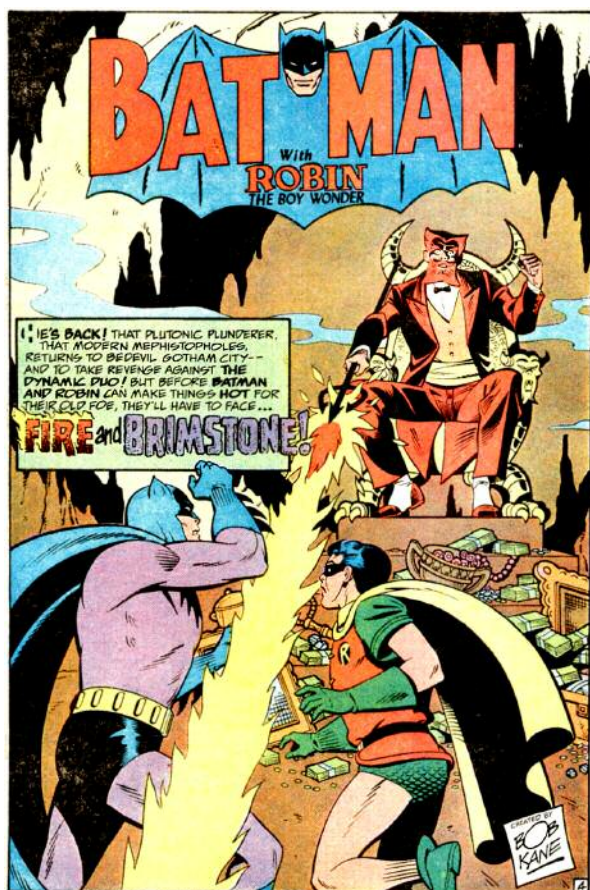
WRITER: Alan Brennert

ARTISTS: Joe Staton (p) & George Freeman (i)



JSA GUEST STARS: Green Lantern, Hourman, Starman, Superman, Wonder Woman, all in one-panel cameo

SYNOPSIS: Playing on Batman's deep-rooted fear of abandonment, The Scarecrow causes Batman to imagine the disappearances of all his friends and allies. Desperate, he turns to an old foe—Catwoman—for aid. As they round up Scarecrow, they learn to trust each other and fall in love.



### Homage Sweet Homage

Dave Gibbons, future artist of *The Watchmen*, drew a chapter of *The Brave and the Bold* #200 starring the E2 Batman—in a style that was more an homage to the 1940s-50s work of classic "Batman" artist Dick Sprang than to the bylined Bob Kane.

Thanks to Betty Dobson. [©2010 DC Comics.]

## THE BRAVE AND THE BOLD #200 (July 1983)

COVER: Jim Aparo

STORY: "Smell of Brimstone, Stench of Death!" – 40 pp.

WRITER: Mike W. Barr

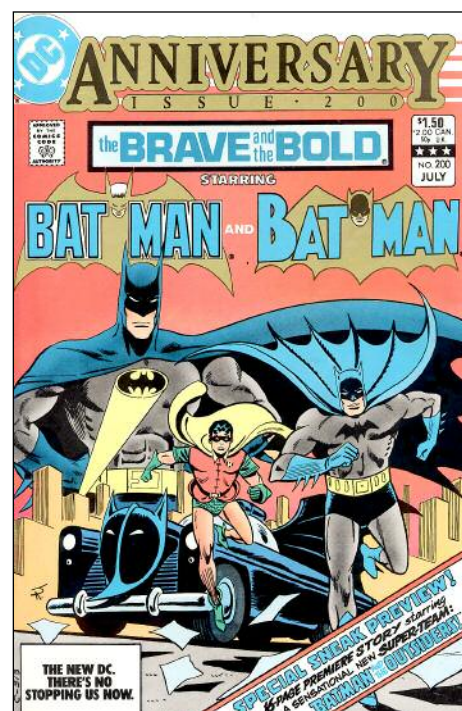
ARTISTS: Dave Gibbons (p; i, pp. 1-3, 20-40) & Gary Martin (i, pp. 4-19)

SYNOPSIS: The costumed supervillain Brimstone, sustaining brain damage during a 1955 battle with the E2 Batman and Robin, has lain comatose for decades. Learning on awakening that his old foe is dead, Brimstone possesses his own E1 doppelgänger, a prominent philanthropist, and provokes a confrontation with E1's Batman. Shocked back into his own body by defeat, Brimstone finds his telepathic efforts have left his real body permanently paralyzed.

### The Bat And The Cat

(Above:) Selina (Catwoman) Kyle agrees to aid Batman in these panels from an autographed page from the classic all-E2 story in *The Brave and the Bold* #197. Repro'd from a photocopy of the original art, courtesy of Brian H. Bailie. The deaths of both of Helena Wayne's parents were depicted in the "JSA" story in *Adventure Comics* #462, currently available in the 2007 trade paperback *Justice Society* (Vol. 2). [©2010 DC Comics.]

\*\* SPECIAL NOTE: See the "Huntress" and "Superman" sections for other E2 Batman non-group appearances.



Cover of B&B #200. Thanks to Betty Dobson.  
[©2010 DC Comics.]





### Sing Like A Canary

Artist Brent Anderson rendered this commission sketch of Black Canary a few years back. When we sent this piece to Brent in asking for his permission to use it, he said he'd always felt the head and hand were "too big," so he corrected them digitally, and we're running the new, improved version. Now that's dedication! Thanks to M. Scott. [Black Canary TM & ©2010 DC Comics.]

## BLACK CANARY

A cynic might suggest that it was the comparative scarcity of super-heroines at DC in the early '60s that led to stardom for Black Canary, one of the few costumed heroes created after V-J Day and the very last to join the Golden Age JSA (in 1948's *All-Star Comics* #41). Editor Schwartz obviously liked her enough to team her with Starman in a two-issue tryout in *The Brave and the Bold* #61-62 (wherein we learned that florist Dinah Drake was now a married woman).

When the E1 Wonder Woman dropped out of the JLA in 1969, it was the Canary whom Schwartz tapped to replace her, as of *Justice*

*League of America* #75. Now a widow and possessing a super-power, her ultrasonic "canary cry"—not dissimilar to an ability she'd exhibited in a single Golden Age story, in *Comic Cavalcade* #25 (Feb.-March 1948)—Black Canary found her niche on Earth-One. There, she not only appeared regularly in *JLA* and with her new love interest, the E1 Green Arrow, but starred in her own intermittent solo series in *Adventure Comics* and *World's Finest Comics*, as well as a long-overdue origin story in *DC Special Series* #10 (only the last of these, with its E2 setting, is detailed below).

Both the Canary and comics fans would be rocked by the revelation in 1983's *JLA* #219-20 that Dinah Drake Lance had died of radiation poisoning in 1969, her consciousness living on in the body of her comatose daughter—a secret known only to the E1 Superman and Johnny Thunder's Thunderbolt. However, this would remain the status quo for only a short time—until *Crisis on Infinite Earths*, after which the two Canaries were retroactively made into separate characters, the mother serving with the JSA, the daughter with the JLA.



- Since the "Starman and Black Canary" stories in *Brave and Bold* #61-62 are currently available in DC's hardcover *Black Canary Archives, Vol. 1*, we've reprinted only the covers of that pair of issues in this section.

**STORY:** "The Big Super-Hero Hunt" – 24 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**JSA GUEST STAR:** Wildcat

**SYNOPSIS:** When The Sportsmaster robs a sportsmen's show, Black Canary gets on his trail. Starman chases The Huntress, who's imprisoned her arch-foe Wildcat on the estate of the JSAer's alter ego, Ted Knight. When the two pursuits cross paths, the now-wed villains knock out the heroic pair. Starman and the Canary track down the happy couple and make them unhappy.

## THE BRAVE AND THE BOLD #61 (Aug.-Sept. 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Starman and Black Canary

**STORY:** "Mastermind of Menaces!" – 24 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**SYNOPSIS:** The Mist uses specially-treated flowers from Dinah Lance's florist shop to hypnotize wealthy citizens into robbing themselves. Starman, whose Cosmic Rod is jammed by his old foe's broadcast frequency, and the infuriated Black Canary break up Mist's operation.

### NOTES:

- Starman's name comes first in the team-up logo for this issue and the next; but since this is an alphabetical listing, we are detailing *Brave and Bold* #61-62 here rather than in the "Starman" section.
- Dinah Drake is married to her Golden Age boyfriend, private investigator Larry Lance.
- Starman gives the Canary a miniature quasar-powered Cosmic Rod—its frequency unaffected by The Mist's signal—to use in this story.

## THE BRAVE AND THE BOLD #62 (Oct.-Nov. 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Starman and Black Canary



Cover of B&B #61. Thanks to Betty Dobson.  
[©2010 DC Comics.]



Cover of B&B #62. Thanks to Bob Bailey.  
[©2010 DC Comics.]





Cover of *SOSHS* 1978. Thanks to Betty Dobson.  
[©2010 DC Comics.]

## SECRET ORIGINS OF SUPER-HEROES SPECIAL [DC SPECIAL SERIES, Vol. 2, #10] (1978)

**COVER:** Jose Luis Garcia Lopez

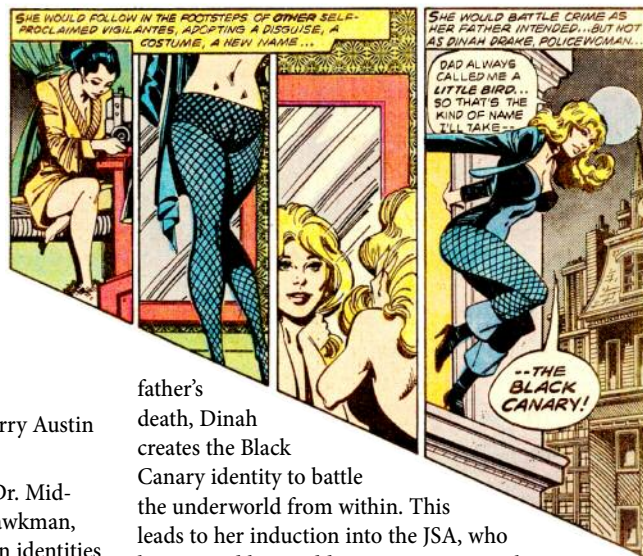
**STORY:** “The Canary Is a Bird of Prey” – 12 pp.

**WRITER:** Gerry Conway

**ARTISTS:** Mike Vosburg (p) & Terry Austin (i)

**JSA GUEST STARS:** The Atom, Dr. Mid-Nite, The Flash, Green Lantern, Hawkman, Wonder Woman, all in their civilian identities

**SYNOPSIS:** Dinah Drake is the daughter of police detective Richard Drake. Though trained since childhood in criminology and the martial arts, she is turned down for a spot in the Gotham police academy. Following her



father's death, Dinah creates the Black Canary identity to battle the underworld from within. This leads to her induction into the JSA, who later attend her wedding to Larry Lance, her father's former partner.

**A Canary As A “Bird Of Prey”—1978 Style!**  
(Above:) Black Canary goes into action in costume for the first time, in *Secret Origins of Super-Heroes Special*, 1978. Thanks to Betty Dobson. [©2010 DC Comics.]



## DOCTOR FATE

If participation in the annual JLA/JSA crossovers is any measure of popularity, Doctor Fate was the best-liked of the E2 heroes, appearing in 15 out of 23 team-ups, with cameos in two more. (His closest competitor, The Flash, made 12 appearances and four cameos.) And yet, despite sporadic one-shot solo stories, it would be nearly twenty years after his reintroduction in *JLA* #21 (Aug. 1963) before Fate got his own series.

*Justice League* writer Gardner Fox, co-creator of Dr. Fate, and editor Julius Schwartz chose to bring the hero back as originally conceived—ignoring the wisecracking muscleman in the half-helmet he had donned less than halfway through his Golden Age run in *More Fun Comics*—with *JLA* artists Mike Sekowsky & Bernard Sachs restoring artistic co-creator Howard Sherman's original design. The JSA's resident sorcerer would be the only E2 hero to appear in all of the first four crossovers (#21-22, 29-30, 37-38, 46-47), his magic often providing passage between the dimensions.

Fate and JSA teammate Hourman were likewise the first of the E2 super-heroes spotlighted in a DC anthology title. In the course of the duo's adventures in *Showcase* #55-56 (Mar.-April & May-June 1965), readers were reintroduced to the doorless, windowless stone tower near “witch-haunted Salem” that was home sweet home to archaeologist Kent (Dr. Fate) Nelson and his wife Inza, his companion in peril in the 1940s series. A text feature in #55 recapped his origin from *More Fun* #67 (May 1941).

Six years passed before Dr. Fate would have another turn in the spotlight, co-starring with E1's Superman in the Schwartz-edited *World's Finest Comics* #208. Now Kent Nelson was a respected surgeon, harkening back to *More Fun* #85 (Nov. 1942), wherein Fate, who'd previously seemed to have no occupation beyond “wizard,” had abruptly become a physician. This would be the only mention of his medical career in E2 continuity; by his next solo appearance, he was back to work as an archaeologist.

*1st Issue Special* #9 (Dec. 1975) featured Dr. Fate combating the cosmic evil of the Egyptian god Anubis and his disciple, the living mummy Khalis. It also expanded on the origin from *More Fun* #67, establishing that Fate and Nelson were separate personalities, the latter yielding control

to the former whenever he donned the Helmet of Nabu, an arrangement Inza Nelson bitterly resented. Artist Walt Simonson gave Fate's magic an exciting new look, his spells manifesting as ankhs, the ancient Egyptian symbol of eternal life, instead of the tiny lightning bolts previously employed. Though the story would not lead directly to a series, it would have far-reaching consequences for the character.



### Fate Accompli

Walt Simonson drew only a single solo story of “Dr. Fate,” but he still gets requests for commission illos of that Fox/Sherman hero of the early 1940s. Guess it's just his fate! Thanks to an unknown donor.  
[Dr. Fate TM & ©2010 DC Comics.]

Dr. Fate was a major player in the 1976-79 “Justice Society” series running through *All-Star Comics* #58-74 and *Adventure Comics* #461-66, as detailed in ASCV3. Scripter Paul Levitz and his artistic collaborators expanded on story elements introduced in the *1st Issue Special* one-shot, establishing Fate as a servant of Order in its battle with Chaos and further exploring the Fate/Kent/Inza triangle. The character actually died in *All-Star* #63 (Nov.-Dec. 1976) from injuries sustained in a previous battle, only to be resurrected that same issue, called back by the Chaos magic of the JSA's current foe. During the same period, *DC Special Series* #10 (1978) featured a reimagined version of Fate's origin, in which Nabu the Wise was no longer an alien from the planet Cilia (cf. *More Fun* #67) but a



Lord of Order incarnate, whose spirit lived on in the helmet that bore his name. Dr. Fate was thus a gestalt entity, combining within himself the personas of Nabu and Nelson.

Although these changes were not reflected in those solo appearances following the “JSA” series’ cancellation—co-starring with the E1 Batman and the E1 Superman (see below) and with both worlds’ Scarlet Speedsters (see A/E #93)—they formed the very core of the new “Dr. Fate” back-up series running in *The Flash* #306-313 (Feb.-Sept. 1982).

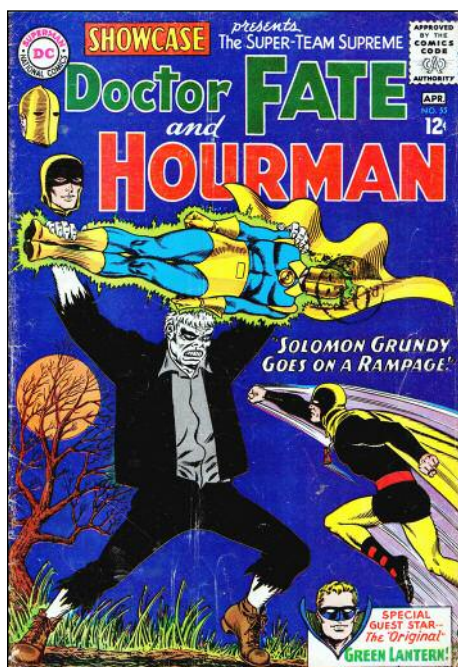
At the same time, the half-helmeted, somewhat lighter-hearted Dr. Fate of the WWII years was featured in the *All-Star Squadron* series, which finally explained after 40 years the changes wrought on the character’s appearance and powers (see ASCV2). In that series’ third *Annual* (1984), set prior to events in the monthly series, it was revealed that Kent Nelson had disavowed use of the Helmet of Nabu after the consciousness within threatened to overwhelm his own. Earlier, in #27-28 (Nov.-Dec. 1983), Fate had sacrificed Nabu’s helm to defeat the extradimensional sorcerer

Kulak. (The story of how the hero regained the helmet sometime before his revival in *JLA* #21 remains, alas, untold.)

Following his solo series’ cancellation, Fate continued to appear alongside the JSA in crossovers with the JLA, in *Infinity, Inc.* (see ASCV4), in the *America vs. the Justice Society* mini-series (ditto), and in the epoch-changing *Crisis on Infinite Earths*. He would be the only founding member of the JSA to carry on in the post-*Crisis* DC universe, escaping the Ragnarokian exile of his teammates depicted in *Last Days of the Justice Society Special* #1 (1986).

Though Kent Nelson would yield the Fate persona to others in the ensuing years, the hero found greater success than ever before, appearing in several solo titles and even making the jump to television as part of the animated *Justice League Unlimited* series—and eventually, again as part of the JSA, in the two-hour *Smallville* movie aired on Feb. 5, 2010.

Dr. Fate, it seems, really is immortal.



Cover of *Showcase* #55. Thanks to Betty Dobson.  
[©2010 DC Comics.]

## SHOWCASE #55 (March-April 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Dr. Fate and Hourman

**STORY:** “Solomon Grundy Goes on a Rampage” – 26 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**JSA GUEST STAR:** Green Lantern

**SYNOPSIS:** Solomon Grundy returns to Earth. His rampage draws Dr. Fate and Hourman. After defeating that duo, Grundy captures Green Lantern and takes him to Slaughter Swamp, where the toxic waters transform GL into a



Cover of *Showcase* #56. Thanks to Bob Bailey.  
[©2010 DC Comics.]

creature like himself. Fate and Hourman save the day. A restored Lantern and Fate seal Grundy in an energy sphere and place him in orbit.

### NOTES:

- *Showcase* #55-56 are listed here rather than in the “Hourman” section.
- Kent Nelson is married to his 1940s girlfriend Inza Kramer, and has returned to his original profession as an archaeologist.
- Rex (Hourman) Tyler is now president of the Tyler Chemical Company.
- Grundy should really be returning from underground, not from the moon—but that would all be straightened out in *All-Star Squadron* #3 in 1981.

## SHOWCASE #56 (May-June 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Dr. Fate and Hourman

**STORY:** “Perils of the Psycho-Pirate” – 25 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**SYNOPSIS:** Roger Hayden, former cellmate of the late Charley Halstead (the original Psycho-Pirate), steals the Medusa Masks, ancient artifacts granting power over the emotions of others, and uses them to become the new Psycho-Pirate. Dr. Fate and Hourman seem helpless before him until Fate breaks the spell and neutralizes the Pirate’s power.

### NOTE:

- Rex Tyler becomes engaged to actress Wendi Harris.

## WORLD’S FINEST COMICS #208 (Dec. 1971)

**COVER:** Neal Adams

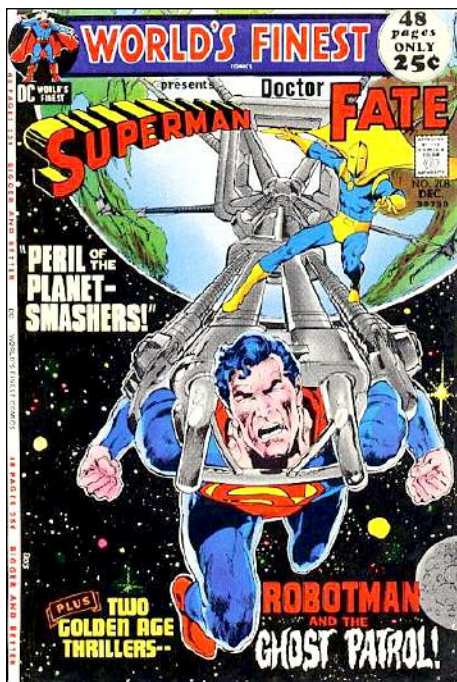
**STORY:** “Peril of the Planet-Smashers!” – 24 pp.

**WRITER:** Len Wein

**ARTISTS:** Dick Dillin (p) & Joe Giella (i)

**SYNOPSIS:** The E1 Superman, seeking Dr. Fate’s advice about his vulnerability to magic, aids the mage in combatting the Buudak, extra-terrestrial holy men who plan to achieve nirvana by ramming Earth’s continents together. Only by transferring Fate’s power into Superman’s body can the heroes overcome the threat. Superman realizes that if he’d been immune to magic, Earth-Two would’ve perished.





Cover of WFC #208. Thanks to the GCD.  
[©2010 DC Comics.]



#### When Worlds Collide

(Above:) Dr. Fate and the Ei Superman hold a medical/magical conference in the former's Salem Tower, in *World's Finest Comics* #208—and on Earth-Two, of course. [©2010 DC Comics.]



Cover of 1st Issue Special #9. Thanks to the GCD.  
[©2010 DC Comics.]



## 1ST ISSUE SPECIAL #9 (Dec. 1975)

COVER: Joe Kubert

STORY: "The Mummy That Time Forgot!"  
(title on cover only) – 18 pp.

WRITER: Martin Pasko

ARTIST: Walt Simonson

**SYNOPSIS:** Khalis, an evil priest overthrown by Nabu and mummified alive millennia ago, revives in a Boston museum. Ambushing Dr. Fate, he reclaims the Amulet of Anubis taken long ago by Nabu. Aided by Anubis himself, Khalis begins re-creating the city in the image of ancient Egypt. Inza finds the crucial key to the mummy's defeat. Fate, his powers boosted by Amon-Ra, destroys Khalis, banishes Anubis, restores Boston, and reclaims his amulet.

#### NOTES:

- According to this story, Fate was magically aged to adulthood at age 12, an event now 15 years in the past. (In the 1980s *All-Star Squadron* series, the date of his origin would be restored to 1920, as per *More Fun* #67.)
- This tale was reprinted in *DC Special Blue Ribbon Digest* #3 (July-Aug. 1980).

#### Contemplating One's Fate

The splash from 1st Issue Special #9. Thanks to Betty Dobson.  
[©2010 DC Comics.]



## DC SPECIAL SERIES #10 [SECRET ORIGINS OF SUPER-HEROES SPECIAL] (1978)

**COVER:** Jose Luis Garcia-Lopez

**STORY:** "This Immortal Destiny (The Secret Origin of Doctor Fate)" – 8 pp.

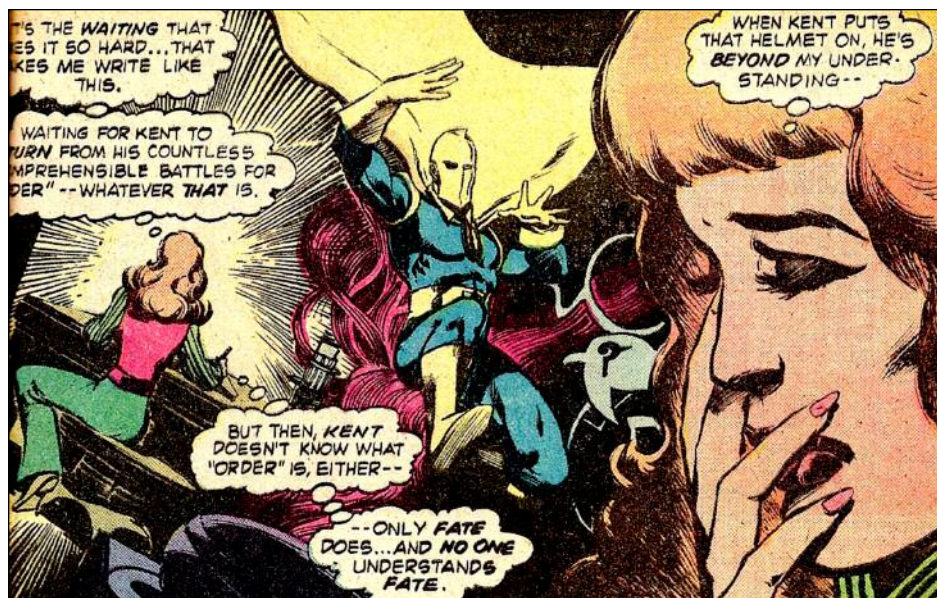
**WRITER:** Paul Levitz

**ARTISTS:** Joe Staton (p) & Mike Nasser (i)

**SYNOPSIS:** Archaeologist Sven Nelson dies opening the tomb of Nabu the Wise. The revived Nabu ages Nelson's orphaned son Kent to adulthood and trains him to replace him as mankind's mystic champion. Christening his protégé "Dr. Fate," Nabu reveals his true nature as a Lord of Order and vanishes.

### NOTE:

- As a side effect of Fate's magic, Kent and Inza Nelson do not age.



### Mistress Of My Fate

Inza Kramer Nelson ponders the relationship of her husband and his golden helmet in *Secret Origins of Super-Heroes Special*, 1978. For this issue's cover, see p. 11. [©2010 DC Comics.]

## THE BRAVE AND THE BOLD #156 (Nov. 1979)

**COVER:** Jim Aparo

**STORY:** "Corruption!" – 17 pp.

**WRITER:** Cary Burkett

**ARTISTS:** Don Newton (p) & Bob Smith (i)

**SYNOPSIS:** Dr. Fate travels to E1 in time to save its Batman from assassination... by Commissioner Gordon! The entire Gotham police force is committing crimes under the ghostly influence of Donald Sterling, a disgraced patrolman killed in the line of duty. Only when Batman unmask the real corrupt cop can Fate exorcise the demon driving Sterling's revenge quest and free his soul to pass on.



Cover of *B&B* #156. Thanks to Betty Dobson.  
[©2010 DC Comics.]

## DC COMICS PRESENTS #23 (July 1980)

**COVER:** Ross Andru (p) & Dick Giordano (i)

**STORY:** "The Curse Out of Time!" – 17 pp.

**WRITER:** Denny O'Neil

**ARTISTS:** Joe Staton (p) & Vince Colletta (i)

**SYNOPSIS:** Inza Nelson begins turning into a monster, the victim of a family curse. Seeking out Sir Ezra Hawkins, the 16th-century privateer with whom the curse originated, Dr.



Cover of *DCCP* #23. Thanks to the GCD.  
[©2010 DC Comics.]

Fate follows his trail to present-day E1, where Hawkins and his crew use inexplicable magic powers to battle Superman. Fate tracks down El Muchacho, the extra-dimensional prankster behind it all, and forces him to return Hawkins to his proper place and time, lifting the curse.





Cover of *The Flash* #306. Thanks to Betty Dobson. [©2010 DC Comics.]

## THE FLASH #306 (Feb. 1982)

**COVER:** Carmine Infantino (p) & Bob Smith (i)

**STORY:** “Apocalypse of the Fifth Sun!” – 9 pp.

**WRITER:** Martin Pasko

**ARTISTS:** Keith Giffen (p) & Larry Mahlstedt (i)

**SYNOPSIS:** Within the Boston Museum’s new statue of Totec, god of war, dwells the deity himself, imprisoned therein since the fall of the Aztec Empire. Freed by an arcane ritual, Totec clashes with Dr. Fate. Inza walks in on their battle, distracting Fate enough for Totec to capture them both.

### NOTE:

- First mention of the Lords of Chaos, the personifications of entropy who are the metaphysical opposites of the Lords of Order.

## THE FLASH #307 (Mar. 1982)

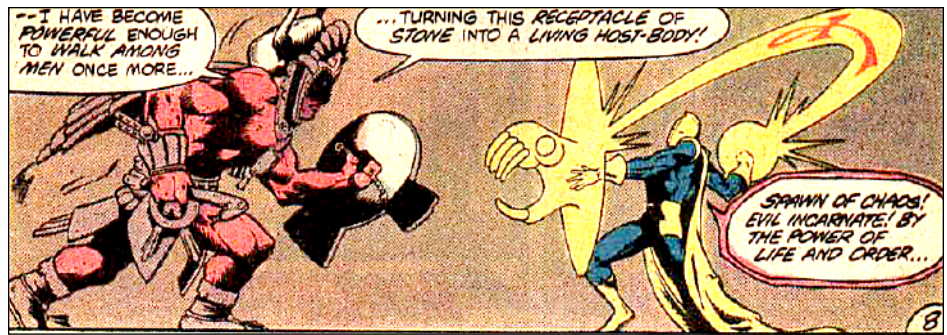
**COVER:** Carmine Infantino (p) & Dick Giordano (i)

**STORY:** “Twilight of the Fifth Sun” – 9 pp.

**WRITER:** Martin Pasko

**ARTISTS:** Keith Giffen (p) & Larry Mahlstedt (i)

**SYNOPSIS:** Totec, actually the Lord of Chaos



### You Say “Totec,” And I Say “Toltec” ...

Dr. Fate vs. Totec—a name doubtless derived from “Toltec,” the name of a pre-Aztec tribe in Mexico—in *The Flash* #306. Thanks to Betty Dobson. [©2010 DC Comics.]

named Malferrazae, transports Dr. Fate and Inza to Mexico City, from which he plans to launch the apocalyptic end of the Fifth Age of Aztec cosmology. While Fate battles an army of the living dead, Malferrazae turns Inza’s jealousy of the hero’s prominence in her husband’s life into a living creature.

Helmet of Nabu. No longer supported by his magic, Inza falls to her apparent doom.

## THE FLASH #309 (May 1982)

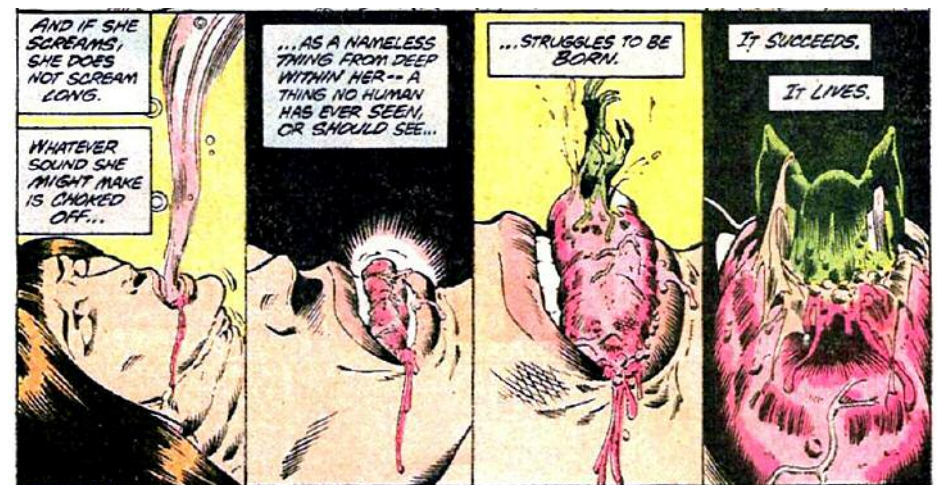
**COVER:** Carmine Infantino (p) & Dick Giordano (i)

**STORY:** “Tomorrow is Forever” – 8 pp.

**WRITER:** Martin Pasko

**ARTISTS:** Keith Giffen (p) & Larry Mahlstedt (i)

**SYNOPSIS:** Despite her shattered body, Inza lives on, thanks to the spell that keeps her youthful. Dr. Fate tracks down the Spawn of Envy and, using his intimate knowledge of Inza’s psyche, reclaims his helmet. His powers restored, Fate casts “a mightier spell than he has ever cast,” curing Inza, undoing the earthquake damage, and destroying Malferrazae’s host body, banishing him from the mortal plane.



### Does This Monster Have Green Eyes, Too?

The cover of *The Flash* #307 features a small image of Dr. Fate—but we figured you’d rather these panels from the actual story, gruesome as it is. If you’re not sure what’s happening to Inza Nelson above—check the synopsis. Thanks to Betty Dobson. [©2010 DC Comics.]







## DR. MID-NITE

Julius Schwartz, writer Gardner Fox, and artist Murphy Anderson originally planned to follow up their successful “Dr. Fate and Hourman” and “Starman and Black Canary” teamings with the duo of “The Spectre and Dr. Mid-Nite,” until they realized how thoroughly mismatched the two were. While Spectre went on to stardom and his own title, Mid-Nite had to content himself with the annual JSA/JLA crossovers, a guest spot in *The Flash* #159 (in which he appeared only in his civilian identity), and an appearance in *The Flash* #170 (May '67) as seen last issue. Readers may have been put off by Dr. Charles McNider's return to medicine (as a blind GP) or by the imposition of the gimmicky “cryotuber” in place of his ever-reliable blackout bombs; but, for whatever reason, Dr. Mid-Nite seemed destined to remain a supporting player.

He would fare little better in the 1970s, appearing in *Wonder Woman* #235-36 (set during World War II), with The Atom in *Secret Society of Super-Villains* #15 (see a future issue of A/E), and solo in *DC Comics Presents* #29's “Whatever Happened to...” story, which



### Not Coming Out Of The Closet Just Yet

The closest Dr. Charles McNider gets to donning his Dr. Mid-Nite duds in *The Flash* #159 is opening his closet door. Thanks to Betty Dobson. [©2010 DC Comics.]

revealed that the good doctor's night vision was failing (ditto). This potentially dramatic development was largely ignored by incoming E2 editor Roy Thomas, who made extensive use of Mid-Nite in the WWII-set *All-Star Squadron* and who in *Infinity, Inc.* had him mentor a successor—Infinity's Dr. Midnight, a.k.a. Dr. Beth Chapel—before reluctantly exiling him to a Mobius-strip edition of Ragnarok with his fellow JSAers.

## THE FLASH #159

(March 1966)

COVER: Carmine Infantino (p) & Joe Giella (i)

STORY: “The Flash's Final Fling” – 12 pp.

WRITER: Gardner Fox

ARTISTS: Carmine Infantino (p) & Joe Giella (i)

SYNOPSIS: The Flash gives up his crime-fighting career in an uncharacteristic fit of pique. Kid Flash takes him to E2 to be examined by Dr. Mid-Nite. The doctor removes the hypnotic spell Flash was under and sends him back to E1 to deal with the menace responsible.

### NOTE:

- Dr. Charles (Dr. Mid-Nite) McNider has returned to practicing medicine despite his blindness.



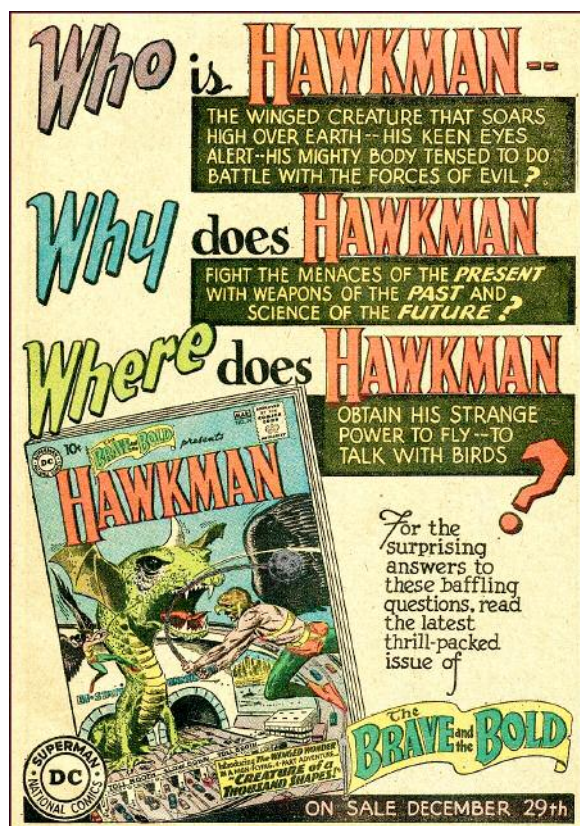
## HAWKMAN

It's something of a paradox that JSA chairman Hawkman participated in so much E2 history (he would, for instance, make at least a

cameo appearance in every issue but one of *All-Star Squadron*—only missing that one due to a production error in the DC offices—and was the only hero who had appeared in *every* issue of the 1940-1951 *All-Star Comics*; yet he did not make a single solo appearance during the Silver or Bronze Ages, not even in a team-up with his E1 counterpart, who had his own magazine. Still, we learned quite a bit about the Winged Wonder: that Carter Hall had married his Golden Age sweet-heart Shiera Sanders, a.k.a. Hawkgirl... that the couple had made a name for themselves as archaeologists... and that they had a son, Hector, who resented his parents' careers in and out of costume. Hector would become Infinity, Inc.'s Silver Scarab, and the Halls' relationship with him (and with their godson Northwind of the Arctic Bird People) would be the main focus of their later appearances—right up till Hawkman



and Hawkgirl joined the rest of the JSA in Ragnarokian exile in the *Last Days of the Justice Society Special*.



### Watch Him Like A Hawk, Man!

(Left:) Probably one reason the E2 Hawkman didn't get more panel time from editor Julie Schwartz outside the JLA/JSA team-ups is the fact that the E1 version looked so similar—the more so when drawn by Golden Age “Hawkman” artist Joe Kubert, as per the DC house ad for *The Brave and the Bold* #34 (Feb.-March '61). Thanks to the Golden Age Comic Book Stories website. [©2010 DC Comics.]

(Above:) The E2 Hawkman—a 2008 convention sketch by Joe Staton, major artist of the 1970s *All-Star Comics/Adventure Comics* “Justice Society” series. Thanks to Joe & collector Michael Dunne. [Hawkman TM & ©2010 DC Comics.]



## HOURLMAN

Despite a promising start co-starring with Dr. Fate in *Showcase* #55-56 (see p. 12) and his frequent participation in JSA/JLA crossovers, Hourman never caught on with contemporary readers. (Who'd have thought good old Rex Tyler, a wealthy industrialist with an actress fiancée, would be hard to relate to?) Both his two subsequent solo stories, in *The Spectre* #7 and *DC Comics Presents* #25, were takes on Hourman's super-powers lasting for exactly one hour. The gimmick seemed as limiting now as it had in the Golden Age, where his *Adventure Comics* solo series and JSA membership had both ended by early 1943. It took 1984's *All-Star Squadron Annual* #3 to find the emotional hook needed to make Hourman work: Miraclo, the wonder drug that gave him his powers, is addictive. This new chord would continue to resonate throughout his remaining appearances, particularly after his son, Rick Tyler, decided to follow in his old man's Miraclo-powered footsteps in *Infinity, Inc.* #21. Their relationship remained unresolved as of the elder Hourman's disappearance in *Last Days of the Justice Society Special* but would form a moving subplot in the 1999 JSA series.



**"THE HOUR HOURMAN DIED!"**

### Down For The Count

Hourman is off to a rocky start on this splash page from *The Spectre* #7. Thanks to Betty Dobson. You can see the whole yarn in the trade paperback *Crisis on Infinite Earths: The Team-Ups* (2005). [©2010 DC Comics.]

## THE SPECTRE #7

(Nov.-Dec. 1968)

**STORY:** "The Hour Hourman Died!" – 9 pp.

**WRITER:** Gardner Fox

**ARTISTS:** Dick Dillin (p) & Sid Greene (i)

**SYNOPSIS:** Hourman catches burglar Tricky Dick Arnold robbing the Tyler Chemical safe. Arnold fires his "metalizer" gun at the hero, who

promptly drops as if dead. Revived by the Miraclo in his system, Hourman has less than an hour to find Arnold, analyze his weapon and create an antidote before he dies permanently. He makes it with seconds to spare.

[NOTE: Because the "Hourman" story in DC Comics Presents #25 is part of the "Whatever Happened to..." series, it will be detailed under that heading in a near-future issue.]



## MR. TERRIFIC

There continues to be disagreement in some corners of fandom as to whether Mr. Terrific was a real Justice Society member during the Golden Age, some pointing to his "guest star" status in his only appearance with the team in *All-Star Comics* #24 (Spring 1945) as evidence against, others citing his listing on that year's Junior JSA membership certificate as evidence for. For A/E editor Roy Thomas, the question was definitively settled by the inclusion of Mr. Terrific's name in the JSA roll call of the 1945 issue. By any reckoning, the Man of a Thousand Talents was officially part of the roster as of his re-introduction in *JLA* #37-38.

But something about Mr. T. failed to spark the imaginations of creators and fans alike.

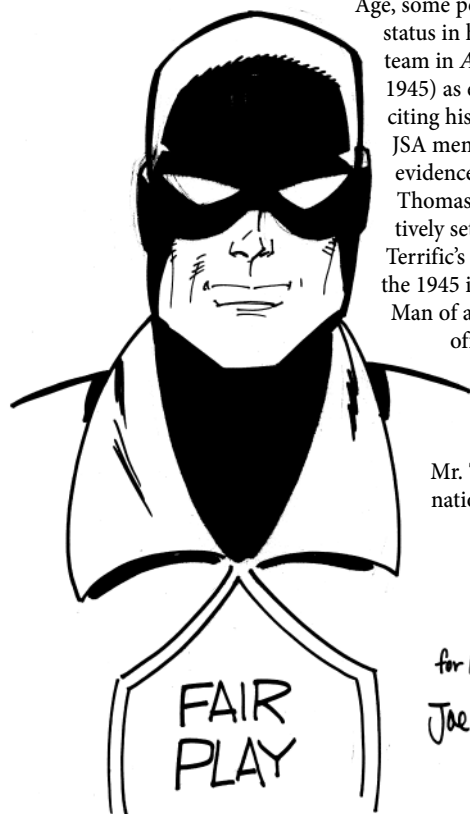
Terrific participated in several subsequent crossovers (*JLA* #55-56, 64-65, 82 and 101-02), but always as just another mask in the crowd, competent and brave but otherwise unmemorable. His finest hour was also his last. In *JLA* #171, we learned that the once independently wealthy inventor and businessman Terry Sloane now struggled to make ends meet as a professor at Gateway University (though no explanation was offered for this change of fortune) and had even lost his edge in his costumed identity—so much so that his old foe (actually a new character), The Spirit King, was able to murder the Defender of Fair Play under the very noses of his teammates. To add insult to injury, the JSA failed to avenge his death, referring to his slaying only once, in *America vs. the Justice Society* #4, where The Flash mentioned that the case remained unsolved. It would not be until *The Spectre* #54 (June 1997) that Spirit King was brought to justice, in a post-*Crisis* story that also introduced the modern Mr. Terrific, the African-American genius Michael Holt, who would go on to chair the JSA.



### Maybe They Could've Got Tom Terrific To Replace Him?

(Right:) Mr. Terrific finally attended his first JLA/JSA get-together in *Justice League of America* #171 (Oct. 1979)—just in time to get himself murdered! Script by Gerry Conway, pencils by Dick Dillin, inks by Frank McLaughlin. [©2010 DC Comics.]

(Left:) Joe Staton strikes again, with another 2008 sketch for Michael Dunne—and for us. [Mr. Terrific TM & ©2010 DC Comics.]





## THE RED TORNADO

The Justice Society's "pet android," chose to make a new life for himself on Earth-One after being tossed into that reality at the conclusion of *JLA* #102. The Red Tornado joined the JLA, adopted the human identity of "John Smith," acquired a girlfriend (social worker Kathy Sutton) and an adopted daughter (the Middle Eastern war orphan Traya), "died" a time or two, but otherwise seemed content on E1. "Reddy" had little contact with his E2 roots apart from the annual crossovers, not even attending (in costume, anyway) the funerals of former teammates Batman and Mr. Terrific.

In *JLA* #193, readers learned his true origin: his consciousness and life force were those of The Tornado Champion, a wind elemental from the E1 universe who possessed T.O. Morrow's android shell at the moment of its activation, retaining his benevolent personality but losing all memory of his past thanks to an untimely short circuit. As for his Golden Age predecessor, the two-fisted housewife Abigail "Ma" Hunkel, she made no appearances in the Silver or Bronze Ages aside from a one-panel symbolic cameo in the android RT's debut in *JLA* #64.



## THE SANDMAN

Whatever instincts led Julius Schwartz, Gardner Fox, and Mike Sekowsky to revive the original version of The Sandman instead of the sleek Simon & Kirby revamp served them well. Looking like the relic of another era he was in his orange fedora, baggy green suit, purple opera cape, and blue-and-gold gas mask, Wesley Dodds had an appeal that today would be called "retro," an appeal the purple-and-yellow costume would have lacked. Alas, his reintroduction in *JLA* #46-47 occurred

### You Say "Tomato," And I Say "Tornado"

The Golden Age Red Tornado, writer/artist/editor Sheldon Mayer's helmeted heroine from the early *All-American Comics* (often referred to jokingly as the "Red Tomato"), crashed the JSA's first meeting in *All-Star Comics* #3 (Winter 1940). Above, in the *JLA/JSA* story in *JLA* #64 (Aug. 1968), Dr. Fate conjures up her image (in panel at left). The android who *believed* he was that Red Tornado—and crashed a much later JSA meeting—is on view at right. Script by Gardner Fox, pencils by Dick Dillin, inks by Sid Greene. You can read the tale in the hardcover *Justice League of America Archives, Vol. 8*, or in one of the trade paperback volumes of the *JLA*—but this art spot was taken directly from the original comic. [©2010 DC Comics.]

at the height of the camp era spawned by the 1966-68 *Batman* TV series, so Sandman was "modernized" with several improbable, never-seen-again gimmicks.

His next few appearances were confined to crowd scenes, but *JLA* scripter Len Wein obviously liked the character, using him in all three of his *JLA/JSA* crossovers (#100-02, 107-08 and 113). In the last of these, we met Sandy Hawkins, Dodds' Golden Age sidekick, who'd spent decades in suspended animation after being transformed into a rampaging silicon giant. Sandman's guilt over his ward's fate led to his resignation from the JSA at the conclusion of #113 and was the motivation for his only solo stories of the E2 cycle, a two-part "Whatever Happened to...?" in *DC Comics Presents* #42 and #47 which concluded with Sandy's cure.

Roy Thomas would use The Sandman to emphasize the passage of time on E2, attributing his absence from the JSA roster in *Infinity, Inc.* #1-10 to a stroke, the after-effects of which were evident as a fragile Wes Dodds sat through the events of *America vs. the Justice Society*. His youth and health would be restored in the *Last Days of the Justice Society Special*—but at the terrible cost of eternal exile to the Ragnarok scenario alongside Sandy and their teammates.

### Sand Gets In Your Eyes

The *JLA/JSA* team-up in which The Sandman realized how he'd ruined the life of his young partner Sandy by turning him into a monstrosity was reprinted in the 2004 trade paperback *Crisis on Multiple Earths, Vol. 3*—so we're showcasing instead this commission illo drawn by the late great Creig Flessel, the second artist ever to draw the hero in the early *Adventure Comics*. With thanks to the Heritage Comics Archives and Dominic Bongo. [Sandman TM & ©2010 DC Comics.]





## SUPERMAN

It was a potential problem. As in the case of Batman, and unlike in the instances of The Flash and Green Lantern, there was no clear line of demarcation between the Golden Age and Silver Age incarnations of Superman. His evolution from Jerry Siegel & Joe Shuster's socially conscious vigilante of the late 1930s to Mort Weisinger's near-omnipotent Boy Scout of the 1950s and early 1960s had occurred with fits and starts, with major developments dictated at times by business considerations or reflecting the hero's use in other media. Julius Schwartz, editorial of all things Earth-Two in its formative years, met the challenge head-on. Under his guidance—Schwartz would edit virtually all the character's solo and guest appearances outside the JSA setting—the E2 Superman emerged as a distinctive and fascinating counterpoint to his E1 doppelgänger.

Introduced in *Justice League of America* #73 (Aug. 1969), the Superman of E2 seemed an exact twin of his counterpart, identical in appearance and powers. The first hint otherwise was dropped in *JLA* #91 (Sep. 1971): Clark Kent was now editor of the *Daily Star* newspaper, the first mention of the *Daily Planet*'s predecessor since *Action Comics* #22 (Mar. 1940).

The Man of Tomorrow's backstory took a new twist in *All-Star Comics* #58 (Jan.-Feb. 1976) with the introduction of Power Girl, an E2 counterpart of Supergirl differing in history, costume, and personality. She leaped instead of flying, just as Superman had in the earliest days. This identification with the Siegel & Shuster era went a step further in *All-Star* #62 (Sept.-Oct. 1976) where, billed as "the Golden Age Superman," he joined the cast of the "All-Star Super-Squad"/"Justice Society of America" series. Powered down by age to his 1938 levels and drawn in the Shuster style, he appeared intermittently throughout the run until its cancellation following *Adventure Comics* #466 (Nov.-Dec. 1979). *DC Special* #29 (Aug.-Sept. 1977) revealed Superman's central role—he even named the team—in the JSA's origin story.

The two Supermen shared the ultimate team-up, merging into a single being briefly, in *Superman Family* #186-87. The treasury-sized *All-New Collectors' Edition* #C-54 (1978) teamed the E2 versions of Superman and Wonder Woman during World War II. Both stories depicted the E2 Kryptonian flying and otherwise more powerful than in his JSA appearances.

With *Action Comics* #484 (June 1978, the 40th anniversary issue), Schwartz and his creative team took the Man of Tomorrow in a direction previously relegated to "imaginary" stories: Superman married Lois Lane, first as Clark, then as Kal-L. Set circa 1950, the story found Clark, Lois, and Jimmy working at the *Daily Star* for George Taylor, a character last seen in *Action Comics* #30 in 1940. The issue included a text feature by assistant editor E. Nelson Bridwell that outlined key differences between the Supermen: the E2 Superman and Power Girl are the sole surviving Kryptonians (no Krypto, Kandorians, etc.); the Kents were John and Mary, not Jonathan and Martha; Superman didn't learn his true origin until adulthood; he never had a Superboy career; and more. All future appearances of the character would reflect the history posited in that article.

Favorable reader response led to an ongoing "Mr. & Mrs. Superman" back-up series (see pp. 24 ff.). The episodes written by Bridwell made full use of the series' E2 connections—guest-stars included Batman, Robin, Johnny Thunder, Green Lantern, and The Harlequin—and mined the Superman legend for story elements long ignored or revised. Readers met



### Supermen Of America

(Top left:) The "S"-symbol on the E2 Superman's costume was usually—but clearly not always—rendered in the above style, as drawn by artist Fred Ray on several classic early-1940s covers, such as that of *Superman* #12. [©2010 DC Comics.]

(Above:) Superman stands front and center in this illo done by the 1970s "Justice Society of America" art team Joe Staton (pencils) & Bob Layton (inks) for the cover of the newszine *The Comic Reader* #145 (July 1977). Thanks to Jim Van Dore. Incidentally, since the covers of most issues indexed in this section either didn't depict the E2 Man of Tomorrow or showed him only in a small inset related to the "Mr. and Mrs. Superman" series, we haven't printed many Superman-related covers below. From the GCD.

[©2010 DC Comics.]

an entire generation of forgotten villains from the 1940s (and even the late '30s). Bridwell and artist Irv Novick also introduced a new super-heroine, a comparative rarity on E2: The Insect Queen was really *Star* TV critic Lana Lang.

In *The New Adventures of Superboy* #15-16 in 1981, a time- and dimension-tossed Superboy met the teenage Clark Kent of Depression-era Earth-Two. The adult Superman would recall the encounter in *Superman Family* #207.

After the cancellation of *Superman Family*, and thus of the "Mr. & Mrs." series, as of #222, Superman continued to be a presence in the E2 universe, making frequent appearances in *All-Star Squadron* and *Infinity, Inc.* and playing a major role in *America vs. The Justice Society*. There would be no more solo stories, but editor Schwartz would team him with the E1 Superman in *DC Comics Presents Annual* #1 (1982), in which they joined Earth-Three's heroic Alex Luthor against Ultraman and the villainous Lex and Alexei, and in *Annual* #3 (1984), wherein they battled Captain Marvel's arch-foe, Dr. Sivana.

When editorial policy dictated the end of the multiple Earths paradigm, the *Crisis on Infinite Earths* at least sent the E2 Superman out with a big bang: his was the hand that slew the Anti-Monitor in issue #12 (March 1986). His last hurrah before the recent revival of Earth-Two was *Secret Origins* #1 (1986), an updated but faithful retelling of the Siegel & Shuster origin drawn by Golden Age "Superman" artist Wayne Boring (see ASCV4).



## SUPERMAN FAMILY #186

(Nov.-Dec. 1977)

**STORY:** “Save My Friend, Kill Your World!” – 8 pp.

**WRITER:** Gerry Conway

**ARTISTS:** Curt Swan (p) & Murphy Anderson (i)

**SYNOPSIS:** The E2 Jimmy Olsen needs a bone marrow transplant. Superman, traveling to E1 to ask its Jimmy to be the donor, is trapped between universes by a transmatter malfunction. The monstrous Krogg appears in his place aboard the JLA satellite and defeats E1's Superman in battle.

**NOTE:**

- First appearance of the E2 Jimmy.

## SUPERMAN FAMILY #187

(Jan.-Feb. 1978)

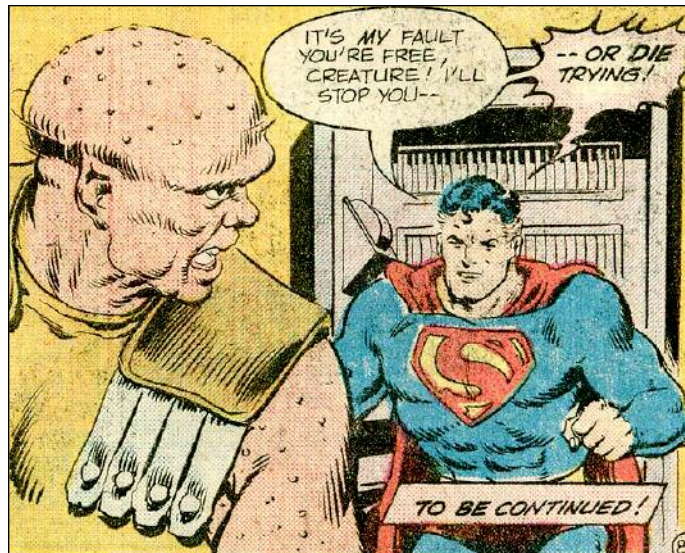
**COVER:** Jose Luis Garcia-Lopez

**STORY:** “A Phoenix of Steel!” – 8 pages

**WRITER:** Gerry Conway

**ARTISTS:** Curt Swan (p) & Jack Abel (i)

**SYNOPSIS:** Professor Potter uses the transmatter to merge the two Supermen into a single being. This super-Superman, who will explode if its two components are not separated by a certain time, battles Krogg until the monster's



His Name is  
“Krogg”—  
The Second “G”  
Is Silent

The E2 Superman is ready to fight the E1 Kryptonian's conqueror in the final panel of the twin-Earths saga in *Superman Family* #186. Thanks to Betty Dobson. [©2010 DC Comics.]

own super-energies reach critical mass. The triumphant heroes are restored to normal. E1's Jimmy Olsen agrees to the marrow transplant. His E2 dopplegänger will live.

## THE NEW ADVENTURES OF SUPERBOY #15

(March 1981)

**STORY:** “Superboy Meets Clark Kent!” – 8 pp.

**WRITER:** Bob Rozakis

**ARTISTS:** John Calnan (p) & Tex Blaisdell (i)

**SYNOPSIS:** Superboy accidentally travels through space and time to E2's Smallville circa 1933. Spying on his counterpart, he finds a teenage Clark Kent—unaware of his alien origins—unhappy about being a freak. Superboy coaches Clark in the responsible use of his super-powers.

## THE NEW ADVENTURES OF SUPERBOY #16

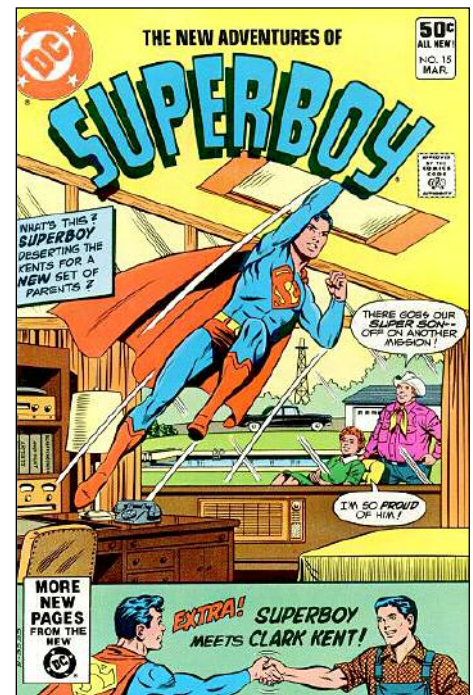
(April 1981)

**STORY:** “The Superboy Training of Clark Kent!” – 8 pp.

**WRITER:** Bob Rozakis

**ARTISTS:** John Calnan (p) & Dave Hunt (i)

**SYNOPSIS:** Clark, joining the circus despite his parents' disapproval, prevents a disaster when the big top's center pole breaks. He finally understands what Superboy has been saying about power and responsibility. Now set on the path that will make him his world's greatest hero, he helps the Boy of Steel return home.



This cover (for *The New Adventures of Superboy* #15) and the next featured small images of the E2 Clark Kent at the bottom of the page. Thanks to the GCD. [©2010 DC Comics.]



Cover of *Superman Family* #187. Thanks to the GCD. [©2010 DC Comics.]



## WORLD'S FINEST COMICS #271 (Sept. 1981)

**STORY:** "The Secret Origins of the Superman-Batman Team!" – 48 pp.

**WRITER:** Roy Thomas

**ARTISTS:** Rich Buckler (p) & Frank McLaughlin (i)

**JSA GUEST STARS:** Batman (in flashback), Robin

**SYNOPSIS:** The E1 Superman dreams of his own death at the hands of The Atoman, a Nazi super-villain whose body emits kryptonite radiation. Helping Batman fight a fire in Gotham, they find a coffin in the rubble, from which springs the real Atoman. Claiming they are old foes, Atoman tries repeatedly to kill Superman. Batman deduces that Atoman is from Earth-Two. Superman vibrates them all

across the dimensional barrier where, his powers diminished, Atoman is defeated and turned over to the E2 Superman and Robin.

### NOTE:

- First appearance in comic book form of Atoman and Zoltan, villains originally created for the *Adventures of Superman* radio series in the mid-1940s. (The radio character's name has usually been spelled "Atom Man," and as such inspired the name of Luthor's secret identity in the 1950 Columbia movie serial *Atom Man vs. Superman*.)
- Thomas used the spelling "Atoman," lifting it from the title of a 1946 non-DC comic—unaware that the difference in spelling had actually played a part in a lawsuit in the 1940s, as revealed by DC Golden Age editor George Kashdan in an interview in *Alter Ego* #93.



### Radio Days

The E2-related portions of *World's Finest Comics* #271 were adapted from two different 1940s *Adventures of Superman* radio sequences—the Man of Steel's first meeting with Batman and Robin (left) and his encounter with the radioactive Atom Man (above), spelled "Atoman" in the comic. Thanks to Betty Dobson for the former scan.  
[©2010 DC Comics.]



Cover of *DCCP Annual* #1. Thanks to the GCD.  
[©2010 DC Comics.]

## DC COMICS PRESENTS ANNUAL #1 (1982)

**COVER:** Rich Buckler (p) & Dick Giordano (i)

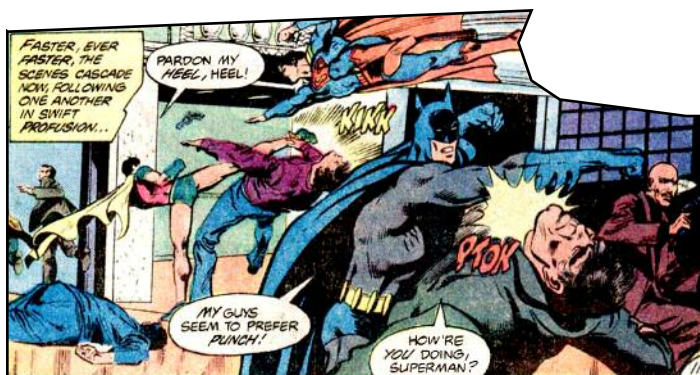
**STORY:** "Crisis on Three Earths!" – 41 pp.

**WRITER:** Marv Wolfman

**ARTISTS:** Rich Buckler (p), & Dave Hunt (i)

**SYNOPSIS:** Following their latest defeats at the hands of their respective Supermen, the two Luthors exchange Earths and foes. When neither's deathtrap succeeds, they flee to Earth-

Three and team with its evil Superman doppelgänger, Ultraman. Prodded by the E3 Lois Lane, idealistic scientist Alexander Luthor becomes that world's first super-hero. With his help, the two Supermen foil Alexei's scheme to blow up Earths -One and -Two.



### Ultra Violent

The Luthors of Earths One and Two eye the "Superman" doppelgänger of Earth-Three... the unstoppable Ultraman. Thanks to Betty Dobson. [©2010 DC Comics.]



## DC COMICS PRESENTS ANNUAL #3 (1984)

COVER: Gil Kane

STORY: "With One Magic Word" – 40 pages

WRITERS Roy Thomas (pl) & Joey Cavalieri (scr)

ARTIST: Gil Kane

**SYNOPSIS:** Dr. Sivana works out a way to entrance Shazam and split his magic lightning, giving himself super-powers equal to Captain Marvel's. After burying Cap beneath the Rock of Eternity, Sivana defeats E2's Superman and strands him on a kryptonite meteor. He seems on the verge of doing the same to the E1 Man of Steel when Captain Marvel frees himself. While Cap tackles Sivana, Superman rescues his counterpart. An awakened Shazam removes Sivana's power and all is put right.

## ALL-NEW COLLECTORS' EDITION #C-54 (1978)

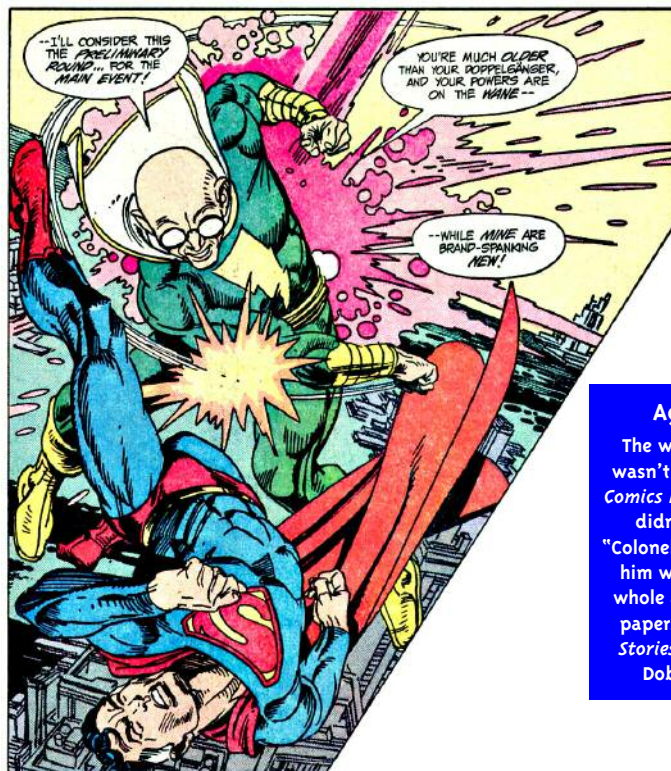
COVER: Jose Luis Garcia-Lopez (p) & Dan Adkins (i)

FEATURE TITLE & STORY: "Superman vs. Wonder Woman" – 72 pp.

WRITER: Gerry Conway

ARTISTS: Jose Luis Garcia Lopez (p) & Dan Adkins (i)

**SYNOPSIS:** Circa 1943, the Imperial Japanese smuggle Sumo the Super-Samurai into the USA to join forces with Baron Blitzkrieg and steal the model nuclear reactor being built at Los Alamos and Oak Ridge. Wonder Woman, learning about the Manhattan Project, vows to end America's atomic research. Superman is dispatched to stop her rampage. Battling on the moon to prevent civilian casualties, they receive an SOS about the reactor's theft. Superman is sent after Blitzkrieg,



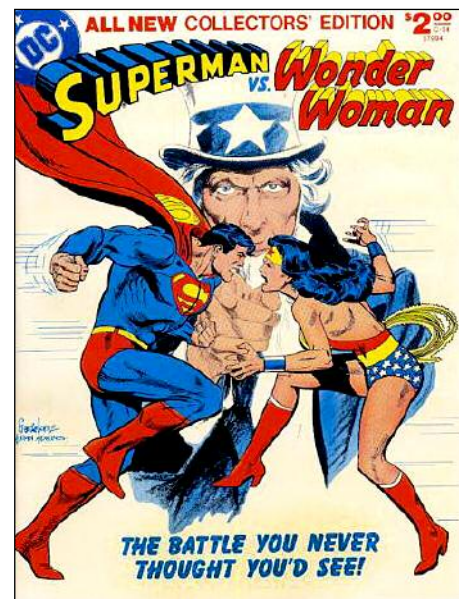
### Age Before—Beauty?

The white-templed E2 Superman wasn't pictured on the cover of *DC Comics Presents Annual #3*—but that didn't stop the newly minted "Colonel Sivana" from beating up on him when he showed up. See the whole adventure in the 2008 trade paperback *Shazam! The Greatest Stories Ever Told*. Thanks to Betty Dobson. [©2010 DC Comics.]

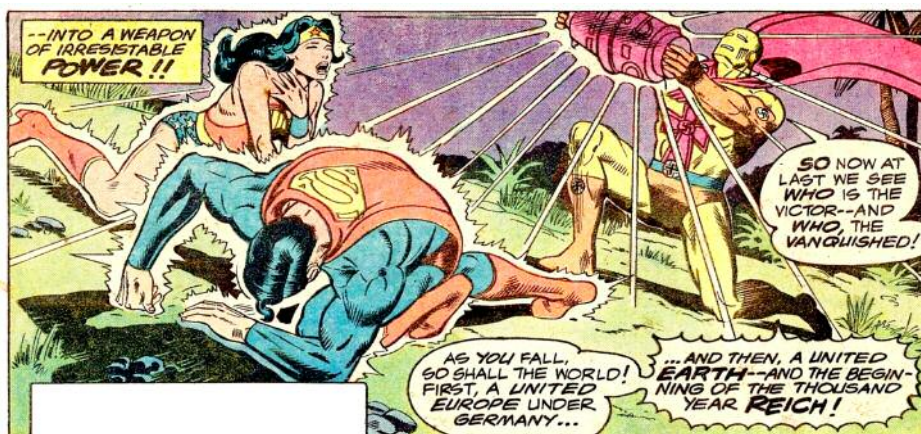
Wonder Woman after Sumo. Capturing the villains, they rendezvous on an island in the Pacific. Blitzkrieg activates the reactor, detonating E2's first atomic explosion. The awestruck heroes barely escape. President Franklin Roosevelt promises Wonder Woman that America will never use the bomb.

### NOTES:

- First appearance of Sumo. This story occurs after his appearances in *All-Star Squadron*.
- This is the only E2 story to depict Clark Kent and Lois Lane working for Perry White at the *Daily Planet*.
- Superman and Wonder Woman discover the radioactive ruins of a city on E2's moon.
- Actually, it is well documented that FDR stated that he fully intended to use the atomic bomb once it was developed... although he was referring to using it against Nazi Germany!



Cover of *ANCE #C-54*. Thanks to the GCD. [©2010 DC Comics.]



### Blitzed!

(Left:) For a while, even after the two E2 heroes stopped fighting each other, it looked as though Baron Blitzkrieg was going to destroy both of them in *All-New Collectors' Edition #C-54*, more familiarly known as "Superman vs. Wonder Woman." [©2010 DC Comics.]



## The "MR. & MRS. SUPERMAN" Series

### ACTION COMICS #484

(June 1978)

**COVER:** Jose Luis Garcia-Lopez (p) & Dick Giordano (i)

**STORY:** "Superman Takes a Wife!" – 22 pp.

**WRITER:** Cary Bates

**ARTISTS:** Curt Swan (p) & Joe Giella (i)

**SYNOPSIS:** Colonel Future hires The Wizard to assassinate Superman. The Wizard's spell destroys the Man of Tomorrow, but Clark Kent lives on, his memories of Superman erased, and becomes a courageous anti-crime crusader. Lois Lane falls in love with the new Clark. They wed. Lois, discovering the truth on their honeymoon, persuades The Wizard to reverse the spell. Superman returns, marrying Lois again in the Kryptonian ritual.

#### NOTES:

- All "Mr. & Mrs. Superman" stories are edited by Julius Schwartz.
- First appearance of Susie Tompkins since *Superman* #95 (Feb. 1955). Susie's mother is Lucille Tompkins, the E2 Lucy Lane. Mentioned but never seen in the old stories, Lucy appears for the first time here.
- Colonel Edmund H. Future is named for Science-Fiction Hall of Famer and Silver Age "Superman" scripter Edmond Hamilton, whose many creations include the pulp hero Captain Future.
- According to this story, JSA foe Wizard's real name is Frederick P. Garth.

### SUPERMAN #327

(Sept. 1978)

**STORY:** "Two Can Die as Cheaply as One" – 8 pp.

**WRITER:** Cary Bates

**ARTISTS:** Kurt Schaffenberger (p) & Joe Giella (i)

**SYNOPSIS:** Clark and Lois move into their new apartment. Colonel Future's gang, posing as movers, try repeatedly to kill the newlyweds. Held at gunpoint by the frustrated killers, Lois deliberately exposes Clark's Superman identity, then convinces them Superman was impersonating Clark to flush them out.

### SUPERMAN #329

(Nov. 1978)

**STORY:** "Secret of the Talking Car" – 8 pp.

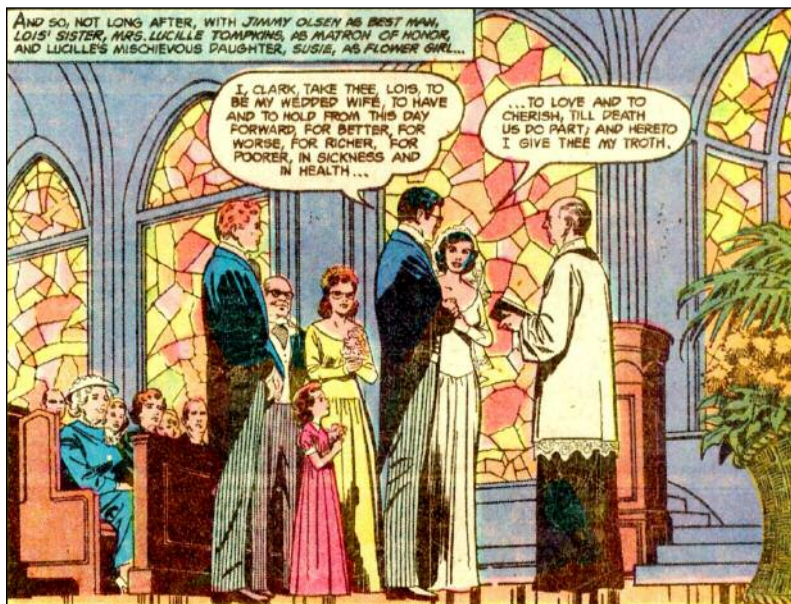
**WRITER:** Cary Bates

**ARTISTS:** Kurt Schaffenberger (p) & Frank Giacoia (i)

**SYNOPSIS:** The Kents' new car is stolen, with a tape recording of Lois rhapsodizing about her marriage to Superman still inside. The Man of Steel tracks down the bank robbers who stole it. The thieves assume Lois was speaking metaphorically: her new husband is *a* superman, not *the* Superman.



Cover of *Action* #484. Thanks to the GCD.  
[©2010 DC Comics.]



#### Love And Marriage, Love And Marriage...

Marriage E2-style—and Krypton-style (or maybe we should say Krypton-Two-style!), from *Action Comics* #484. Thanks to Betty Dobson. [©2010 DC Comics.]



## SUPERMAN FAMILY #195

(June-July 1979)

**STORY:** “Lois Lane’s Super-Risk!” – 8 pp.

**WRITER:** Cary Bates

**ARTISTS:** Kurt Schaffenberger (p) & Dan Adkins (i)

**SYNOPSIS:** After rescuing her yet again, Superman lectures Lois about her overdependency on him. She tries to apologize to Clark later but he knows nothing of the incident. Realizing the imposter is a malfunctioning Superman robot, the Kents follow his trail. Clark inexplicably damages a helicopter with his heat vision, convincing Lois that he, not Superman, is the robot. The real Man of Steel arrives in time to set things right.

## SUPERMAN FAMILY #196

(Aug. –Sept. 1979)

**STORY:** “Editor of the Star” – 22 pp.

**WRITER:** Cary Bates

**ARTISTS:** Kurt Schaffenberger (p) & Joe Giella (i)

**SYNOPSIS:** Clark and Perry White compete for the retiring George Taylor’s job. Suspecting that Taylor plans to name the reporter who comes in second as his successor and thus keep the winner as an active reporter, Clark counts on Superman’s capture of criminal mastermind Mister Ace to save him from a desk job. Perry tops him by revealing that Ace is really Judge Adler, whose disappearance made headlines years earlier. Clark is named editor.

### NOTE:

- Judge Adler is modeled after the famous case of Joseph F. Crater, a New York Supreme Court justice who vanished without a trace in 1930. The mystery remains unsolved. (Curiously, Kirk Alyn, who portrayed Superman in the two Columbia movie serials in 1948 & ’50, told Roy Thomas that as a young actor and dancer he’d once been introduced to Judge Crater in a New York City night club.)

## SUPERMAN FAMILY #198

(Nov.-Dec. 1979)

**STORY:** “The Leaning Tower of Metropolis!” – 8 pp.

**WRITER:** Cary Bates

**ARTISTS:** Kurt Schaffenberger (p) & Dave Hunt (i)

**SYNOPSIS:** Lois’ mother comes to Metropolis for a visit. Colonel Future schemes to destroy the Daily Star Building to rid himself of the Kents. Mrs. Lane’s dental work picks up the vibrations of Future’s weapon, tipping Clark off to the danger. Superman captures the elusive Colonel at last.

## SUPERMAN FAMILY #199

(Jan.-Feb. 1980)

**STORY:** “Susie’s Flying Saucer!” – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Joe Giella (i)



### We Have Seen Colonel Future...

You can't see Colonel Future's "CF" chest symbol in this panel from *Superman Family* #198, but trust us—it's there! Thanks to Betty Dobson.  
[©2010 DC Comics.]

**SYNOPSIS:** Susie Tompkins, known for her imaginative fibbing, has trouble convincing her Aunt Lois that an invisible spaceship manned by telepathic aliens has crashed in Metropolis Park Lake. Uncle Clark, realizing she is telling the truth, rescues the invisible aliens as Superman.

## SUPERMAN FAMILY #201

(May-June 1980)

**STORY:** “The Enigma of the Empty Elevator!” – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Frank Chiaramonte (i)

**JSA GUEST STAR:** Batman (as Bruce Wayne)

**SYNOPSIS:** Bruce Wayne vanishes from the elevator of the Kents’ apartment building. They follow his trail to Superman’s first arch-foe, The Ultra-Humanite. Ultra plans to transplant his brain from the body of actress Dolores Winters to Bruce’s, gaining control of the Wayne fortune. The villain is prepared for Superman, but not for Lois. With her help, Superman escapes from Ultra’s death trap and captures the evil scientist and his men.

### NOTE:

- Batman had revealed his true identity to Lois after the Kents wed.

## SUPERMAN FAMILY #202

(July-Aug. 1980)

**STORY:** “The Man Who Discovered Kryptonite!” – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Joe Giella (i)

**SYNOPSIS:** Swami Riva, the con man who first discovered Superman’s vulnerability to kryptonite, is paroled. A secret admirer sends Lois a brooch. She wears it to a charity event, where Superman collapses in agony on exposure to it. The Swami and his men, swooping in to steal the proceeds, find a perfectly healthy Man of Steel waiting for them. (The Kents substituted a paste replica for the brooch’s kryptonite centerpiece.) Riva returns to prison convinced he was wrong. His new cellmate, Luthor, isn’t so sure.

### NOTES:

- Sequel to “Superman Returns to Krypton!” from *Superman* #61 (Dec. 1949), the first appearance of kryptonite in comic books.
- The E2 Luthor gets a first name, Alexei, in this story.



## SUPERMAN FAMILY #203

(Sept.-Oct. 1980)

**STORY:** "The Critic Killer!" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** George Tuska (p) & Vince Colletta (i)

**SYNOPSIS:** Clark hires Lana Lang as the *Star's* new TV critic. Lana turns thumbs down on the brainless sitcom *Sam & Sally*. Philo Quinn, its excitable creator, vows revenge. His elevator deathtrap catches both Lana and Lois. Alerted to the danger by Lois' new moodstone ring, which sends off vibrations whenever she feels fear, Superman saves them and rounds up Quinn.

### NOTE:

- First appearance of the E2 Lana. According to this story, the Lang family moved away from Smallville before the Kents adopted Clark. He and Lana have never met before this.

### Thunderstruck

Scripter E. Nelson Bridwell (seen at far right in a caricature from a 1976 DC house ad) made good use of Johnny Thunder and his Thunderbolt in the "Mr. and Mrs. Superman" feature in *Superman Family* #204. Thanks to Betty Dobson. [©2010 DC Comics.]

## SUPERMAN FAMILY #204

(Nov.-Dec. 1980)

**STORY:** "The Rescue of His Majesty, Johnny Thunder!" – 8 pages

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Frank Chiaramonte (i)

**JSA GUEST STAR:** Johnny Thunder (with his Thunderbolt)

**SYNOPSIS:** The Thunderbolt summons Superman to Johnny Thunder's aid. The shaman who gave Johnny his power over the T-bolt has

forced him to mount the throne of Bahdnesia as his puppet. Lois, posing as a rival sorceress with a hidden Superman providing her "magic," tricks the shaman into freeing T-bolt. Johnny stays on to teach the Bahdnesians democracy.

### NOTE:

- According to this tale, it was his loss of control over the Thunderbolt that led to Johnny's resignation from the JSA between *All-Star Comics* #39 & 40 in 1948.
- The Thunderbolt is depicted in the insert cameo on this issue's cover.



## SUPERMAN FAMILY #205

(Jan.-Feb. 1981)

**STORY:** "Catch a Falling Star!" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Dan Adkins (i)

**SYNOPSIS:** A statue honoring Superman is publicly unveiled. In its place stands Luthor, covered head-to-toe in kryptonite dust. The Man of Steel drops in agony. Lois distracts Luthor, long enough for Superman to save himself. Luthor is sent back to prison, but the damage is done: the world knows the secret of kryptonite.

### NOTE:

- This story reveals how the general public of E2 first learned of kryptonite. It differs from the way *Action Comics* #141 (Feb. 1950) related the first account of the incident.

## SUPERMAN FAMILY #206

(March-April 1981)

**STORY:** "Hostage of The Harlequin" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Dan Adkins (i)

**JSA GUEST STAR:** Green Lantern

**SYNOPSIS:** Lois is captured while investigating the latest crime by The Harlequin and her gang. Returning to their hideout, Harlequin learns her mysterious employer is The Sportsmaster, seeking revenge for her betrayal of the Injustice Society. Superman saves the villainess' life but she escapes, leaving it to a

late-arriving Green Lantern to explain Harlequin's status as an undercover FBI agent.

### NOTE:

- Sequel to "The Case of the Patriotic Crimes" in *All-Star Comics* #41 (June-July 1948).
- The Harlequin is shown in the insert cameo on this issue's cover.
- This story to the contrary, many Golden Age aficionados have always discounted the revelation in *Green Lantern* #33 (July-Aug. 1948) that The Harlequin worked for the FBI—viewing it as simply a DC ploy to avoid the stigma "crime comics" were gaining by the late '40s.



### A Harlequin Romance

After The Harlequin (seen on left) and Superman mop up the crooks, the apparently larcenous lady takes it on the lam—and Green Lantern shows up to explain things to Supes and Lois. Thanks to Betty Dobson. [©2010 DC Comics.]



## SUPERMAN FAMILY #207

(May-June 1981)

**STORY:** “The Turnabout Powers!” – 8 pp.

**WRITER:** E. Nelson Bridwell

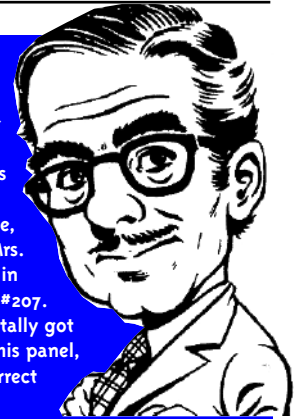
**ARTISTS:** Kurt Schaffenberger (p) & Joe Giella (i)

**SYNOPSIS:** The extraterrestrial houseplant Clark buys Lois for Valentine’s Day transfers his super-powers to her. Lois dons a costume and, as Superwoman, secretly aids her now-powerless spouse in rounding up the Brennan Gang. Poisoned by Earth’s water, the plant dies, reversing the power transference.



### Hitching A Ride—After Getting Hitched

(Left:) Lois, as Superwoman, gives her suddenly un-super spouse a ride, in the “Mr. and Mrs. Superman” tale in *Superman Family* #207. (Her cape accidentally got colored yellow in this panel, instead of the correct red.) [©2010 DC Comics.]



(Right:) Self-portrait of artist Kurt Schaffenberger; thanks to P.C. Hamerlinck. [©2010 Estate of Kurt Schaffenberger.]

## SUPERMAN FAMILY #208

(July 1981)

**STORY:** “The 5th-Dimensional Hijack!” – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Brett Breeding (i)

**SYNOPSIS:** Mr. Mxyzptlk captures an airliner full of passengers—including the Kents—for study in the 5th Dimension. Overhearing the imp tell Lois that he hates anything that reminds him of the Man of Steel when he’s home on Zrfff, Superman uses his super-speed and borrowed paints to make *everything* remind Mxyzptlk of him. Driven to distraction, Mxyzptlk returns his captives to Earth.

## SUPERMAN FAMILY #209

(Aug. 1981)

**STORY:** “George Taylor’s Last Scoop” – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Brett Breeding (i)

**SYNOPSIS:** Former *Star* editor George Taylor is murdered after telling Clark he has photographic proof of Superman’s true identity. Superman follows the evidence to his killer, corrupt *Star* reporter Rod Pilgrim. Pilgrim sold the film to gangster Nick Albion, who kidnaps Lois to ensure the Man of Steel’s cooperation. After the inevitable rescue, Superman and Lois trick Pilgrim and Albion into believing the photos are fakes

## SUPERMAN FAMILY #210

(Sept. 1981)

**COVER:** Rich Buckler (p) & Dick Giordano (i)

**STORY:** “The Magical Manhunters of Metropolis!” – 8 pages

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Brett Breeding (i)

**SYNOPSIS:** Fake magicians Hocus and Pocus begin displaying real mystical powers. Superman traces their spell’s vibrations back to their source: Luthor, using the magic of an ancient Indian mask to lure the Man of Steel to his doom. He summons Lois to witness Superman’s death, prodding Hocus and Pocus to stumble to the rescue. The mask is destroyed, lifting the spell, but H & P remain convinced they’re the real deal.

**NOTE:**

- First appearance of Hocus & Pocus since *Superman* #45 (Mar.-Apr. 1947).

## SUPERMAN FAMILY #211

(Oct. 1981)

**STORY:** “The Kill Kent Contract!” – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Dan Adkins (i)

**JSA GUEST STARS:** Batman (as Bruce Wayne), Robin (as Dick Grayson)

**SYNOPSIS:** While attending the wedding of Bruce Wayne and Selina Kyle, Lois overhears what she think is a plot to kill Clark. The target turns out to be Harvey Kent, the former Two-Face. Superman foils the assassination and captures the vengeful gangster behind it without disrupting the reception.



Cover of *Superman Family* #210. Thanks to the GCD. [©2010 DC Comics.]

**NOTES:**

- The plot turns on the fact that Two-Face’s surname was originally Kent. The character’s name was changed to Dent in *Batman* #50 (Dec. 1948-Jan. 1949).
- First appearance of Catwoman’s brother Karl Kyle, a.k.a. The King of Cats, since *Batman* #69 (Feb.-Mar. 1952).
- First appearance of the E2 Commissioner Gordon’s wife since *Batman* #71 (June-July 1952). She receives a first name, Barbara, in this story. The Gordons’ son Tony, mentioned in *World’s Finest Comics* #53 (Aug.-Sep. 1951), appears for the first time here.



## SUPERMAN FAMILY #212

(Nov. 1981)

**STORY:** "The Great Superman Hoax!" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Jim Janes (i)

**SYNOPSIS:** Lois is bemused when a phony Superman "flies" into her office to give her an exclusive on his battle with a hostile flying saucer. The imposter is really Manny Tharp, a reporter for a rival newspaper hoping to damage the *Star's* credibility. With the help of Susie and the invisible aliens from #199, Superman provides photographic "proof" of Tharp's fake scoop, costing him his job.

### NOTE:

- First appearance of reporter Steve Bard since the "Lois Lane" story in *Superman* #42 (Sep.-Oct. 1946).

## SUPERMAN FAMILY #213

(Dec. 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)

**STORY:** "Queen of the Insect World!" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Irv Novick (p) & Dan Adkins (i)

**SYNOPSIS:** Lana Lang's archaeologist father sends her an ancient scarab brooch. Its

enchantment compels Lana to adopt the costumed identity of The Insect Queen.

Commanding an army of giant insects, she defeats the Man of Tomorrow in battle and returns to her Lana identity with no memory of her actions.

## SUPERMAN FAMILY #214

(Jan. 1982)

**STORY:** "Horde of The Insect Queen!" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Irv Novick (p) & Frank Chiaramonte (i)

**SYNOPSIS:** Preoccupied with battling Insect Queen's horde of flying ants, Superman doesn't notice the aircraft that captures one of the giant bugs. While he throws the fight to trigger Lana's return to normal, The Ultra-Humanite transplants his brain into the ant's body.

## SUPERMAN FAMILY #215

(Feb. 1982)

**STORY:** "Beware the Ultra-Ant!" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Irv Novick (p) & Frank Chiaramonte (i)

**SYNOPSIS:** Superman learns of a counterspell that will give Lana control over her actions as The Insect Queen. Ultra-Humanite, telepathically controlling the Queen, attacks the Man of Steel with a swarm of giant killer bees. During the battle, Superman snatches the scarab brooch away, freeing Lana. While Insect Queen thrashes Ultra, Lois recites the counterspell.

## SUPERMAN FAMILY #216

(March 1982)

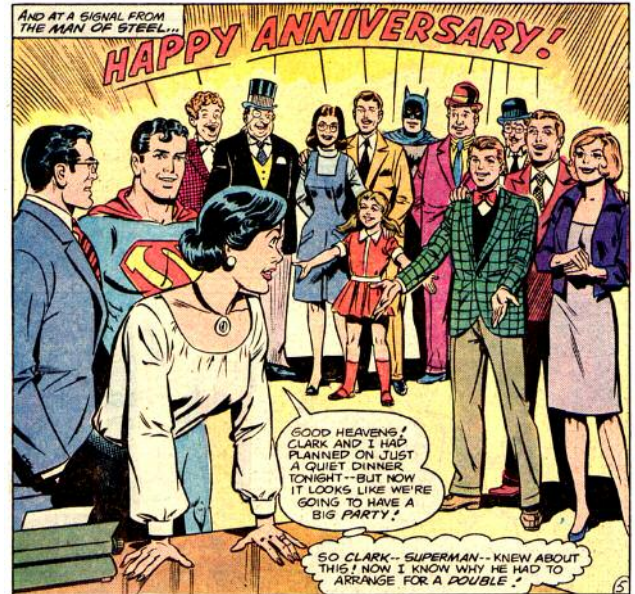
**STORY:** "Who's Superman?" – 8 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Frank Chiaramonte (i)

**JSA GUEST STARS:** Batman, Robin

**SYNOPSIS:** Perry White invites Superman and Batman to a surprise anniversary party for Clark and Lois. The heroes puzzle over how



### The Anniversary Schmalz

Quite a few of the supporting cast from previous installments of "Mr. and Mrs. Superman" show up to "surprise" Clark and Lois Kent on their anniversary in *Superman Family* #216. But not everyone is who they seem to be! Thanks to Betty Dobson. [©2010 DC Comics.]

they and Clark can all appear together. At the party, Lois has fun working out who's who: Clark is Clark, Batman is playing Superman, and Robin, home from college, poses as Batman.

## SUPERMAN FAMILY #217

(April 1982)

**COVER:** Rich Buckler (p) & Dick Giordano (i)

**STORY:** "Back to Square One!" – 12 pp.



Cover of *Superman Family* #213. Thanks to the GCD. [©2010 DC Comics.]



Cover of *SF* #217. Thanks to the GCD. [©2010 DC Comics.]



**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Frank Chiaramonte (i)

**SYNOPSIS:** The armored villain Metallo uses a ray to turn Superman's powers back to the early days of his career, reducing his strength and eliminating his ability to fly. Coached by Lois, Superman begins an accelerated training regimen, recreating decades of experience in just two days. His powers at their peak once more, he beats Metallo decisively.

**NOTE:**

- First appearance of Metallo since *World's Finest Comics* #6 (Summer 1942). The E1 Superman has a different foe whose name is spelled "Metallo."

## SUPERMAN FAMILY #218

(May 1982)

**STORY:** "Kryptonite-mare!" – 9 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Frank Chiaramonte (i)

**SYNOPSIS:** To find out who is supplying Metropolis' crooks with kryptonite, Mr. & Mrs. Superman go undercover as two new super-villains, The Flying Tiger and Kitty. The trail leads to the Man of Steel's old foe, The Tycoon of Crime. With the Tycoon in custody, the case seems wrapped up... until Flying Tiger is photographed robbing a bank.

**NOTE:**

- First appearance of The Tycoon of Crime since *Superman* #29 (Jul.-Aug. 1944).

## SUPERMAN FAMILY #219

(June 1982)

**STORY:** "Paper Tiger!" – 9 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Dan Adkins (i)

**SYNOPSIS:** The bogus Flying Tiger's crime wave continues. When Superman confronts the Tiger, he realizes the villain is a police sketch come to life, the crime signature of Funnyface. Using "Kitty" as bait, Superman lures Funnyface and his fake Tiger into a trap.

**NOTES:**

- First appearance of Funnyface, a villain who can bring comic strip characters to life, since *Superman* #19 (Nov.-Dec. 1942).



- First appearance of Sgt. (now Lt.) Casey since *Action Comics* #118 (Mar. 1948).

## SUPERMAN FAMILY #220

(July 1982)

**STORY:** "Where off Earth Are You From?" – 9 PP.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Dan Adkins (i)

**SYNOPSIS:** Clark and Lois take in Liandly, a girl from the planet Rolez who is accidentally teleported to Earth. Her unique super-powers come in handy when Colonel Future robs Superman of his own. Together, they round up the bad guys. The teleport effect wears off, returning Liandly home.

## SUPERMAN FAMILY #221

(Aug. 1982)

**STORY:** "Arrows of Vengeance!" – 9 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Frank Chiaramonte (i)

### Faster Than A Speeding Arrow?

We know that even the Superman of Earth-Two was faster than a speeding bullet. But what about a shaft fired by his erstwhile foe, The Archer? Thanks to Betty Dobson. [©2010 DC Comics.]



### Hold That Tiger!

Superman, as The Flying Tiger, does double action in this panel from *Superman Family* #218. Thanks to Betty Dobson. [©2010 DC Comics.]

**SYNOPSIS:** The Archer, taunting Superman that he will be powerless to stop the villain from killing Lois, uses hypnotic suggestion to strip the Man of Steel of his super-powers one by one. The vibrations of Lois' moodstone break the spell, freeing Superman. Jimmy Olsen corrals The Archer.

**NOTE:**

- First appearance of The Archer since *Superman* #13 (Nov.-Dec. 1941).

## SUPERMAN FAMILY #222

(Sept. 1982)

**STORY:** "The Day the World Changed!" – 9 pp.

**WRITER:** E. Nelson Bridwell

**ARTISTS:** Kurt Schaffenberger (p) & Dan Adkins (i)

**SYNOPSIS:** Superman is captured by aliens. Lois and Lana, the latter as Insect Queen, ride to the rescue. Realizing the invaders are super-evolved fleas, Lana commands them to repair the damage they've done and return home.

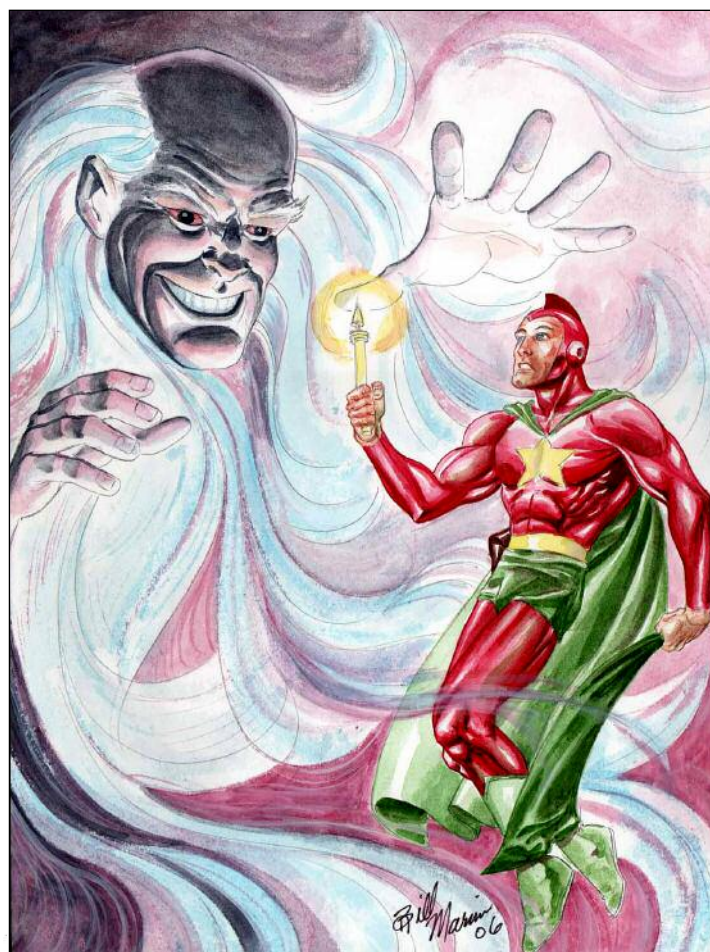


## STARMAN

Starman would for some years be the most enigmatic of the JSAers. Even when spotlighted in *The Brave and the Bold* #61-62 (see p. 10), readers learned little about the Astral Avenger save that his alter ego Ted Knight was a wealthy amateur astronomer, lived on a large estate outside Federal City, and occasionally socialized with Black Canary and her detective hubby. Over the next decade and a half, Starman made what were little more than token appearances in the JSA's *All-Star/Adventure* series (though his Cosmic Rod was lent to The Star-Spangled Kid for use in its first six issues) and the annual *Justice League* team-ups. It would take *All-Star Squadron* #41 to finally turn the "Man of Knight" into a fully-realized character, giving him the origin his Golden Age series had overlooked—with the related *America vs. the Justice Society* #3 revealing that Ted Knight had been married and widowed in the years between his leaving the JSA in 1945 and rejoining the team in 1964. Further exploration of his private life would have to wait until his return from Ragnarokian exile, when he was made a central figure of the mini-series *The Golden Age* and of the 1994 *Starman* series starring Ted's son Jack.

## JOHNNY THUNDER

By virtue of his command of the Thunderbolt, Johnny Thunder often played a key role in the annual JLA/JSA crossovers: *JLA* #37-38 and 119-20 both centered on his evil E1 doppelgänger, while T-bolt's sorcery was essential to the defeats of Creator<sup>2</sup> (*JLA* #82-83) and The Iron Hand (#100-02). Perhaps it was the deus ex machina nature of Thunderbolt's magic that led creators to shy away from using Johnny elsewhere. He made only one solo guest appearance, with Mr. & Mrs. Superman in *Superman Family* #204 (see p. 26), but it was a doozie that filled in the gaps between



### Stars In The Mist

Starman and The Mist—a commission color illo done a few years by Bill Marimon, artist of DC's *Damage*, et al. Starman and Black Canary battled The Mist in *The Brave and the Bold* #61 (Aug-Sept. 1965). [Starman & Mist TM & ©2010 DC Comics.]

his last Golden Age appearance and his reintroduction in *The Flash* #129. He made minor appearances in Roy Thomas' E2 titles—and inspired the 1986 mini-series *Jonni Thunder, a.k.a. Thunderbolt*, about a beautiful E1 private eye possessed by a female Thunderbolt—until he and T-bolt were exiled to a Ragnarokian dimension along with the rest of the JSA.

## WILDCAT

Which brings us finally to the peculiar case of Wildcat. The Feline Fury made only two appearances apart from the JSA—in his Silver Age reintroduction in *The Brave and the Bold* #62 and in *The Spectre* #3—yet was one of the E1 Batman's most popular *Brave & Bold* co-stars during that title's later incarnation as a team-up title starring the Caped Crusader. He appeared six times (*B&B* #88, 97, 110, 118, 127 and *Super-Team Family* #2) between 1970 and 1976, in a series of stories that neither mentioned

### A Bolt From The Blue (Or Maybe From The Pink)

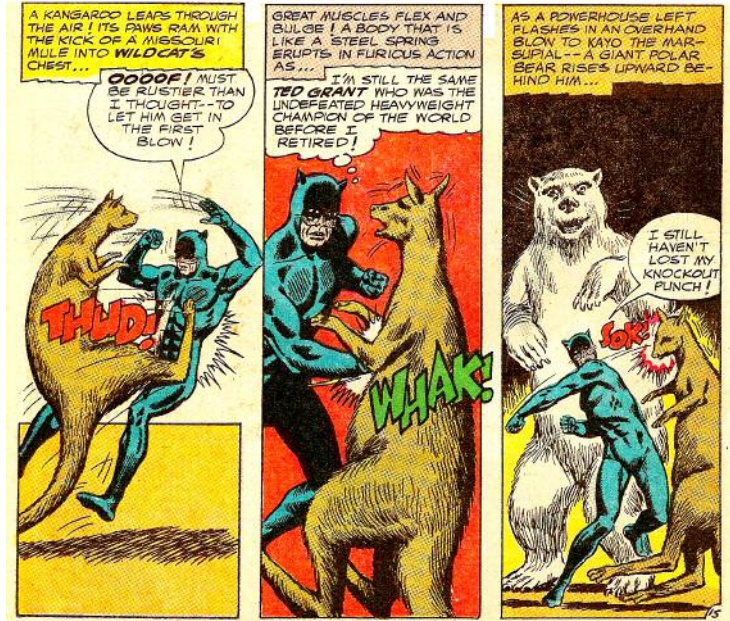
Johnny Thunder's appearance in the "Mr. and Mrs. Superman" series was seen on pp. 24-29, and his and Thunderbolt's crucial actions in *JLA* #102 (Oct. 1972) are on view in the trade paperback *Crisis on Multiple Earths, Vol. 3*—so here's a commission drawing by Neil Vokes (*Untold Stories of Spider-Man, Superman Adventures*, et al.) that captures the spirit of the Bahdnisian heir-apparent and his living lightning bolt. Thanks to Neil for permission to use this art—and to the several A/E readers who helped me decipher his signature! [©2010 DC Comics.]



Wildcat's E2 origins nor identified him as an E1 doppelgänger. The E2 original became a JSA mainstay throughout the team's 1970s series until, shaken by his brush with death thanks to brain damage incurred in the line of duty, he left in *Adventure Comics* #464 to resurrect his chain of inner-city gymnasiums. Wildcat appeared infrequently in the 1980s outside the pages of Roy Thomas' E2 titles, where his biggest role was as mentor to Yolanda Montez, the Latina mutant who would inherit his costumed identity after he was crippled in *Crisis on Infinite Earths* #6. His mobility was magically restored in *Last Days of the Justice Society Special* #1 and remained so after his return from Ragnarok in 1992. Wildcat remains a respected elder statesman of the JSA to this day.

### Maybe This Is The Famous Captain Kangaroo!

Wildcat popped up in *The Brave and the Bold* #62 (Oct.-Nov. 1965) to horn in on a bit of action at the expense of Starman and Black Canary—but even a former world's boxing champion has to watch out for those killer kangaroos! Script by Gardner Fox, art by Murphy Anderson. Thanks to Bob Bailey. [©2010 DC Comics.]

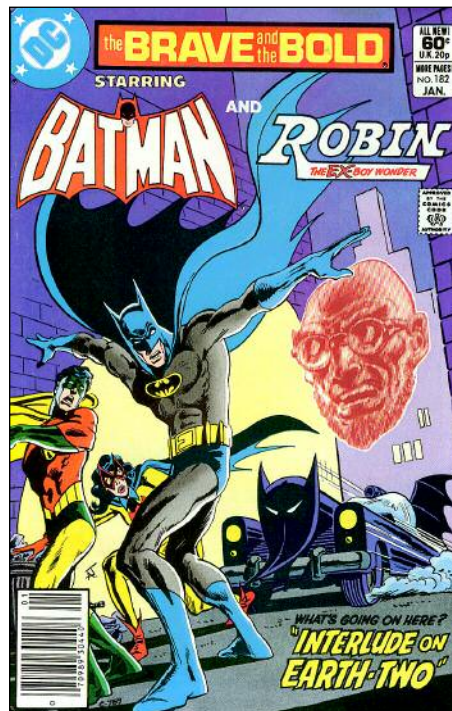


## Sub-Section: JSAers: The Silver And Bronze Age Generation

### ROBIN

The first super-hero to join the JSA after its 1963 reorganization, Robin was also the first of the second generation of heroes around whom so much E2 lore would be spun. Although in his thirties when inducted in *JLA* #55, the former Boy Wonder struggled to find an identity out of Batman's shadow and had trouble at times being taken seriously by his older teammates. (Some of us might argue it was hard to take seriously *anyone* wearing that eyesore of a costume!) Robin got a new look in *All-Star* #58, a Ric Estrada/Wally Wood interpretation of a Neal Adams design, and Dick Grayson a career as a lawyer and diplomat.

The introduction of Batman's daughter, The Huntress, and Bruce Wayne's subsequent death opened up new storylines for Robin, who would serve at one time or another as big brother, uncle, professional mentor, crimefighting partner, even for one awkward moment as potential love interest, for the neophyte heroine. In addition to his appearances alongside Huntress in her solo series (*Wonder Woman* #283-85) and as a boy in the 1940s-set *All-Star Squadron*, Robin had a walk-on in *World's Finest* #271 and co-starred with the E1 Batman in *The Brave and the Bold* #182, a haunting story by Alan Brennert and B&B stalwart Jim Aparo. He played a dramatic role in *Infinity, Inc.* #1-10, breaking into prison while under the



Cover of *The Brave and the Bold* #182. Thanks to the GCD. [©2010 DC Comics.]

influence of the Stream of Ruthlessness to seek vengeance on his parents' killer, a revenge thwarted by Huntress. The discovery of the *Batman Diary in America vs. the Justice Society* spawned divided loyalties in Dick Grayson, who would both aid the prosecution and make the key deduction that cleared the JSA. The E2 Robin, made an anachronism by the *Crisis on Infinite Earths*, was crushed to death beneath a falling wall in that title's final issue (#12).

### Another Guest Star, Man!

The E2 Robin and Starman briefly join forces in *The Brave and the Bold* #182. Thanks to Betty Dobson. [©2010 DC Comics.]

## THE BRAVE AND THE BOLD #182 (Jan. 1982)

COVER: Jim Aparo

STORY: "Interlude on Earth-Two!" – 19 pp.

WRITER: Alan Brennert

ARTIST: Jim Aparo

JSA GUEST STARS: Batman (in flashback), Starman

EARTH-TWO GUEST STAR: Batwoman

**SYNOPSIS:** Batman, inexplicably teleported to E2, joins Robin, Starman, and the E2 Batwoman in battling Professor Hugo Strange. Ostensibly out for revenge, Strange—grotesquely crippled after his last encounter with Batman in 1940—actually hopes the heroes will kill him. Confronted with this truth, Strange commits suicide using Starman's Cosmic Rod.

### NOTE:

- First appearance of Batwoman of E2. Kathy Kane retired after Batman married Catwoman. She is now a wife and mother.





## POWER GIRL

She was, quite literally, a Supergirl for the '70s.

The debut of Power Girl in *All-Star Comics* #58 (Jan.-Feb. 1976) made two related facts crystal clear: she was the E2 doppelgänger of the wholesome teenage cousin of E1's Superman, introduced in *Action Comics* #252 (May 1959), and she was almost *nothing* like her counterpart. As envisioned by writer/editor Gerry Conway and artists Ric Estrada and Wally Wood, Kara Zor-L was brash, rude, opinionated, petulant, confident to the brink of arrogance—everything Supergirl was not. If she wasn't always likeable, her presence amongst the stolid middle-aged membership of the Justice Society kept their new series lively. She clashed most frequently with an overprotective Superman, a chauvinistic Wildcat, and a lovestruck Star-Spangled Kid (Firestorm of the Justice League was another admirer), but nearly every JSAer felt her wrath at one time or another

The character's popularity with her mostly male audience—a sexy costume design over a typically pneumatic Wally Wood-rendered female may have been a contributing factor—led to a three issue tryout in *Showcase* #97-99 (Feb.-Apr. 1978). Paul Levitz and Joe Staton, by then the *All-Star* creative team, gave Power Girl an origin distinct from her E1 twin's, a civilian identity as software engineer "Karen Starr" and a supporting cast in the person of reporter Andrew Vinson, all set against a series of



### Cover Girl

Cover of *Showcase* #97. Thanks to the GCD. Since all three "Power Girl" issues of *Showcase* are currently available in the 2006 trade paperback *Power Girl*, we haven't repro'd any interior pages from those three comics. [©2010 DC Comics.]

encounters with Brain Wave. The Flash and Green Lantern guested in #99, but the timing was wrong. Sales did not justify a solo title for the E2 Maid of Might.

Appearances outside the JSA milieu were rare thereafter. Power Girl battled The Thinker alongside her teammate and closest friend, The Huntress, in *Wonder Woman* #274-76 (Dec. 1980-Feb. 1981), was one of the heroines led by E1's Amazing Amazon against the world-destroying Adjudicator in #291-93 (May-July 1982), and joined the E1 Superman in action against Maaldor the Darklord in *DC Comics Presents* #56 (April 1983). She played a key role in the first ten issues of *Infinity, Inc.* (Mar. 1984-Jan. 1985)—her courageous showdown with her maddened cousin is a highlight of this E2 series—but bowed out to return to her JSA duties as of #12 (Mar. 1985).

Power Girl survived both the *Crisis on Infinite Earths* and the extra-dimensional exile that befell all but two of her teammates in *Last Days of the Justice Society Special* #1 (1986); but survival came

at a price. Her backstory was revised as of *Secret Origins* #11 (Feb. 1987). According to this story by writer Paul Kupperberg and artist Mary Wilshire, Kara was really the granddaughter of the Atlantean sorcerer Arion (a Kupperberg co-creation who'd starred in his own title from 1982-85), sent forward through time to save her from her homeland's fabled destruction, her memories of Krypton magically implanted.

It was a reasonable solution to a thorny problem, but the character was never quite the same again. Stripped of her core concept—the Supergirl of Earth-Two—Power Girl's struggle to redefine herself continues into the present.

## SHOWCASE #97

(Feb. 1978)

COVER: Joe Staton & Joe Orlando (i)

STORY: "Power Girl" – 17 pp.

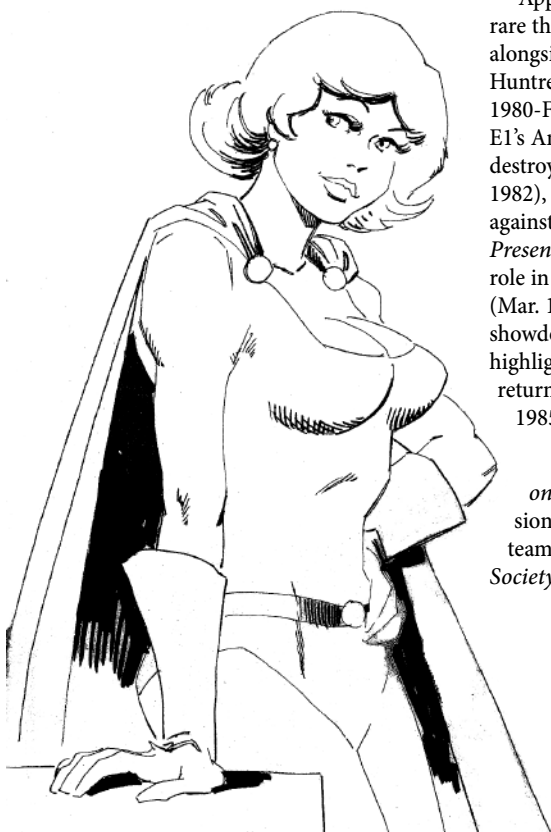
WRITER: Paul Levitz

ARTISTS: Joe Staton (p) & Joe Orlando (i)

**SYNOPSIS:** After stopping a robbery at a Gotham City electronics lab, Power Girl heads out of town with reporter Andrew Vinson hot on her trail. Napping in a meadow, Kara dreams of Krypton's destruction and her timely escape by rocket. Returning to the city, PG foils an attempt to break the thieves out of custody. Vinson, clad in futuristic armor, attacks her.

### NOTE:

- Unlike their E1 doppelgängers, Power Girl's parents Zor-L and Alura do not survive the explosion of Krypton.



### Girl Power

(Left:) Joe Staton, who drew numerous stories featuring Power Girl during the 1970s, penciled this convention sketch during that decade. Thanks to William Mitchell. [Power Girl TM & ©2010 DC Comics.]

(Right:) Paul Levitz (with mustache) and Joe Staton, in a pic snapped by Joe's wife Hilarie on the River Thames, while they were all attending a World Science Fiction Convention in Brighton, England, in 1979. Photo courtesy of Paul.





Cover of *Showcase* #98. Thanks to the GCD.  
[©2010 DC Comics.]



Cover of *Showcase* #99. Thanks to the GCD.  
[©2010 DC Comics.]



Cover of *DCCP* #56. Thanks to the GCD.  
[©2010 DC Comics.]

## SHOWCASE #98

(Mar. 1978)

**COVER:** Joe Staton (p) & Dick Giordano (i)

**STORY:** “When the Symbioship Strikes!” – 17 pp.

**WRITER:** Paul Levitz

**ARTISTS:** Joe Staton (p) & Dick Giordano (i)

**JSA GUEST STARS:** The Flash (as Jay Garrick), Green Lantern (as Alan Scott)

**SYNOPSIS:** While Power Girl and Vinson scuffle, Brain Wave—the mastermind behind last issue’s theft attempts—steals the technology he craves. Vinson’s armor is actually the Symbioship, the sentient rocket that brought Kara to Earth. Determined to carry out its programming to “protect” her, it captures her and creates an illusory life on Krypton for her. With Vinson’s help, Power Girl breaks the spell and destroys the Symbioship.

## SHOWCASE #99

(Apr. 1978)

**COVER:** Joe Staton (p) & Dick Giordano (i)

**STORY:** “The Crater That Was Keystone City” – 17 pp.

**WRITER:** Paul Levitz

**ARTISTS:** Joe Staton (p) & Dick Giordano (i)

**JSA GUEST STARS:** The Flash, Green Lantern

**SYNOPSIS:** Keystone City vanishes. Brain Wave promises to return the city from extra-dimensional exile if the JSA surrenders itself to him for execution. He defeats Power Girl but makes the mistake of imprisoning her alongside Flash and Green Lantern. The trio escape, defeat Brain Wave, and restore Keystone.

**NOTE:**

- Power Girl adopts the civilian identity of software engineer Karen Starr.

## DC COMICS PRESENTS #56

(Apr. 1983)

**COVER:** Gil Kane

**STORY:** “Death in a Dark Dimension!” – 23 pp.

**WRITER:** Paul Kupperberg

**ARTISTS:** Curt Swan (p) & Dave Hunt (i)

**SYNOPSIS:** Maaldor the Darklord, bored after conquering his own dimension, kidnaps Power Girl and the E1 Superman. The duo, physically outmatched, challenge the alien warlord to conquer the evil in his own soul. Maaldor seems to perish in the attempt.



## THE HUNTRESS

No character better exemplified the generational theme that was so big a part of Earth-Two’s appeal than Helena Wayne, a.k.a. The Huntress. The daughter of Batman and Catwoman, The Huntress debuted simultaneously in *All-Star Comics* #69 and in *DC Super-Stars* #17 (both cover-dated Nov.-Dec. 1977), in stories written by Paul Levitz and drawn by Joe Staton for editor Joe Orlando. The latter comic revealed her traumatic origin, in which she first donned her costume to avenge the murder of her mother at the hands of a former henchman. Dressed in Staton-designed

garb of two-toned purple leather, armed with miniature daggers and a crossbow that fired tranquilizer darts, the dynamic new heroine was anything but the “E2 Batgirl” some initially dismissed her as.

After a guest appearance running through three different stories in *Batman Family* #17 (April-May 1978), a “Huntress” solo series by Levitz & Staton was added to that title. The cancellation of *Batman Family* with #20 (Oct.-Nov. 1978) put a temporary end to Huntress’ solo adventures, but she continued as a major player in both the “JSA” series and in the JSA/JLA crossovers. The death of Batman in *Adventure Comics* #462



(March-April 1979) naturally had a profound effect on the character, which led to her striking up a friendship with his E1 doppelganger, a.k.a. “Uncle Bruce.”

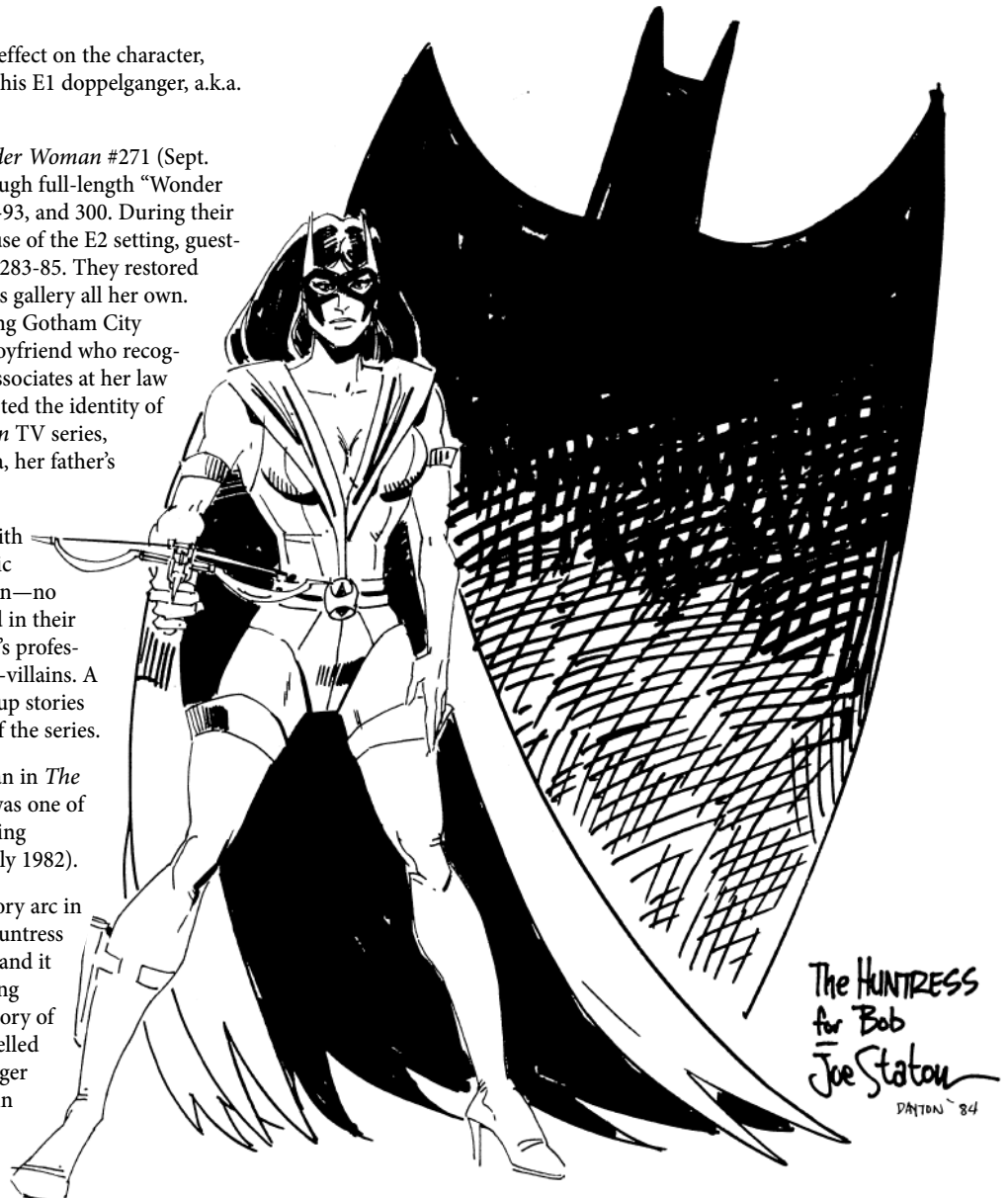
Her solo series found a new home in *Wonder Woman* #271 (Sept. 1980), running through #321 (Nov. 1984), though full-length “Wonder Woman” stories crowded her out of #288, 291-93, and 300. During their two-year tenure, Levitz and Staton made full use of the E2 setting, guest-starring Power Girl in #274-76 and Robin in #283-85. They restored various E1 and E2 villains and created a rogues gallery all her own. They also expanded her supporting cast, adding Gotham City District Attorney Harry Sims, her would-be boyfriend who recognized the woman behind the mask; Helena’s associates at her law firm (notably Charlie Bullock, who later adopted the identity of Blackwing); and, in a nod to the 1960s *Batman* TV series, Commissioner (formerly Police Chief) O’Hara, her father’s successor in that office.

Assuming full “Huntress” writing chores with *WW* #297, writer Joey Cavalieri and his artistic collaborators de-emphasized the E2 connection—no previously established hero or villain appeared in their issues—and focused instead on Helena Wayne’s professional and social life and a series of new super-villains. A decision in the summer of 1984 to drop back-up stories from DC’s super-hero titles dictated the end of the series.

Elsewhere, Huntress co-starred with Batman in *The Brave and the Bold* #184 (March 1982), and was one of many super-heroines teaming with E1’s Amazing Amazon in *Wonder Woman* #291-93 (May-July 1982).

Despite her prominent role in the initial story arc in *Infinity, Inc.* #1-10 (March-Dec. 1984), The Huntress ultimately chose to stay a member of the JSA, and it was in that context that she made her remaining appearances. The decision to combine the history of the multiple Earths into a single continuity spelled doom for The Huntress, whose parents no longer existed in the new reality. She and the E2 Robin died side-by-side in *Crisis on Infinite Earths* #12 (March 1986). The new DC Universe would have its own Huntress, a vengeful Mafia princess named Helena Bertinelli; but, without the family connection to the Golden Age Batman, she lacked the emotional resonance that had made her namesake a fan favorite.

All the Levitz-Staton material is currently on view in the 2006 trade paperback *Huntress: Darknight Daughter*. For that reason, except where The Huntress was prominent on a cover, no art from those comics has been reprinted here.



#### Little “Bow” Peep

The Huntress—“The Daughter of the Bat and the Cat”—was recently spotlighted by writer Timothy Callahan in our sister mag *Back Issue* (#38), so we’ll mostly avoid reproducing the same art that was featured there. Joe Staton, her co-creator, has probably drawn more commission illos of her than anybody else—and who could do a more definitive version?—as per this sketch sent to us by George Hagenauer. [Huntress TM & ©2010 DC Comics.]



**NOTES:** All stories synopsisized below are “Huntress” stories, with her logo.

## DC SUPER-STARs #17

(Nov.-Dec. 1977)

**COVER:** Joe Staton (p) & Bob Layton (i)

**STORY:** “From Each Ending... a Beginning!” – 13 pages

**WRITER:** Paul Levitz

**ARTISTS:** Joe Staton (p) & Bob Layton (i)

**GUEST STARS:** Batman, Robin (in flashback)

**SYNOPSIS:** Former Catwoman henchman Silky Cernak blackmails Selina Wayne into returning to crime. With Robin out of the country, the semi-retired Batman answers the Bat-Signal. Cernak shoots Catwoman to distract Batman and escapes. She dies in Bruce’s arms, begging forgiveness. It is not the grief-stricken Batman who tracks down Cernak, but Helena Wayne, in

the guise of The Huntress. She vows to continue her father’s crusade against crime, while keeping her new career a secret from him.

**NOTES:**

- Story occurs a year before Huntress’ appearance in *All-Star Comics* #69.
- Batman and Catwoman wed in the summer of 1955.
- Bruce Wayne retires his Batman identity.





Cover of *Batman Family* #17. Thanks to the GCD.  
[©2010 DC Comics.]

## BATMAN FAMILY #17

(April-May 1978)

COVER: Michael Kaluta

STORY: "Scars!" – 23 pp.

WRITER: Gerry Conway

ARTIST: Jim Aparo (a)

SYNOPSIS: The Huntress seeks out Batman for career advice. He sends her to talk with Kathy (Batwoman) Kane.

STORY: "Horoscopes of Crime" – 21 pp.

WRITER: Bob Rozakis

ARTISTS: Don Heck (p), Bob Wiacek (i; pp 1-11) & Vince Colletta (i; pp 12-21)

SYNOPSIS: Huntress teams up with Batwoman and Batgirl against Madame Zodiac, Poison Ivy, and the El Catwoman.

STORY: "There's a Demon Born Every Minute—"

WRITER: Bob Rozakis

ARTIST: Michael Golden (a)

SYNOPSIS: Huntress returns to Earth-Two.

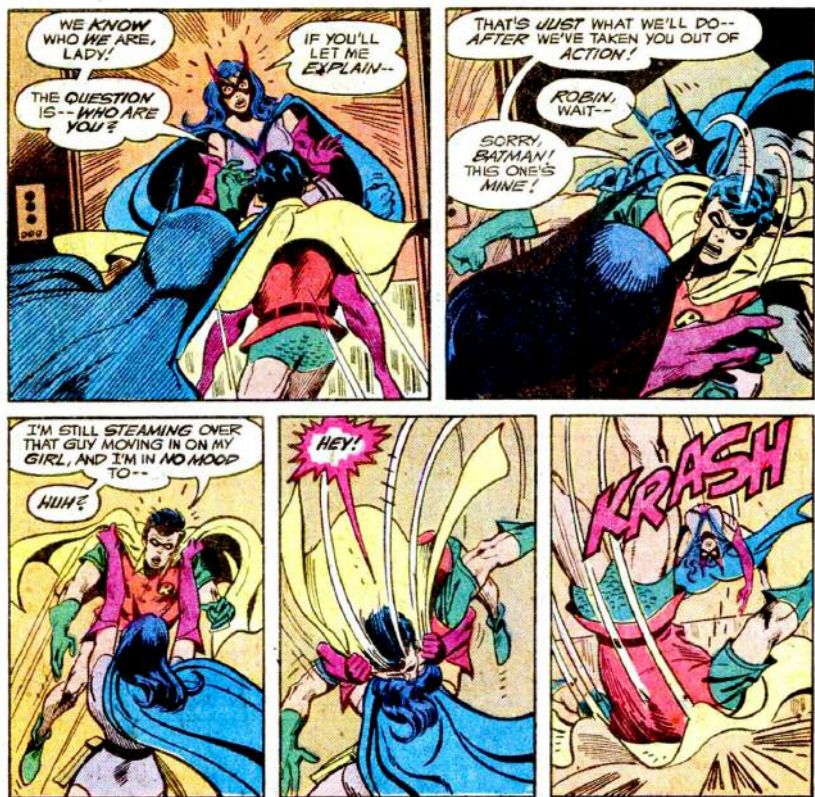
## BATMAN FAMILY #18

(June-July 1978)

COVER: Jim Starlin

STORY: "A Choice of Destinies!" – 10 pp.

WRITER: Paul Levitz



### All In The Family

Between two *Justice Society* volumes (2006, 2007) and *The Huntress: Darknight Daughter* (2006), every one of the Paul Levitz/Joe Staton stories starring the heroine is currently available in handsome trade paperback editions. But, perhaps because it had a different creative team, the "Huntress" story from *Batman Family* #17 was not included—and it's a good one, as these panels in which she "introduces" herself for the very first time to a very surprised Earth-One Batman and Robin amply demonstrates.

Thanks to Betty Dobson. [©2010 DC Comics.]

ARTISTS: Joe Staton (p) & Bob Layton (i)

SYNOPSIS: The Huntress, torn between her costumed identity and her responsibilities as a lawyer, investigates a series of arsons in Gotham City's slum district.

### NOTES:

- The story in *Batman Family* #18-20 occurs before Batman's death in *Adventure Comics* #462.
- 21-year-old Helena Wayne has become a full partner in the firm of Cranston, Grayson (as in Dick), & Wayne straight out of Harvard Law School.

## BATMAN FAMILY #19

(Aug.-Sept. 1978)

COVER: Michael Kaluta

STORY: "Gotham Town Is Burning Down!" – 10 pp.

WRITER: Paul Levitz

ARTISTS: Joe Staton (p) & Bob Layton (i)

SYNOPSIS: The arsonist's trail leads The Huntress to opportunistic city councilman Franklin Gresham.

## BATMAN FAMILY #20

(Oct.-Nov. 1978)

COVER: Jim Starlin

STORY: "Trial By Fire" – 12 pp.

WRITER: Paul Levitz

ARTIST: Joe Staton (p) & Bob Layton (i)

SYNOPSIS: Huntress escapes from the flaming deathtrap. Fearing Gresham unmasked her while she was unconscious, she plays dead and lays a trap for him. He is killed by his own firebomb.

## WONDER WOMAN #271

(Sept. 1980)

COVER: Ross Andru (p) & Dick Giordano (i)

STORY: "Into Darkness Once More" – 8 pp.

WRITER: Paul Levitz

ARTISTS: Joe Staton (p), & Steve Mitchell (i)

SYNOPSIS: Helena's artist client is distraught by the senseless vandalism of his latest exhibition, which Huntress discovers were forgeries. While the curators install the real artwork, Solomon Grundy and his gang strike.



**WONDER WOMAN #272**

(Oct. 1980)

**COVER:** Dave Cockrum (p) & Dick Giordano (i)**STORY:** "The Monster and the Masterpiece" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**SYNOPSIS:** During a later battle with Solomon Grundy, Huntress accidentally shatters a sculpture with which the monster has fallen in love, sending him into a murderous rage.**WONDER WOMAN #273**

(Nov. 1980)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "Girl in a Gilded Cage!" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**SYNOPSIS:** Solomon Grundy, taking a fancy to Huntress, cages her. Escaping, she drops him into the sewers, and he's swept out to sea. DA Harry Sims announces a crackdown on Gotham's super-heroes.**WONDER WOMAN #274**

(Dec. 1980)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "The Speaker in the Shadows!" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**GUEST STAR:** Power Girl**SYNOPSIS:** Huntress talks Power Girl out of pulverizing DA Sims. Harry, realizing Huntress is Helena, calls off his crackdown, much to the displeasure of The Thinker, who's behind the anti-hero movement.**WONDER WOMAN #275**

(Jan. 1981)

**COVER:** Rich Buckler (p) & Dick Giordano (i)**STORY:** "The Thinking Man's Crime" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**GUEST STAR:** Power Girl**SYNOPSIS:** Huntress and Power Girl aid the police during the crime wave. They call on Harry just as, under The Thinker's control, he throws himself from his window. In his fright, he calls Huntress "Helena."**WONDER WOMAN #276**

(Feb. 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "A Friend in Need!" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**GUEST STAR:** Power Girl**SYNOPSIS:** While Huntress rescues Harry, Thinker gains mental control of Power Girl, but Huntress smashes his Thinking Cap.**WONDER WOMAN #277**

(March 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "Secrets, Secrets Everywhere..." – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**SYNOPSIS:** Huntress frees Helena's secretary Carole from the grasp of her blackmailing ex-husband.**WONDER WOMAN #278**

(Apr. 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "The Lion Roars at Midnight" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**SYNOPSIS:** Huntress and Sims are caught in the middle of a riot at Gulls Island Prison, led by the brutish Lionmane.**WONDER WOMAN #279**

(May 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "Lion Hunt" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**SYNOPSIS:** After getting Harry to safety, Huntress challenges Lionmane to personal combat.**WONDER WOMAN #280**

(June 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "Lion at Bay" – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)**SYNOPSIS:** The Huntress defeats Lionmane. One prisoner escapes in the confusion. Harry is found barely alive, a ghastly grin on his face—the signature of The Joker.**A-Hunting We Will Go!**

Artist Matt Haley designed the post-Crisis on Infinite Earths version of The Huntress (Helena Bertinelli)... so collector Michael Zeno asked him to do a commission illo of the original Helena Wayne heroine. Matt's artwork can be viewed at [www.matthaley.com](http://www.matthaley.com).

Thanks, guys! [Huntress TM & ©2010 DC Comics.]



**WONDER WOMAN #281**

(July 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** “Always Leave ‘Em Laughing” – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)

**SYNOPSIS:** Joker attacks Commissioner O’Hara. Huntress tracks him down, but Joker, unaware of her relationship to Batman, chooses flight over fight.

**NOTE:**

- First appearance of the E2 Commissioner (formerly Police Chief) O’Hara, a character first introduced on the 1966-68 *Batman* TV series.

**WONDER WOMAN #282**

(Aug. 1981)

**COVER:** Rich Buckler (p) & Dick Giordano (i)**STORY:** “First Laugh...” – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)

**SYNOPSIS:** As Huntress scours Gotham City for The Joker, Batman sightings are reported all over town.

**WONDER WOMAN #283**

(Sept. 1981)

**COVER:** George Pérez (p) & Dick Giordano (i)**STORY:** “...Last Laugh!” – 8 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Steve Mitchell (i)

**GUEST STAR:** Robin (as Dick Grayson and as Batman)

**SYNOPSIS:** The Joker, commandeering the Bat-Signal to flush Batman out of hiding, attracts Huntress instead. As they battle, Batman himself appears, distracting Joker long enough for Huntress to defeat him. “Batman” is really Dick Grayson, back in town to help his embattled law partner, Arthur Cranston.

**WONDER WOMAN #284**

(Oct. 1981)

**COVER:** George Pérez (p) & Dick Giordano (i)

**STORY:** “Together Again—for the First Time!” – 8 pp.

**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Bob Smith (i)**GUEST STAR:** Robin

**SYNOPSIS:** Huntress and Robin clear Arthur Cranston, accused of falsifying consumer protection data. The trail leads to Stenville, a powerful Gotham businessman and mob boss.

**WONDER WOMAN #285**

(Nov. 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)

**STORY:** “The Man in the Murder Ward!” – 9 pp.

**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Bob Smith (i)**GUEST STAR:** Robin

**SYNOPSIS:** A convict takes Harry hostage. Huntress offers herself in exchange. With the con back in custody, Harry leaves town to work out his feelings for Helena.

**WONDER WOMAN #286**

(Dec. 1981)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** “Karnage Is the Name” – 9 pp.**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Bruce Patterson (i)

**SYNOPSIS:** An exhausted Huntress barely escapes from Karnage, a super-powered hitman hired by Stenville. Karnage goes after Arthur Cranston to lure Huntress into the open.

**NOTE:**

- We learn Bruce Wayne first revealed his Batman identity to Helena when she was a little girl.

**WONDER WOMAN #287**

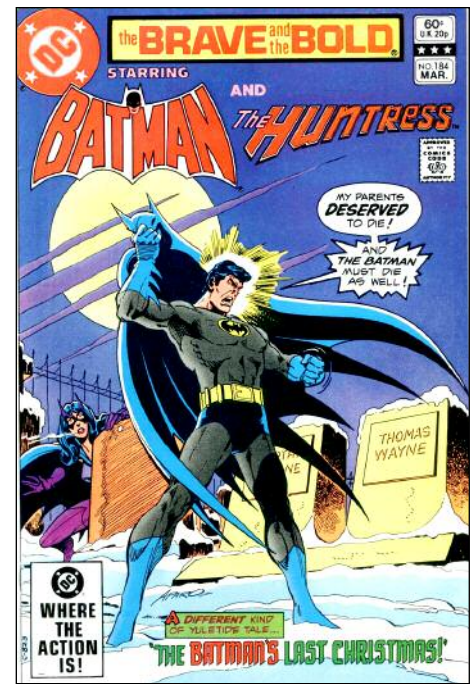
(Jan. 1982)

**COVER:** Ross Andru (p) & Dick Giordano (i)

**STORY:** “Karnage Doesn’t Kill Here Any More!” – 9 pp.

**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Bruce Patterson (i)

**SYNOPSIS:** Helena and associate Charlie Bullock fend off Karnage’s attack on the law office and trace him back to Stenville. Their subsequent battle is short but sweet.



Cover of B&B #184. Thanks to Betty Dobson.  
[©2010 DC Comics.]

**THE BRAVE AND THE BOLD #184**

(March 1982)

**COVER:** Jim Aparo**STORY:** “The Batman’s Last Christmas!” – 19 pp.**WRITER:** Mike W. Barr**ARTIST:** Jim Aparo

**SYNOPSIS:** The Huntress comes to Earth-One to spend Christmas with its Batman. Uncovering evidence that his father was the money man behind a notorious crimelord, Batman nearly disavows his costumed identity until Huntress urges him to dig deeper. Together they prove the real culprit was Thomas Wayne’s embezzling accountant.

**WONDER WOMAN #289**

(March 1982)

**COVER:** Gene Colan (p) & Dick Giordano (i)

**STORY:** “Walls of Stone, Chains of Steel!” – 8 pp.

**WRITER:** Paul Levitz**ARTISTS:** Joe Staton (p) & Bruce Patterson (i)

**SYNOPSIS:** Stenville, now calling himself The Crimelord, ambushes and imprisons Helena Wayne. Taunting her with his knowledge that she is The Huntress, he forces her to battle him.



## WONDER WOMAN #290

(April 1982)

**COVER:** Ross Andru (p) & Dick Giordano (i)

**STORY:** "Death atop Its High Tower Calls!" – 8 pp.

**WRITER:** Paul Levitz

**ARTISTS:** Joe Staton (p) & Mike DeCarlo (i)

**SYNOPSIS:** The Crimelord boasts two of his hitmen will kill someone dear to Huntress if she survives their battle. She fears the worst after he falls to his death.

## WONDER WOMAN #294

(Aug. 1982)

**COVER:** Gil Kane (p) & Frank Giacoia (i)

**STORY:** "By Dusk's Dying Light..." – 8 pp.

**WRITER:** Paul Levitz

**ARTISTS:** Joe Staton (p) & Jerry Ordway (i)

**SYNOPSIS:** Huntress speeds toward the New Stratford Rep Theatre to stop Crimelord's hired guns. She frees their hostage, the Wayne family's former butler Alfred, only to learn he has been fed poison.

### NOTE:

- Alfred Beagle has retired from butlering to return to his theatrical roots.

## WONDER WOMAN #295

(Sept. 1982)

**COVER:** Rich Buckler (p) & Frank Giacoia (i)

**STORY:** "Out of the Darkness" – 8 pp.

**WRITER:** Paul Levitz

**ARTISTS:** Joe Staton (p) & Jerry Ordway (i)

**SYNOPSIS:** Huntress races the clock to find a cure for the dying Alfred. He recovers to give his approval to Helena and Harry's blossoming romance.

### NOTE:

- This is the final story reprinted in the 2006 *Huntress* trade paperback.

## WONDER WOMAN #296

(Oct. 1982)

**COVER:** Ernie Colón (p) & Frank Giacoia (i)

**STORY:** "The Huntress Is Back in Town!" – 7 pp.

**WRITERS** Paul Levitz (plot) & Joey Cavalieri (script)

**ARTISTS:** Joe Staton (p) & Jerry Ordway (i)

**SYNOPSIS:** Returning to Gotham, both Huntress and Harry find themselves working overtime dealing with the city's crime problem.

## WONDER WOMAN #297

(Nov. 1982)

**COVER:** Michael Kaluta

**STORY:** "Go Save the World!" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Joe Staton (p) & Sal Trapani (i)

### SYNOPSIS:

Commissioner O'Hara appoints Helena as liaison between his office and the DA's, over Harry's objections. Charlie Bullock, adopting the costumed identity of Blackwing, is unmasked by protection racketeers.

## WONDER WOMAN #298

(Dec. 1982)

**COVER:** Frank Miller (p) & Dick Giordano (i)

**STORY:** "The Squeeze on Gotham!" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Joe Staton (p) & Frank McLaughlin (i)

**SYNOPSIS:** Huntress trails Blackwing's captors back to their boss, The Boa, a herpetologist turned criminal. She soon faces death in the coils of his pet pythons Rosemary and Roxanne.

## WONDER WOMAN #299

(Jan. 1983)

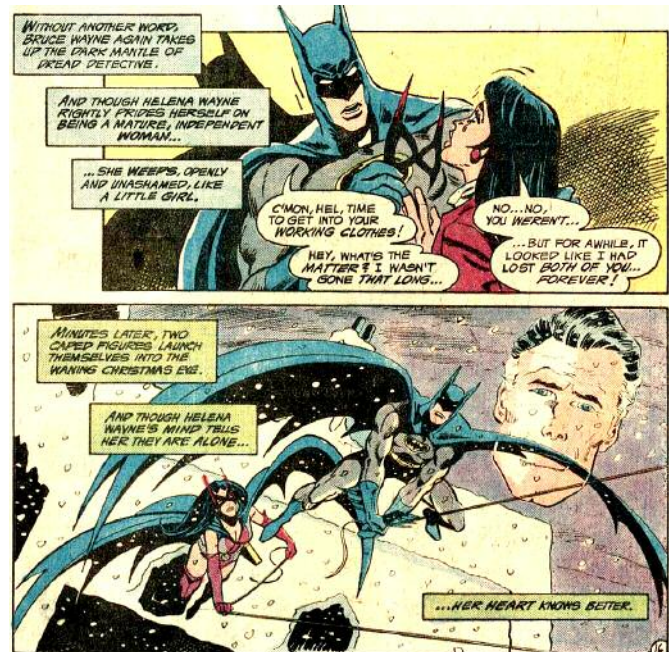
**COVER:** Ed Hannigan (p) & Dick Giordano (i)

**STORY:** "Stranglehold!" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Joe Staton (p) & Frank McLaughlin (i)

**SYNOPSIS:** Blackwing kills the python attacking Huntress and frees her. They track



### Barred

Probably omitted from the 2006 *Huntress* trade paperback because Mike W. Barr filled in on the scripting is the poignant story from *The Brave and the Bold* #184, in which The Huntress and the El Batman go into action side by side. Thanks to Betty Dobson. [©2010 DC Comics.]

down The Boa and expose his employer, a realtor who sought to bankrupt commercial property owners.

## WONDER WOMAN #301

(March 1983)

**COVER:** Ed Hannigan (p) & Dick Giordano (i)

**STORY:** "A Little Learning..." – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Don Heck (p) & Larry Mahlstedt (i)

**SYNOPSIS:** Huntress arrests The Mechanic, a notorious hitman. Following his flunky to a funeral home, she encounters The Undertaker, its mysterious director.

## WONDER WOMAN #302

(April 1983)

**COVER:** Ed Hannigan (p) & Dick Giordano (i)

**STORY:** "Dying to Take You Away!" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Mike DeCarlo (p) & Tony DeZuniga (i)

**SYNOPSIS:** Criminal inventor Pat Pending takes a capsule that simulates death, leading Huntress to believe she accidentally killed him. Reporter Nedra Borrower uses the incident to re-fan the flames of the anti-hero movement.



**WONDER WOMAN #303**

(May 1983)

**COVER:** Gil Kane**STORY:** "Undertakings" – 7 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Mike DeCarlo (p) & Tony DeZuñiga (i)

**SYNOPSIS:** Pat Pending wakes up in The Undertaker's funeral home, a front for smuggling wanted criminals to safety. Huntress learns that Undertaker and his partner, corrupt medical examiner Dr. Amos Tarr, kill fugitives and keep their loot. Intervening too late to save Pat, Huntress is captured and left to die in the crematorium.

**NOTE:**

- Dr. Tarr and The Undertaker killed The Mechanic between issues.

**WONDER WOMAN #304**

(June 1983)

**COVER:** Gil Kane**STORY:** "Last Rites!" – 7 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Mike DeCarlo (p) & Pablo Marcos (i)

**SYNOPSIS:** Huntress frees herself and tackles Undertaker. The crematorium furnace explodes. Undertaker is killed, but Huntress is recaptured by Dr. Tarr.

**WONDER WOMAN #305**

(July 1983)

**COVER:** Gil Kane**STORY:** "Straitjacket!" – 6 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Michael Hernandez (p) & Rick Bryant (i)

**SYNOPSIS:** Dr. Tarr takes Huntress to the Arkham Sanitarium for the Criminally Insane, where the inmates seem to be in charge. A citizens' committee pressures Harry to crack down on Gotham's super-heroes. Sanitarium director Prof. Fether injects Huntress with a hallucinogen, as inmates from the violent ward break out.

**NOTE:**

- First appearance of E2's Arkham.

**WONDER WOMAN #306**

(Aug. 1983)

**COVER:** José Luis Garcia-Lopez (p) & Dick Giordano (i)**STORY:** "It's... Madness!" – 7 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Michael Hernandez (p) & Rick Bryant (i)

**SYNOPSIS:** The anti-hero committee demands O'Hara take action. Huntress' rescuer, police detective Gary Minelli, reveals that Arkham's "patients" are cops, material witnesses, etc., imprisoned and drugged by Tarr and Fether.

**WONDER WOMAN #307**

(Sept. 1983)

**COVER:** Gil Kane**STORY:** "Side Effects" – 7 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Michael Hernandez (p) & Frank Giacoia (i)

**SYNOPSIS:** A hallucinating Huntress comes to grips with her greatest doubts and fears.

**WONDER WOMAN #308**

(Oct. 1983)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "Pressure" – 7 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Michael Hernandez (p) & Frank Giacoia (i)

**SYNOPSIS:** Huntress wakes up in Minelli's apartment. She is arrested, but Tarr and Fether exonerate her in Pending's death; yet Nedra Borrower remains determined to bring the heroine down. Bowing to public pressure, O'Hara and Sims assign detective Minelli to shadow Huntress.

**WONDER WOMAN #309**

(Nov. 1983)

**COVER:** Ross Andru (p) & Dick Giordano (i)**STORY:** "Black Market" – 7 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Tim Burgard (p) & Rodin Rodriguez (i)

**SYNOPSIS:** Huntress, interrupting what she thinks is a drug deal, uncovers a black market baby ring run by the sewer-dwelling Earthworm.

**WONDER WOMAN #310**

(Dec. 1983)

**COVER:** Howard Bender (p) & Dick Giordano (i)**STORY:** "Avenue XX" – 7 pp.**WRITER:** Joey Cavalieri**ARTISTS:** Tim Burgard (p) & Rodin Rodriguez (i)

**SYNOPSIS:** Huntress looks for signs of The Earthworm in Gotham's infamous Avenue XX neighborhood. Nedra Borrower allies herself with anti-hero crusader Terry Marsh. Following Earthworm into the sewers, Huntress encounters a trio of hungry alligators.

**Worms Of The Earth**

He's called The Earthworm—though "Sewer Rat" might've been just as fitting a name. From *Wonder Woman* #309. Thanks to Betty Dobson. [©2010 DC Comics.]



## WONDER WOMAN #311

(Jan. 1984)

**COVER:** Ross Andru (p) & Dick Giordano (i)

**STORY:** "Crocodile Tears" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Tim Burgard (p) & Mike DeCarlo (i)

**SYNOPSIS:** While Huntress evades the gators and interrogates one of The Earthworm's flunkies, Nedra and Terry get cozy. Earthworm leaves a baby on Marsh's doorstep.



### The Hunt Is On!

(Above:) A live-action Huntress popped up on TV in *Legends of the Super-Heroes* in 1979—portrayed by actress Barbara Joyce. This shot is repro'd from *The Comic Reader* #166 (March '79). Thanks to James Van Dore.

(Right:) That DC super-heroine sure got around—but we don't seem to recall any story in which she crossed over to Marvel to encounter Thor, as per this 1970s convention sketch by Joe Staton. Thanks to William Mitchell. [Huntress TM & ©2010 DC Comics; Thor TM & ©2010 Marvel Characters, Inc.]



## WONDER WOMAN #312

(Feb. 1984)

**COVER:** Gil Kane

**STORY:** "The Voice of the People" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTIST:** Dan Spiegle

**SYNOPSIS:** Huntress, unaware Terry Marsh is Earthworm's stooge, watches his anti-vigilante rally. Spying her, Nedra Borrower incites the crowd to attack her.

## WONDER WOMAN #313

(March 1984)

**COVER:** Ed Hannigan (p) & Dick Giordano (i)

**STORY:** "The Worm Turns" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Tim Burgard (p) & Gary Martin (i)

**SYNOPSIS:** Huntress evades the mob. After learning the truth about Terry Marsh, she tracks The Earthworm down. Distracting her with a rat attack, he escapes vowing vengeance.

## WONDER WOMAN #314

(April 1984)

**COVER:** Gil Kane

**STORY:** "Life Is for the Lion-Hearted!" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Mark Beachum (p), & Gary Martin (i)

**SYNOPSIS:** As she visits the hospitalized baby she rescued from Earthworm, Huntress learns of Project Starfish, a secret research program in human tissue regeneration that has been compromised from the inside by an agent of The Sea Lion, a technopirate.

## WONDER WOMAN #315

(May 1984)

**COVER:** Paris Cullins (p) & Dick Giordano (i)

**STORY:** "Chasing Rainbows" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Mark Beachum (p) & Gary Martin (i)

**SYNOPSIS:** Trailed by Gary Minelli, Huntress exposes the mole within Project Starfish. Captured by Sea Lion, she is injected with an experimental serum which will reduce her to basic protoplasm.

## WONDER WOMAN #316

(June 1984)

**COVER:** Eduardo Barretto

**STORY:** "The Roar of the Ocean!" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Mark Beachum (p) & Gary Martin (i)

**SYNOPSIS:** Tricking Sea Lion into injecting his serum into her leather bonds, Huntress breaks free and defeats the costumed pirate in battle.

## WONDER WOMAN #317

(July 1984)

**COVER:** Eduardo Barretto

**STORY:** "On the Trail of The Nightingale" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Mark Beachum (p) & Gary Martin (i)

**SYNOPSIS:** On a train to LA, Helena's college classmate Myra Liebe, now a buyer for Gotham Art Museum, is murdered by The Nightingale, a female ninja after the Samurai's Head, the Japanese relic Myra was to buy.

## WONDER WOMAN #318

(Aug. 1984)

**COVER:** Eduardo Barretto

**STORY:** "Knee of the Idol" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTISTS:** Mark Beachum (p) & Stan Woch (i)

**SYNOPSIS:** Nightingale escapes Helena. Posing as Myra's replacement, Helena investigates Arnold Seraphin, the disreputable art dealer offering the relic, then faces Nightingale as The Huntress.

## WONDER WOMAN #319

(Sept. 1984)

**COVER:** Eduardo Barretto

**STORY:** "The Ozymandian Solution" – 7 pp.

**WRITER:** Joey Cavalieri

**ARTIST:** Stan Woch

**SYNOPSIS:** Huntress defeats and unmasks Nightingale, actually a female impersonator. Helena proves the Samurai's Head is a forgery and turns Seraphin over to the LAPD.



## WONDER WOMAN #320

(Oct. 1984)

COVER: Eduardo Barretto

STORY: "Flashbacks" – 7 pp.

WRITER: Joey Cavalieri

ARTIST: Stan Woch

**SYNOPSIS:** Sensing she's being watched, Huntress seeks advice at Gotham Hospital—where staff psychiatrist June Moorman quietly pulls a gun from her desk.

## WONDER WOMAN #321

(Nov. 1984)

COVER: Eduardo Barretto

STORY: "The Final Blackout" – 7 pp.

WRITER: Joey Cavalieri

ARTISTS: Rod Whigham (p) & Rick Magyar (i)

**SYNOPSIS:** Huntress disarms Dr. Moorman, really the former head nurse at Arkham Sanitarium under Dr. Tarr and Prof. Fether. She turns her over to Gary Minelli, who confesses he's been shadowing the super-heroine.

## POWER GIRL & THE HUNTRESS (Allied With Other Super-Heroines)

## WONDER WOMAN #291

(May 1982)

COVER: Ross Andru (p) & Dick Giordano (i)

STORY: "Judgment in Infinity!" – 25 pp.

WRITERS Paul Levitz (plot) & Roy Thomas (script)

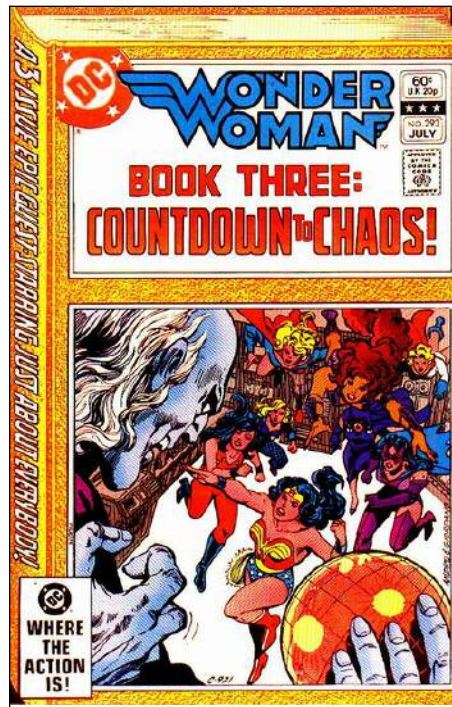
ARTISTS: Gene Colan (p) & Frank McLaughlin (i)

**JSA GUEST STARS:** Dr. Fate, Dr. Mid-Nite, The Flash, Green Lantern, Hawkman (all in one-panel cameo)

**SYNOPSIS:** The Adjudicator comes to Earth-One intent on judging whether it and its counterparts Earths-Two, -X and -I, are worthy by his alien standards of continued existence. The JLA sends Black Canary to E2 to alert the JSA. The E1 Wonder Woman and Zatanna clash with Famine, one of the Four Horsemen of the Apocalypse created by Adjudicator.

**NOTE:**

- Neither Power Girl nor The Huntress were



Cover of WW #293. Thanks to the GCD.  
[©2010 DC Comics.]

seen on the cover of this issue.

## WONDER WOMAN #292

(June 1982)

COVER: Ross Andru (p) & Dick Giordano (i)

STORY: "Seven against Oblivion!" – 25 pp.

WRITERS Paul Levitz (plot) & Roy Thomas (script)

ARTISTS: Gene Colan (p) & Frank McLaughlin (i, pp. 1-14, 24-25) & Romeo Tanghal (i, pp. 15-23)

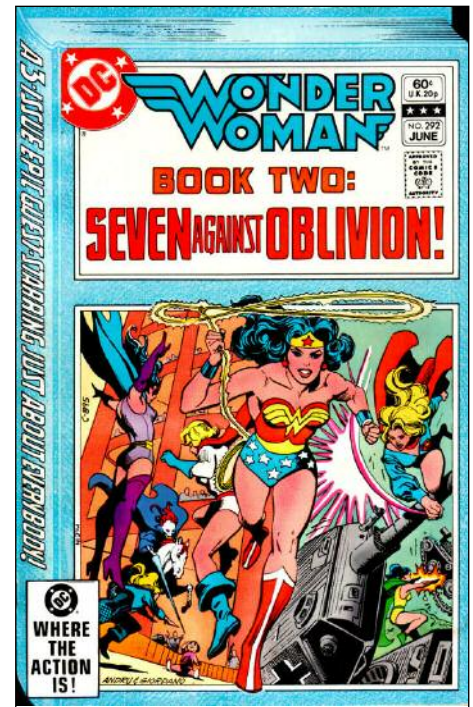
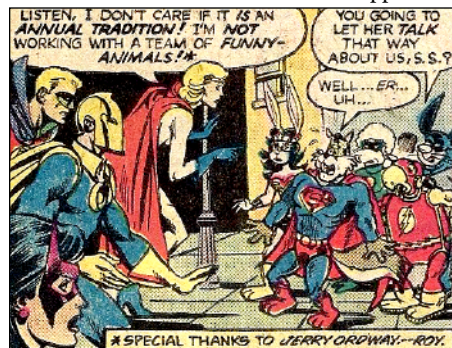
**SYNOPSIS:** While Black Canary, Power Girl, and The Huntress battle Plague on E2, Supergirl, Madame Xanadu, and Phantom Lady defeat War on Earth-X.

## WONDER WOMAN #293

(July 1982)

COVER: Ross Andru (p) & Dick Giordano (i)

STORY: "Countdown to Chaos!" – 25 pp.



Cover of WW #292. Thanks to the GCD.  
[©2010 DC Comics.]

**WRITERS** Paul Levitz (plot) & Roy Thomas (script)

**ARTISTS:** Gene Colan (p) & Frank McLaughlin (i, pp 1-13), Bob Smith & Adrian Gonzales (i, pp 14-25)

**SYNOPSIS:** Wonder Girl and Starfire overcome Death on Earth-I, a world where human beings are inherently immortal. The Adjudicator confronts the eleven heroines opposing him. Wonder Woman and her allies hold him off long enough for his keepers to track him down. The Adjudicator is an escaped lunatic!

**NOTE:**

- First and only appearance of Earth-I.

**END NOTE:** Kurt Mitchell's index and notes on comics related to Freedom Fighters, Steel the Indestructible Man, the "Whatever Happened to...? series, and E2 super-villains will be seen in our third and final chapter, in a near-future issue of Alter Ego.



### Just a Star-Studded Assemblage

The Huntress, Power Girl, and a couple of other JSAers made a one-panel cameo in *Captain Carrot and His Amazing Zoo Crew!* #15 (May 1983)—the second half of a two-issue parody of/homage to the classic Schwartz/Fox "Crisis" stories in 1960s *Justice League of America*. Jerry Ordway drew the E2 heroes, and Scott Shaw! delineated the stalwarts of the Just'a Lotta Animals, who dwelt on Earth-C Minus, a parallel world to the Zoo Crew's Earth-C (for "Carrot," natch!). Script by Scott, from a plot by E. Nelson Bridwell; inking by Al Gordon & Carol Lay; from a notion conceived by Scott & editor Roy Thomas.[©2010 DC Comics.]



# “Sales Don’t Tell You Everything!”

## Part II Of A Sprawling Interview With Golden & Silver Age DC Editor GEORGE KASHDAN

Conducted by Jim Amash

Transcribed by Brian K. Morris

**INTRODUCTION:** George Kashdan (1928-2006) was an editor and writer for National/DC Comics from 1947 till sometime in the 1970s, and finished his comic book career with Western Publishing. At both companies, he handled such major DC characters as Superman, Batman, Aquaman, Green Arrow, Teen Titans, Sea Devils, Metamorpho, Tomahawk, and Blackhawk, among others. He later wrote several of the foregoing for Filmmation TV animation, as well.

At the time I contacted him, George was a bedridden stroke victim, paralyzed on his left side, who often had trouble formulating words and phrases. After an initial hesitation about being interviewed, and especially about discussing individuals, he changed his mind and, more than most Golden and Silver Age editors have done, opened up about what it was like to work in the DC offices. Sadly, he passed away before this interview could see print.

In Part I, he spoke of how he came both to edit and write at DC, originally under managing editor Whitney Ellsworth, as an associate of veteran editors Jack Schiff, Mort Weisinger, Julius Schwartz, Murray Boltinoff, Bernie Breslauer, Robert Kanigher, et al. (Photos of these associates were printed last issue.) Largely without malice, George spoke of the personality clashes and office politics and other behind-the-scenes matters he saw during of his quarter century in a DC editor's chair...and he continues here....

### “Siegel And Shuster Were A Pair of Naïve Kids”

**JIM AMASH:** How would you handle it when you had to quit using a writer?

**GEORGE KASHDAN:** We didn't tell him that we thought his stories were bad, but that we'd been cautioned to keep costs down, to stop being so generous in our purchases of stories. That was a costly process. One excellent writer we had working for us, named Ryerson Johnson, wrote stories for our Westerns. When Roy Rogers was popular, DC bought rights to publish a magazine called *Dale Evans*, which Johnson wrote. He had a skill for Western-sounding dialogue and colorful side characters. He wrote “The Wyoming Kid” and stories for *Western Comics*. Some of his stories were



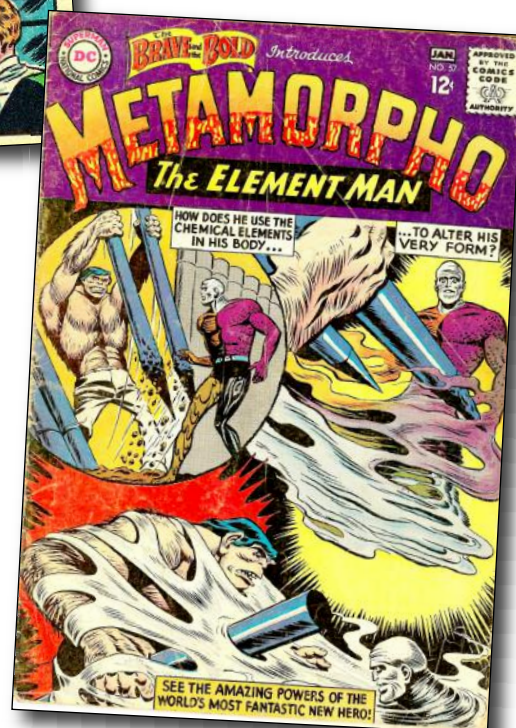
#### By George, I Think He's Got It!

George Kashdan and his wife Jacqueline (Jackie) in front of their Brooklyn home, probably in the early 1980s—flanked by vintage examples of work done by Kashdan wearing his two hats. With thanks to George's brother Larry for the photo.

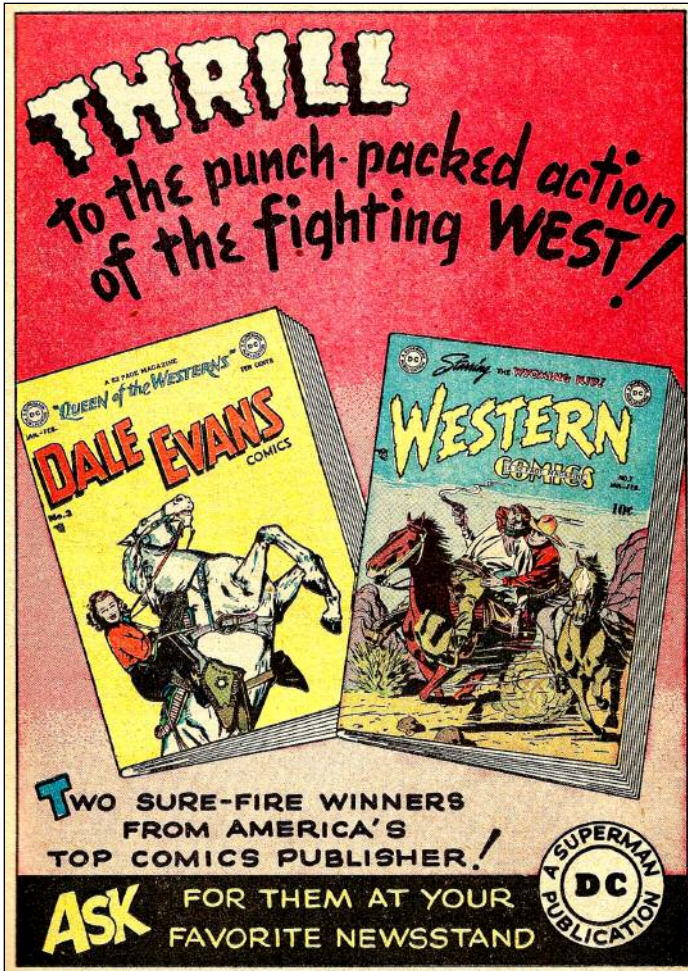
(Left:) Kashdan reportedly wrote this “Green Arrow” tale in *Adventure Comics* #137 (Feb. 1949); art by George Papp.

(Below:) Ramona Fradon's cover for the “Metamorpho” debut in *The Brave and the Bold* #57 (Dec. 1964-Jan. 1965); inks by Charles Paris. Kashdan said that, as editor, he dreamed up the concept; he considered that series, done originally with Ramona and writer Bob Haney, one of his proudest contributions to the wonderful world of comics. Thanks to Stephan Friedt.

[Art ©2010 DC Comics.]







a little too adult, and very often, one of my jobs, when I first started there, was to trim it down for kids. He often required some heavy editing.

Johnny, as we called him—not Ryerson—became a father at the age of fifty. He was commercially oriented, and, I think five years later, he wrote an article for either *Parents Magazine* or *Collier's* titled "A Father at Fifty." He showed how easy it was to be a father at that age. Johnny said his kid was very ill, and they didn't know just how his chances of survival were. He was a sweet little man, very friendly and dependable. While he was with us, he sold an excellent story to, I believe, *The Saturday Evening Post*.

You remember we had a Western character called "Vigilante"? Jack Schiff disapproved of that character. He hated the idea of making vigilantism sound romantic.

JA: I understand "Vigilante" was created by Mort Weisinger.

KASHDAN: I doubt if it was Mort. Do you remember a character from one of our competitors? He was called The Sub-Mariner. Well, Aquaman was DC's answer to Sub-Mariner. Sub-Mariner was an enemy of air-breathers. Mort [may have created] Aquaman.

Now, Mort had an obsession. He belonged to a writer's club, and he said at that time that they gave some kind of a prize for the most novel fornication scene, and he couldn't think of one. There's a story told by Dave Stanley: Mort asked David to write him a novel scene, and Dave wrote a section of the novel in which the protagonist and his girlfriend are running away, trying to hide from someone. They go into an undertaking parlor, and they climb into one empty coffin, and .... You'll find that scene where Dave re-created the Atlantic City layout. And near the casinos is a black neighborhood. There are black undertaking parlors, so Mort could claim he came up with the most novel sex scene. But it was Dave's idea. [NOTE: We assume the "novel" GK referred to is Mort Weisinger's novel



### Go Western, Young Man!

For a little while in the late '40s, comics companies saw cowboy comics as the next big thing. Kashdan reports that one Ryerson Johnson wrote scripts for *Dale Evans Comics* and the generically named *Western Comics* (featuring "The Wyoming Kid"), as per this house ad—reproduced from *All-American Western* #106 (Feb.-March 1949). [©2010 DC Comics.]

(Above:) Magazine and comics writer W. Ryerson Johnson, who, according to pulp expert Anthony Tollin (who supplied this photo), wrote many a "Wyoming Kid," "Dale Evans," and even "Batman" yarn.

The Contest, about a Miss America-style pageant, reportedly ghosted primarily by William Woolfolk. —Jim.]

JA: If Dave Stanley was Mort's secret ghost, how did you find out about him?

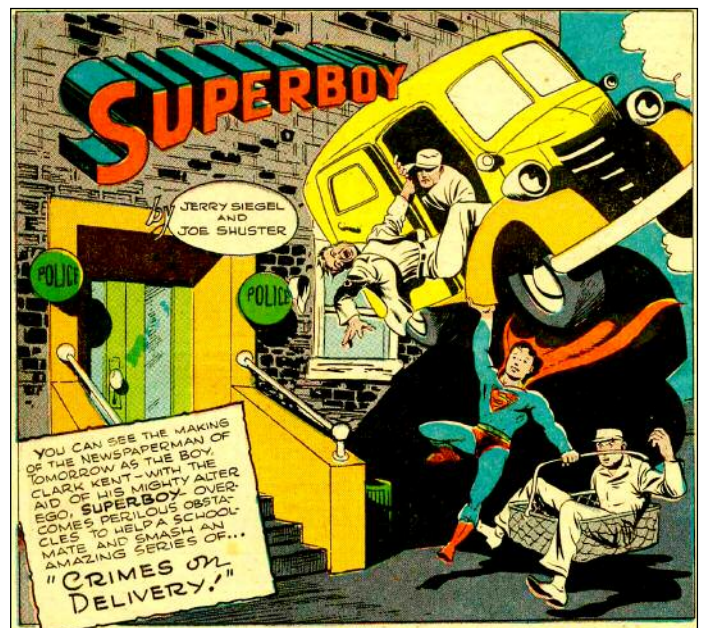
KASHDAN: These are all stories told by David Vern. You might want to call him, since he's not alive to deny it. [mutual laughter]

JA: Sounds like Dave Vern could have been his own book. In the late '40s, Siegel and Shuster sue, and they're out of a job. But in 1958, Jerry Siegel came back to DC to write "Superman."

KASHDAN: Siegel settled the case with DC, and they acknowledged that they owed him some money, and he came back to work. He was friendly with Liebowitz and Mort Weisinger and Jack Schiff. Jack Schiff was sympathetic to the hardworking artists and writers. He felt Siegel and Shuster never had a case. I never talked to him about it, but he felt they made an agreement, and they had to stick to it. They turned "Superman" over [to DC]. It wasn't as if Liebowitz stole it from them. When they sold "Superman," or agreed to write it for higher page rates, what they needed was a lawyer who'd say to Liebowitz, "Wait a minute there, what about a little partnership for my clients, or a royalties agreement?"

JA: Do you think they deserved anything for creating Superman?

KASHDAN: Oh, sure. Siegel and Shuster were a pair of naïve kids when



### Welcome To Smallville!

The "Superboy" splash from *More Fun Comics* #106 (Nov.-Dec. 1945), with Siegel & Shuster's original byline—though the GCD attributes the art to Marvin Stein. Thanks to Gene Reed. A photo of Jerry and Joe was seen last issue. [©2010 DC Comics.]





### When Superman Was Boring—Not!

(Above:) During the 1950s through the early '60s, early Shuster assistant (and newspaper strip ghost) Wayne Boring's rendition set the standard, as per this splash page from *Superman* #68 (Jan.-Feb. 1951). Script attributed to William Woolfolk, inking to Stan Kaye. Thanks to Bob Bailey. [©2010 DC Comics.]

(Above right:) Wayne Boring, as seen in the June 1954 issue of *Cornet* magazine. [©2010 the respective copyright holders.]

they agreed to a fat page rate. The complaint in court was that these boys were naïve, and advantage was taken of them. Looking back at it, no one said, "Ha, ha, let's take advantage of these two kids." At that time [early 1938], the story goes that Harry Donenfeld said, "Well, I'm on the verge of bankruptcy, I might as well go bankrupt for whatever I can save. I'll take this Superman character." And Superman turned out to be a king. [NOTE: For a different point of view—one that George was unaware of at the time—see A/E #88's coverage of *National/DC Comics* founder Major Malcolm Wheeler-Nicholson. —Jim.]

JA: Since you guys were kind-of working together, did you deal with Jerry Siegel any?

KASHDAN: Just on a casual, friendly basis. The other writers despised him. The word was, "Don't say anything around Jerry that you don't want repeated to Harry Donenfeld or Mort Weisinger."

JA: Did you think he was a good writer?

KASHDAN: He had to write in a more grown-up style. Mort used to feed him plots, wherever Mort got them. He'd give Jerry the plot, and Jerry had to come back with a complete script, like every freelancer. And Jerry was getting a very high page rate.

JA: Did Joe Shuster ever come around? He wasn't in comics by this time.



KASHDAN: He came around, socially. He was a pathetic little man who dogged the footsteps of Jerry. I don't recall [if he ever tried to get work]. He probably went directly to Sol Harrison, the art director. But he did not work for us. We were using people like Wayne Boring and Eddie Dobrotka. Wayne was very much solitary and very personable, well-liked. Whenever he came up, he stopped in at the art department, and they were all happy to shoot the breeze with him. He had a nice drawing style.

Ed Dobrotka was very intense. We both lived in Levittown at the time. When he finished his work, he would deliver it to my house. One day, he came in. "George, I have to ask you something. Do you remember when I delivered a job, I said such and such to Murray [Boltinoff]?" It would be something that he forgot happened. He felt he was unappreciated.

Jack Burnley—I remember him and his brother Ray. I met Ray when he was working in the art department, and decided he'd be better off freelancing. Then he said to Murray that he should have kept his job, because he was getting small freelance assignments. I was able to supplement his income. A sweet little man.

JA: There was another "Superman" artist that you might have known: John Sikela.

KASHDAN: He didn't work for me. I remember Curt Swan. He was always cheerful and dependable, and took a great deal of pride in his work. If he brought in a job and Jack or Murray wanted him to change some of his technique, he would get a little irritated. And then he'd calm down and do what they wanted. Everybody was happy. He said, "Just don't rub my Swedish temper." [mutual laughter]

## "For Personal Reasons"

JA: Dick Sprang drew "Superman and Batman" in *World's Finest*, but he also drew "Batman" for a long time. He was a friend of mine.

KASHDAN: Did you ever meet his [first] wife Patricia? I know that he and Pat were separated, and headed towards a final divorce. I only met Dick briefly, but Pat was a very outgoing personality. She was always working on our friendship. [mutual chuckling] She had a list of birthdays in the editorial and art departments. Whenever a birthday came up, Pat came in with donuts and coffee and made a party. Sometimes she brought a little birthday cake, and lit the candles on it, and gave away pieces. Pat was also a freelance letterer, and she was usually dependable.

JA: I thought that Dick Sprang was one of the best "Batman" artists ever.

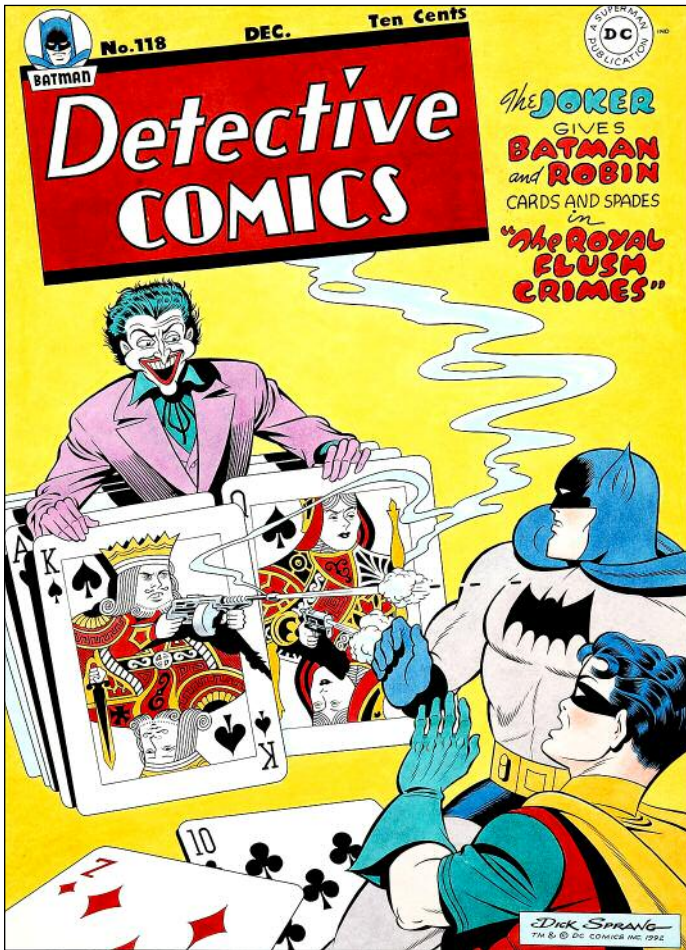
KASHDAN: He was good, sure. Bob Kane resented him. He wished that he could draw like Sprang. Charlie Paris used to take Dick's jobs, and whenever Dick may have made a mistake, Charlie instinctively corrected it. They usually gave Dick's work to Pat for lettering, and I think she threw in little corrections. She was good, and a very good-looking woman. Everybody was trying to make out with her. She was there for about 15 years, and then gave up on it. One day, she walked up to Mort, who did her work vouchers. She said, "Mort, I'm leaving. Hell, I've had it. I just wanted you to know I've had it." And out she went, never to come back for work. I believe she was just tired of coming in there, and all the guys trying to make out with her.

JA: Ramona Fradon had the same problem.

KASHDAN: Ramona had no problem. She knew how to deal with those guys.

JA: She told me she was scared when she went into the offices because some of the guys bothered her, although she had nothing but sweet things to say about you. I think you were her favorite person.





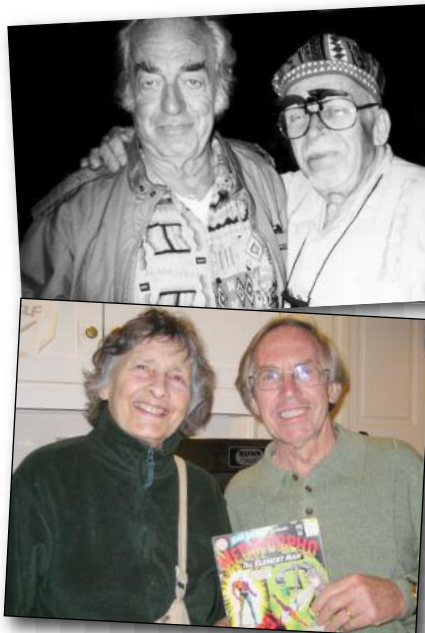
### When Hope Sprang Eternal

(Above:) A mid-'40s photo of artist Dick Sprang—and his 1980s re-creation of his cover for *Detective Comics* #118 (Dec. 1946). Both courtesy of Ike Wilson. For extensive coverage of Sprang's career, see A/E #19; still more on this "Batman" artist par excellence is scheduled for a future issue. [Photo ©2010 Richard Sprang estate; Batman TM & ©2010 DC Comics.]

KASHDAN: We got along very well. I still think of her fondly.

JA: While we're on the subject of Ramona, let me ask you about "Metamorpho."

KASHDAN: "Metamorpho" was my original idea. The basic premise is a man with the bodily ability to change himself chemically. That was just something that came from thinking, and thinking out loud. Jack Schiff threw in some thoughts, and Murray did, too. Then I asked Bob Haney to write an introductory script, which I liked. I said, "It reads like it cries for Ramona to draw and ink it." But she [only penciled it]; then we would send it out to Charlie Paris, who said, "She's the best artist I ever inked." They were a great team. The [character] design was great. Ramona did that. She surrounded him with some great characters.



JA: How much input did you have in the plotting of the "Metamorpho" stories?

KASHDAN: Bob came in with some ideas and suggestions, then we filled them out, and he went home and wrote it. Bob Haney was a very skilled writer. He knew exactly how to make him believable and likeable. He came very close to the Marvel style.

JA: Once he brought in a finished script, you'd go over it again with him?

KASHDAN: I would read it thoroughly. I never had any troubles, just suggesting to him certain changes. I remember we did a Christmas story for *Teen Titans*, called "The Titans' Swinging Christmas Carol." That was my basic idea. We had started yakking about it one afternoon, and we plotted it out. It started with a little spark of an idea, and we just kept



### The Men Who Shaped The Shape-Shifter

(Above:) The splash panel from *The Brave and the Bold* #58 (Feb.-March 1965), the second "Metamorpho" story, shows the strongly delineated and memorable characters developed by writer Bob Haney, penciler Ramona Fradon, & inker Charles Paris. Thanks to Stephan Friedt. [©2010 DC Comics.]

(Above left:) "Metamorpho" co-creator Bob Haney (on left in photo) with fellow writer Arnold Drake (co-creator of "Deadman" and "Doom Patrol") at a 1990s comicon; pic courtesy of David Siegel.

(Left:) "Metamorpho" artist/co-creator Ramona Fradon and Fradon fan Roy Thomas smile for the camera past a copy of *Brave and Bold* #57 during the symposium "From the Supernormal to the Superpower," held at the Esalen Institute at Big Sur, California, in June 2008. See A/E #84 for details. Photo courtesy of Dann Thomas & Dr. Jeffrey J. Kripal.



adding to it and adding and adding. He came out with a well-written story. I said, "Take some present-day characters." We had Ebenezer Scrounge, and I forget how we played around with the [other] original Dickens names. Nick Cardy did some good artwork on it.

**JA:** After *Ramona* left *Metamorpho*, how did you make the decision to replace her with *Sal Trapani*?

**KASHDAN:** You know, they often say, "For personal reasons." He had done some work for us, and I thought it looked pretty good. Sal was a skilled artist and quite knowledgeable about the Bible and religion. He was not a fanatic or an evangelist. He once came to lunch with a group of us, and told us all about the origins of Easter and Christmas and the Sabbath. It was quite interesting.

**JA:** Why do you think *Metamorpho* failed after 17 issues?

**KASHDAN:** It might have been a little too mature for younger audiences. When he first appeared in *The Brave and the Bold*, it was well received.

## "A Sad Man"

**JA:** Tell me about Larry Nadle.

**KASHDAN:** A sad man. He had a major heart attack, and was out of the office for some time. And the next thing we became aware of was that he was smoking like a choo-choo train, against doctor's orders. And the reason he smoked so much is that he could never break his gambling habit. He played the horses a lot. Arnold Drake remembered Larry coming in to use the pay phone in the writers' bullpen, so that neither Liebowitz nor [my brother] Bernie Kashdan could walk in and catch him talking to his bookie. He was a bad boy. He paid himself for stories that did not exist. When the auditors came to look, he would take an old script, and change the title page to the title of the new story that he bought for himself. DC didn't discover what he had done until after he died.

I remember Bernie saying, "If I had known he'd gone back to horse-playing, I'd have audited all of his books." They were all very chagrined about what Larry got away with. There was no way they could get the money back from his wife.

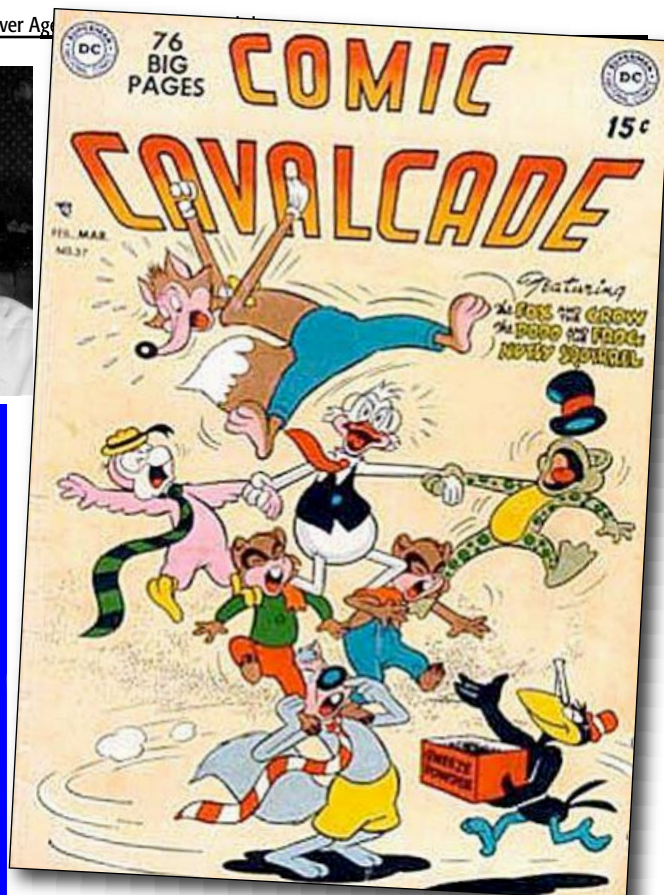
**JA:** I know that he got some people to write or draw stories for him for free, too. He took that money for himself. He did it with Bob Oksner. Bob admitted that to me.

**KASHDAN:** Oh, you spoke with him about it? Oksner apparently went along with it. He was a very highly ethical man. It's not the sort of thing he would do to make himself wealthy. He knew he could justify going along with it by telling himself that Larry needed the money. He could say, "I can't refuse him and cause a second heart attack." So along the way came that second attack, and everybody here around the office—all the women were crying and men



### That's Funny—Twice Over!

DC humor editor Larry Nadle (in a photo sent by son Ken)—and the cover of *Comic Cavalcade* #37 (Feb.-March 1950). That extra-length bimonthly featured DC's biggest funny-animal stars and sold for a fast 15¢! Nadle inherited CC with #30, when original headliners Wonder Woman, Flash, and Green Lantern were dropped from the lineup. Artists unknown. [©2010 DC Comics.]



were walking around with long faces.

I remember I once fronted for Larry. He kind-of begged me to help him out. There was a loan company he couldn't go back to because he hadn't paid them back what he owed them. So I went there and borrowed money in my name. When he died, I was stuck with that bill, so I had to take the money out of the bank. The amount left on the loan was what I took out of the bank and paid off. There was no way I could get the money back. I could have gone to his wife and said, "Look, I'm going to sue you." But I didn't wish to do that. Phyllis Reed must have known what was going on there with Larry. If you ever talk to her again, you might ask her about his gambling habit.

**JA:** I tried to, but she was difficult to interview because of her health problems, though she sure didn't mind talking about Bob Kanigher. [NOTE: Phyllis Reed passed away during the time I was interviewing George. At some future date, we'll publish that interview. —Jim.]

**KASHDAN:** Everybody knew about her and Kanigher. They did nothing to hide it. The thing that fascinated people is how she could fall for a pompous ass like Kanigher. She came to work at the switchboard, and Kanigher started romancing her. The next thing we knew, he and she were an item around the office. But she was very pleasant. A lot of the artists and writers tried to make out with her. She was always pleasant with them, and not self-protective. She was a startlingly attractive woman, tall with good, sharp curves in her figure. When she worked on the switchboard, nobody put the hit on. Kanigher told her to come off the switchboard, and he would teach her to write romance stories. When Jack Miller took over the romance books, he told me she was a terrible writer. He'd say to me, "Listen to this," and he'd read me some dull passage that she wrote.

**JA:** Why did she leave? She couldn't remember.

**KASHDAN:** I really don't know. Maybe she had a job offer elsewhere. She may have met a more attractive man than Kanigher. She used to consider the romance books inane and stupid, [saying,] "Why are we encouraging teenagers to read and believe that stuff?"



### A Slender Reed

DC romance editor Phyllis Reed. Photo courtesy of Jack Adler, from his in-depth interview in *A/E* #56.



JA: When you had editorial conferences, she wasn't in them, was she?

KASHDAN: Sometimes she showed up, but it was for general purposes. Irwin Donenfeld would call a big meeting in his office, and all editors were invited. She came in to give some feedback, but she worked in the same room as Larry Nadle, and he became her father/confessor and guide. Any time she had an argument with Kanigher, she would tell Larry about it, and this was the last man to go to for lovelorn advice.

JA: Did Larry Nadle sit in on the editorial meetings? I ask because I'm under the impression that it was mainly the top editors and the editors doing the super-hero books who went to these meetings.

KASHDAN: Sometimes Larry came in as an editorial mind with some suggestions. Irwin used to flail out at all directions. He once asked me to write some humorous poetry for some books they were coming out with. Do you remember *Swing with Scooter*? He asked me to write a poem for it; a general poem for the teen market comics they were putting out.

JA: It's interesting that he came to you, since you weren't doing humor work. You were doing mystery, science-fiction, and super-heroes.

KASHDAN: And I wrote occasional romance stories for Kanigher. You wouldn't have known. You wouldn't have seen my name on any of them.

JA: I have you as writing romance comics in the '50s and '60s. Do you

have any idea of when Phyllis started working there?

KASHDAN: Let me see... I guess she came in the 1950s as a switchboard operator. She became a freelance romance writer for Kanigher, and he probably rewrote them for her.

JA: She left there around 1966, I think.

KASHDAN: That's about right, yes. She had been an editor for about seven years, I think. Nadle helped her a lot.

## "I Remember [Ed] Herron"

JA: One writer I want to ask you about is Ed Herron.

KASHDAN: Ed Herron wrote some of the things that we enjoyed doing. He wrote "Tomahawk" stories, and they were drawn by Fred Ray, a superb artist. If you remember the artwork in "Tomahawk," it's really excellent. I wrote a few "Tomahawks" myself, and enjoyed it.

JA: How much research did you have to do?

KASHDAN: I did a lot of reading, quickly. Not like delving into the encyclopedia, but some of the stories by James Fennimore Cooper, and some anecdotes of the old frontier or the American Revolution. Herron was an excellent writer. He came home from the war with a drinking problem, and I think he hated to sit down at the typewriter in front of an empty paper and have to come up with storylines.

He gave Mort Weisinger a nickname. He called him "The Whale." Once, Mort was plotting a story with him while the Wood brothers were sitting in the room. They were trying to plot an "Aquaman" story that involved a whale. Mort said, "What's a good name for a whale?" Herron shouted to the Wood brothers, "Should I give it to him now?" He made a fist, and they all burst out laughing. Mort didn't know what was so funny.

JA: Jack Adler told me Herron chased Kanigher with his own sword.

KASHDAN: Oh, did he? Well, Kanigher decided he was a great swordsman. It seems his teacher taught him rather thoroughly, and the teacher said to him one day that he might qualify for the Olympic fencing team. Kanigher was always walking around with a sword, and so he was teaching the girls. Kanigher was always chasing women. He chased one by teaching her to duel, and he considered himself an authority.

Fred Ray was in the Army Air Corps during World War II. He was a very sensitive man. If an editor criticized his work, he suddenly hated himself for drawing this stuff. Fred wrote Jack a letter. It wasn't a letter of apology. He said, "You have to understand I have a sensitive soul." I remember Jack Schiff called him and said, "What the hell are you talking about? What kind of an attitude is that?" And back and forth it went. When he did a "Tomahawk" story, it was very artistic. The art department, all the colorists, all loved his work. His final inks were easy to color, and brought out sharply for the reader.

JA: Did any artist ever turn out a complete package, or did they have to show pencils first?

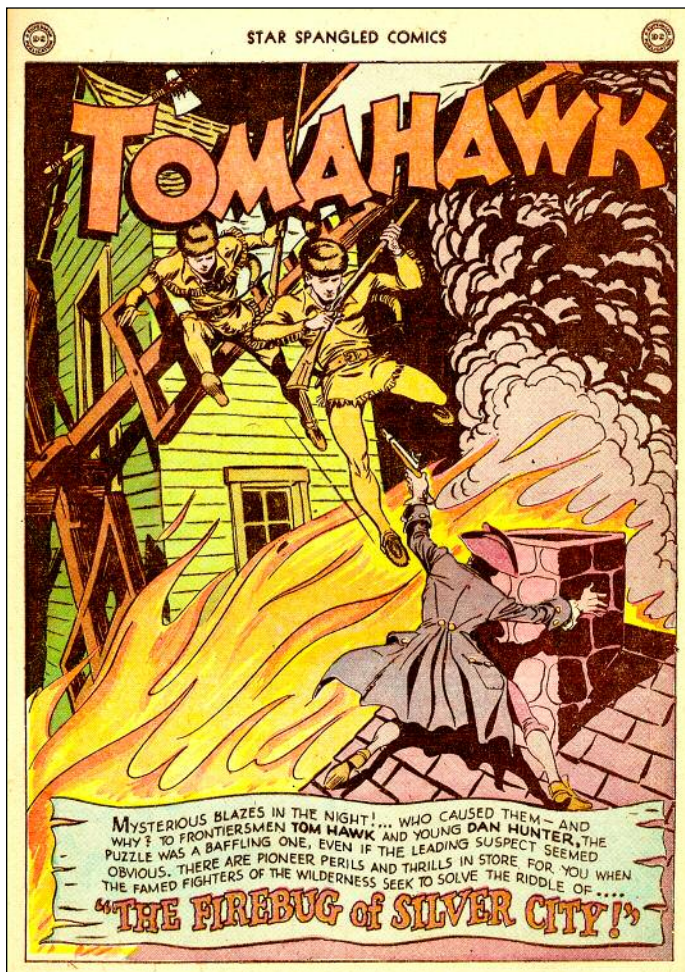
KASHDAN: Many of them had to do that, sure.

JA: Do you remember who any other "Tomahawk" writers were?

KASHDAN: I remember Herron exclusively.

JA: Bruno Premiani drew some "Tomahawk."

KASHDAN: Premiani was an excellent artist. He was a very likeable, friendly, and often used by us. Murray had Bruno fix up the work of other artists. Bruno spoke English as best he learned it. He would look at the work of another artist. He'd go



### Getting Some Rays

(Right:) Artist Fred Ray, in a photo sent by Ron Webber, via Dan Makara; seen more fully in A/E #19.

(Above:) Ray's splash page for the seventh "Tomahawk" story, from *Star Spangled Comics* #76 (Jan. 1948). The series soon took over the cover spot from "Robin," besides getting its own bimonthly. Scripter unknown.

[©2010 DC Comics.]







### Mein Herron

(Above right:) Photos of France Edward ("Ed") Herron are rare as hen's teeth—but darned if collector Gene Reed didn't dig up one for us! It's the cover of DC's *Gang Busters* #10 (June-July 1949), licensed from the then-hit radio series. That's Herron as the cop, and editor Jack Schiff as the burglar! Gene says he has a letter from Schiff that verifies their participation.

(Above:) Herron scripted *Tomahawk* #95 (Nov.-Dec. 1964) for editor Murray Boltinoff. Art by Fred Ray. By then, far-out fantasy and science-fictional elements had crept in, in an attempt to shore up sales as super-heroes came back into vogue. [©2010 DC Comics.]

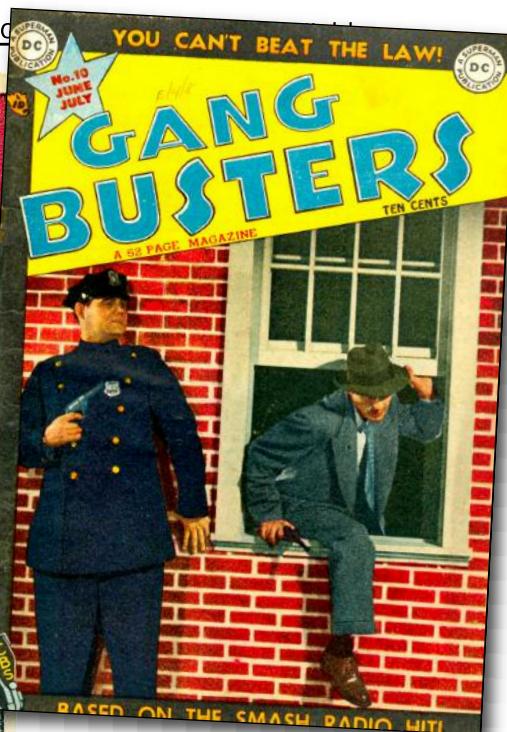
from panel to panel, and he'd come to another panel, he'd say, "These is poohr." And he would explain why it was poor. He simply went in and corrected it. He was willing to do that. I think he thought this was a prestigious act. Everybody liked Bruno. Once, he saw me with my sniffing nose and he recommended a certain brand of nose drops. He was always helpful if you had a personal problem. Bruno was a native Italian, and in Argentina there was a large Italian community. They all spoke Spanish well.

Tell Arnold [Drake] I suggested that you get your hands on a copy of *El Cayio*. That's a beautiful book of horses Bruno did. It was basically the anatomy and beautiful structure of horses. He was great at it. [NOTE: Sadly, Arnold Drake passed away in 2007, after this interview was conducted. —Jim.]

## "['Captain Marvel'] Was A Simple Case Of Plagiarism"

JA: Let's talk about the DC/Fawcett lawsuit over "Captain Marvel."

KASHDAN: It was a simple case of plagiarism. When "Superman" came out and rocked the market, Fawcett came out with this "Captain Marvel" character. "Captain Marvel" sold well, so DC sued Fawcett for plagiarism,



with Louis Nizer as their lawyer. The first decision went against DC, but one thing I remember is that Ed Herron—who had [earlier] been hired as editor-in-chief at Fawcett—testified that he had been told by the publisher to copy "Superman." That is what he did, apparently. That testimony really killed Fawcett's case.

The reason that the judge had rendered a decision against DC... it seems that in some instances, the McClure Syndicate—which was running *Superman*

[comic strip] in the newspapers—neglected to print the copyright notice. But the judge said he'd listen to further testimony. I helped compile the case. I had to cut up pictures of Superman in flight, breaking things with his fists—doing things before Captain Marvel did them—and that finally convinced Fawcett to settle. They saw the tide going against them.

JA: What was the feeling around the office when this happened?

KASHDAN: The feeling was anger at McClure Syndicate. They were supposed to put a copyright insert onto each strip. Fawcett's lawyer said, "We don't see any copyrighting. What was copyrighted here?" The judge refused to award anything to DC [at the first trial].

JA: Did you read any "Captain Marvel" comics?

KASHDAN: I never read them word-for-word. I scanned some of them. One thing I noticed is that Marvel was a wisecracker, and he never said words like "Good grief" or "Great Scott." Whenever something startled him, he'd say, "Holy moley!" He appealed to children because Captain Marvel was a boy in real life, not like Clark Kent. All he had to say was "Shazam!" and he'd grow up into Captain Marvel. It appealed to them because they wished they could do that.

JA: What did you think about this case?

KASHDAN: I think Superman had them beat from the word go.

JA: Did you have any dealings with DC's lawyer, Louis Nizer, when you were compiling this stuff?

KASHDAN: Not Nizer himself, but one of his young junior partners named Sy Shainswitt. Sy was the guy in charge of compiling the proof in pictures, and he was getting tired of it all.

JA: Did you ever go to court to see the testimony?

KASHDAN: I never watched it. Liebowitz, I'm sure, gave testimony. I'm quite sure Jack Schiff and Whitney Ellsworth went to hear the testimony. As you know, they spoke with Herron. That's how Herron wound up writing for DC. He had done some writing for them, and then said, "I'm leaving for Fawcett, fellas," and he was in on the inception of "Captain Marvel."

JA: Really? It's historically accepted that Bill Parker and C.C. Beck were the creators of "Captain Marvel," although Jack Kirby agreed with you.



KASHDAN: [Parker and Beck] are names I don't know. Herron was involved in the sense that Fawcett told him, "Here's what we want. Just copy this guy, Superman," is what it came down to. But I don't know whose idea it was to make Marvel a tongue-in-cheek wisecracking hero. You might say Superman took himself seriously. The kids were all proud when Superman used to turn over a Japanese battleship, and the question was asked, "Why doesn't Superman just mop up the Japs and the Germans?" And Superman answered that he knew the American Army and Navy could do the job without his help. I don't think Captain Marvel ever faced such a problem. That's all I remember.

I know that Bill Woolfolk and his wife Dorothy wrote many "Marvel" stories, as did Otto Binder. I think Fawcett gave him total carte blanche, and Binder became rather wealthy. Binder was not popular in the business. He was considered a German sympathizer. But later on, he was absolved when Julie Schwartz said, "It wasn't Otto. His brother [Jack] was an anti-Semite and pro-German, and used to march in pro-German parades." Otto was part of the name "Eando Binder." It was "E-and-O," for Earl and Otto. As science-fiction writers, they'd contributed to the pulps. Some of those science-fiction writers did well in comics.

JA: Binder despised working for Mort.

KASHDAN: I don't know how he happened to come in to write for Mort. When I asked him to rewrite something, he was always pleasant about it.

JA: Did you like Ed Herron personally? He seemed to be a troubled guy.

KASHDAN: Herron was not totally liked. He was considered two-faced.

JA: Do you think he might have lied about "Captain Marvel" in order to get a job at DC?

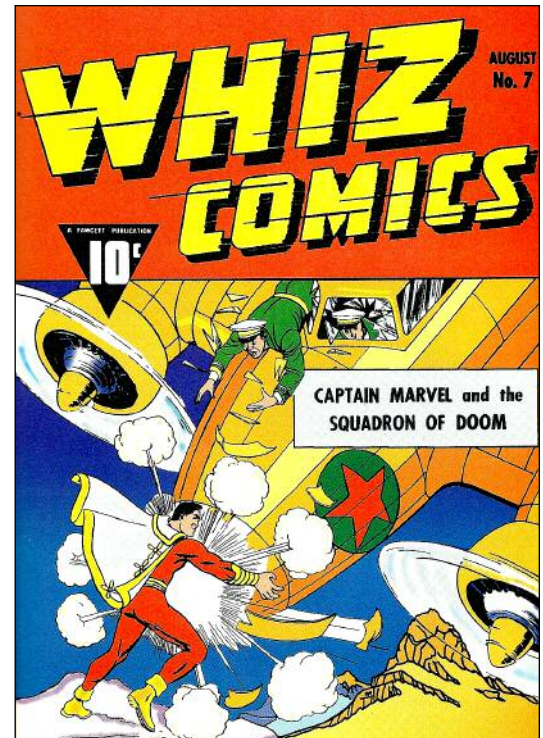
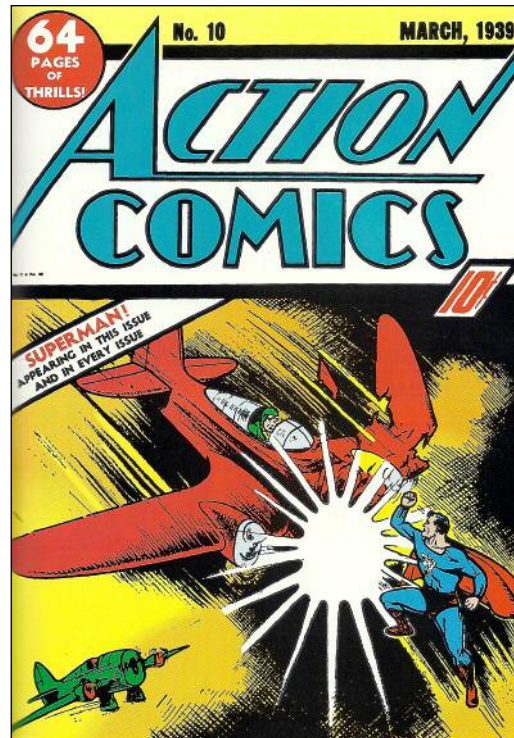
KASHDAN: Oh, he couldn't lie about it. I think, under cross-examination, they could have devastated him.

## "Schiff Took [Jack Kirby] To Court"

JA: Jack Kirby had problems with Jack Schiff. There was a lawsuit....

KASHDAN: Kirby was unhappy with the deal that Schiff made with him. They came out with a syndicated strip called *Sky Masters*. Kirby wanted more money and slowed down his production, so Schiff took him to court. Herron testified against Kirby, that Schiff had originated the idea and invited Kirby to draw for him. As far as Herron knew, Kirby was satisfied with the income he had from it. The judge ruled against Kirby.

As long as you're pursuing the Herron story: Schiff's lawyer was happy



### Faster Than A Speeding Ambulance!

Superman tossed a car around on his very first cover—and so did Captain Marvel, a year and a half later. And on the cover of *Action Comics* #10 (March 1939) the Man of Tomorrow smashed a diving warplane—while the World's Mightiest Mortal halted one in a similar fashion for *Whiz Comics* #7 (Aug. 1940). That's the kind of "We did it first!" precedence all those lawyers were arguing about for a decade. But sometimes, as we've shown in previous issues of *A/E*, Cap beat Supes to the punch with a particular type of action scene.

In the long run, though, George K. feels it all came down to Ed Herron's testifying that he was told by Fawcett to copy Superman—even though Herron wasn't really in on the "inception" of the Big Red Cheese, as George thought. Herron only came to work for Fawcett circa October 1940, nearly a year after the first issue of *Whiz* went on sale! Covers repro'd from *Superman – The Action Comics Archives, Vol. 1* and *The Shazam! Archives, Vol. 1*—both of which, by one of those little ironies with which history abounds, were published by DC Comics. [©2010 DC Comics.]

to have a good witness against Kirby, but he said to Schiff, "Get Herron out of here. Don't leave him sitting around the courtroom." Judges and lawyers can recognize an alcoholic when they see one, even though Herron was sober. Alcoholics give themselves away in their behavior on the witness stand. Like Herron sat there, trying to be helpful. Schiff's lawyer would ask him a question, and a little fact was neglected, and Herron would be helpful. Sometimes he was helping the opposition lawyer. That worried Schiff's lawyer who said, "Judges see you coming up with witnesses like that, you're in trouble." The opposing lawyer would need to know the location of a place where a certain event took place. Herron, from the witness stand, would say, "Oh, this is what you want."

JA: Ed Herron and Jack Kirby had been very good friends, and had worked together several times over the years. Supposedly, Kirby claimed that Herron only gave that testimony in order to keep working at DC.

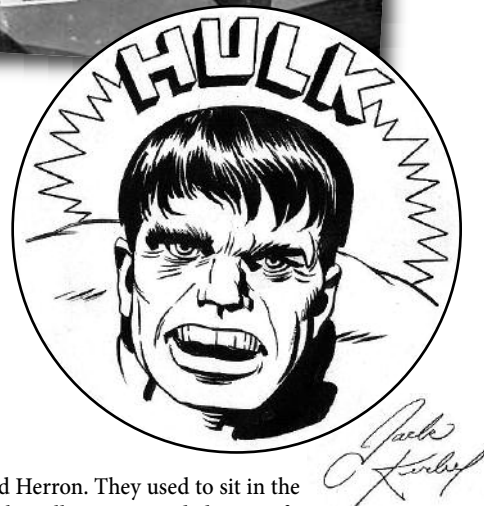
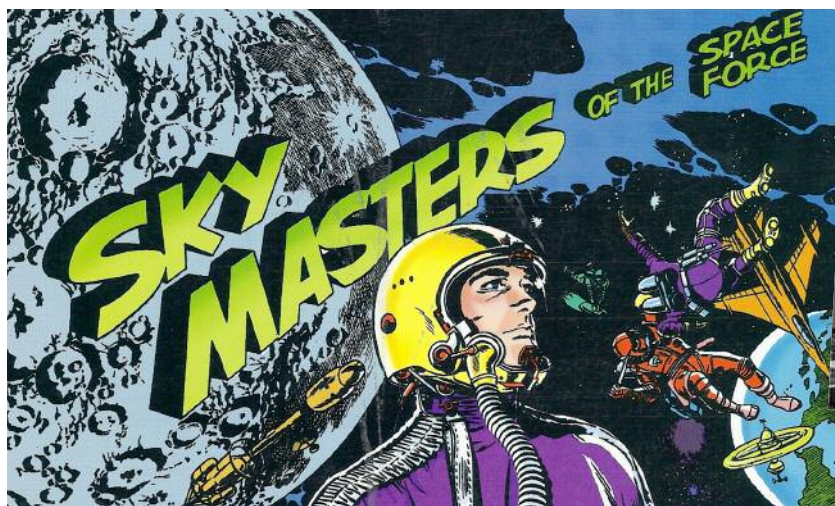
KASHDAN: Well, that much I don't know. In a sense, they did Stan Lee a favor, because Kirby made Stan Lee. Kirby always had fallouts with friends. Once, we were having lunch together, and he talked about his falling out with Joe Simon.

JA: "Challengers of the Unknown." I've heard that Simon & Kirby developed that feature, and brought it to Jack Schiff.

KASHDAN: I don't remember that. I remember Joe coming up there with Jack from time to time; they were trying to get work.

JA: Before the "Challengers"?





### His Masters' Voice

(Top right:) Jack Kirby in 1949—and (above) a panel from the late-'50s newspaper strip *Sky Masters*, penciled by Kirby and inked by Wally Wood, as colored for the cover of Pure Imagination's *Complete Sky Masters of the Space Force*. Photo courtesy of John Morrow & the Kirby estate. [Retouched art ©2010 Pure Imagination.]

(Right:) Kashdan relates how problems with Schiff caused Kirby to return to what Martin Goodman's Timely Comics—which in turn led to the epic collaborations between Kirby and writer/editor Stan Lee, and the 1960s emergence of Marvel Comics. Along with the Fantastic Four, X-Men, Thor, et al., Lee and Kirby co-created the Hulk—seen here in a 1970s sketch by JK, courtesy of dealer Mike Burkey. Visit MB's website at [www.romitaman.com](http://www.romitaman.com). [Hulk TM & ©2010 Marvel Characters, Inc.]

**KASHDAN:** Yes. This was in the '50s. They often came up together. They were friendly with the Wood brothers. It was after they broke up that Schiff offered the *Sky Masters* collaboration to Kirby. I believe Schiff sympathized with Kirby. He listened to Kirby talking about his problems with Joe Simon.

**JA:** Jack started working almost exclusively for Schiff. He did "Green Arrow" and *Challengers of the Unknown*. He did some *House of Secrets* and *House of Mystery* stories, too. Some of the stories that Jack drew for Schiff read like Kirby wrote them. Did Jack Kirby write his stories, that you know of?

**KASHDAN:** None that I know of. Kirby was never a writer. Ed Herron wrote some "Green Arrows," and the Wood brothers did a few, too. Ed Herron had been writing "Green Arrow" before Kirby drew it. Once, we were behind in our "Green Arrow" inventory. When I needed a job done, I assigned it to the artist, George Papp, and George wrote some pretty competent stories. Papp used to say, "I'd rather be drawing, not writing," because the time he spent writing stories, he considered a loss. So we were finally able to keep him busy with Herron's "Green Arrows."

**JA:** I didn't realize George Papp had written. But for now, I want to stick with Kirby for a little bit because this is such an important subject. What was Jack like to work with?

**KASHDAN:** Kirby never fought with editors. I think if someone told him to do something differently, he would be happy to change it. That was my impression, that he was cooperative. He spent most of his time with Schiff. [My contact was limited. Until the lawsuit,] they got along well.

**JA:** Do you have any idea why Jack Kirby replaced George Papp on "Green Arrow"?

**KASHDAN:** That I don't remember. I think Papp went off to greener pastures. [NOTE: George probably meant "Superboy," which he began drawing circa 1958 and illustrated for years. —Jim.] He was a personable guy, an old buddy of Murray Boltinoff. In France, during the American march across the continent, all those guys were good friends:

Murray, Curtis Swan, and Herron. They used to sit in the Paris cafes together, which is all Herron needed to satisfy his alcohol craving. He used to drive the editors crazy. He'd go out and get drunk and come back up and fight with Mort Weisinger. He was a skilled writer, though.

**JA:** No matter what book "Green Arrow" appeared in, Jack Schiff was the editor of that character, right? So, obviously, Kirby wasn't going to work for Schiff any more. Then Lee Elias took over drawing "Green Arrow."

**KASHDAN:** Lee was a good artist, very self-confident. If an editor requested a change from him, he would argue, and then do the change. He was friendly and easy to get along with outside of the work room. [chuckles] He had his artistic pride. I never got too close to him.

**JA:** Taking over from Kirby on the *Challengers* was Bob Brown.

**KASHDAN:** He was nice. He was a nervous guy; a strange man. When the Korean War broke out, Bob Brown was in the Air Force Reserve, and he immediately went back into the military. He never talked about his experiences in Korea. He never talked about himself too much. Brown was an excellent artist. You told him what you wanted, and he came back with something very useful. Sometimes they asked him to touch it up. His real name was William R. Brown. The "R" was for Robert.

Guys like Brown and Freddie Ray were afraid of being drafted back into the service. Ray thought they'd be calling him back one day, and he was talking about re-enlisting through the Reserve. He says, "They're going to get me. I'm not going to wait for them." He had that kind of a mentality. Murray and Schiff tried to talk him out of it. He never did re-enlist. He was an officer. Officers have commissions.

**JA:** Whitney Ellsworth didn't have editorial conferences like Irwin Donenfeld did later, did he?

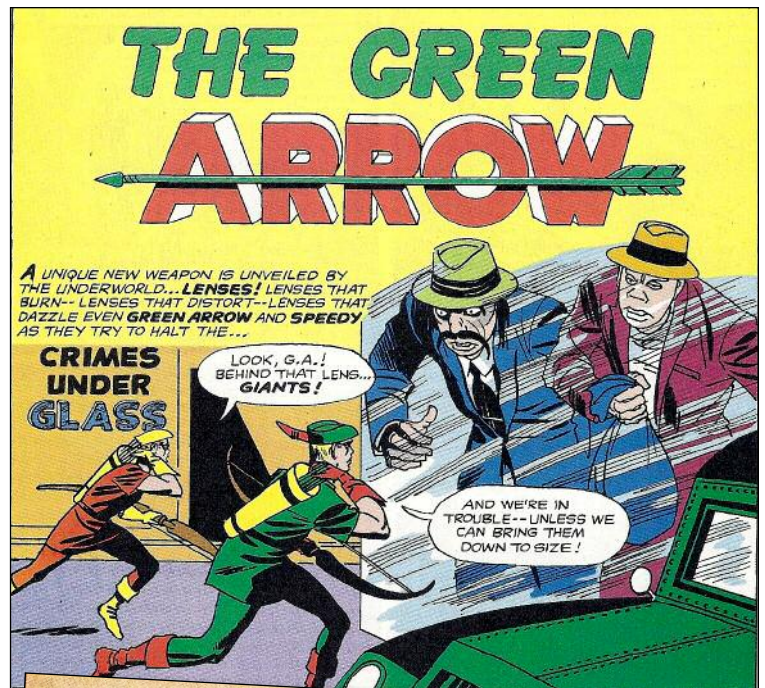
**KASHDAN:** No, Ellsworth felt he didn't need conferences. He just sat in his office and dispensed orders.





### The Arrow Of Their Ways

Three key artists on "The Green Arrow," from 1941 through the 1960s. [Clockwise from above left:] Original artist & co-creator *George Papp*, as per *Adventure Comics* #145 (Oct. 1949)... *Jack Kirby*, who penciled and inked eleven instant-classic tales, this one from *World's Finest Comics* #99 (Feb. 1959) being his last... and *Lee Elias*, from *WFC* #101 (May '59). Scripts are credited to Otto Binder, Robert Bernstein, and Ed Herron, respectively. The middle splash is from the 2001 trade paperback reprint *The Green Arrow* by Jack Kirby; thanks to Bob Bailey for the Elias art. A photo of Elias saw print in *A/E* #89; alas, we've never seen a snapshot of Papp or Bernstein. [©2010 DC Comics.]



### A Real Challenge

(Left:) This dynamic splash page comes from artist Bob Brown's third issue of *Challengers of the Unknown* (#11, Dec. 1959-Jan. 196). It had to be dynamic—he was following in the footsteps of Jack Kirby! Scripter uncertain. See *A/E* #90 for a photo of Brown. Thanks to Bob Bailey. [©2010 DC Comics.]



## "[Sheldon Mayer] Was Highly Respected In The Business"

**JA:** Do you know the story behind the creation of the new "Flash"? The idea was brought up at an editorial meeting [late in 1955 or very early '56]. Nobody remembered who suggested bringing back "The Flash."

**KASHDAN:** I don't know who suggested bringing him back. I didn't participate in [that conference].

**JA:** It took DC a while to figure out what a hit they had on their hands with "The Flash." Do you remember when that happened?

**KASHDAN:** No. It's hard to determine which is the best book you have. Sales don't tell you everything. Like, Arnold [Drake] and I used to talk about *Sugar and Spike*. That was a book that didn't sell well, but we thought it was the best book that was published up there. Sheldon Mayer was a very creative artist. I found him to be very single-minded, but he was good when you gave him an art job. He had been an editor, back in the days of the Max Gaines publications.

There's a funny story about Sheldon Mayer and Bill Finger. As you know, Finger was always getting advances and falling behind on his stories. Mayer once trapped him and took his pants off, and locked him in a room, and told him he'd get his pants back when the story was done. That's a typical Mayer story. I wonder if Kanigher learned some of his behavior from Mayer.

**JA:** [laughing] Mayer was basically doing his own books. He was writing *Sugar and Spike* as well as drawing it.

**KASHDAN:** Larry Nadle was the editor of that book. Shelly had a lot of self-belief. I remember Larry Nadle telling how, when the first issue of *Sugar and Spike* was being done, there were some [art changes] that needed to be done on it. Shelly said, "I'll be up there." I think [he meant], "I'll be there to check out what they're doing there." Larry said, "Wait a minute. I'm the editor of this book. I don't care what you're coming to do. I'll decide what the artists are to do on it, if I need any other artists." And that was Larry's story. Shelly had brought Larry into the firm, because Larry was considered a humor specialist.

**JA:** I didn't know that's how Larry Nadle got his job. Larry had a brother, Martin, who was a cartoonist. Why did they have different spellings of their last names?

**KASHDAN:** "Nadle" didn't have a show business sound to it. Their brother Henry performed [as a comedian] as "Henny Nadel." Oh, those brothers were scamps, and they were always up there, borrowing money from Larry. They drove him crazy. Each time one of them died, Larry said, "I wish they were still alive, and coming up and bothering me." [NOTE: Larry Nadle's son Ken confirmed in A/E #72 that Nadle was the correct family name. —Jim]

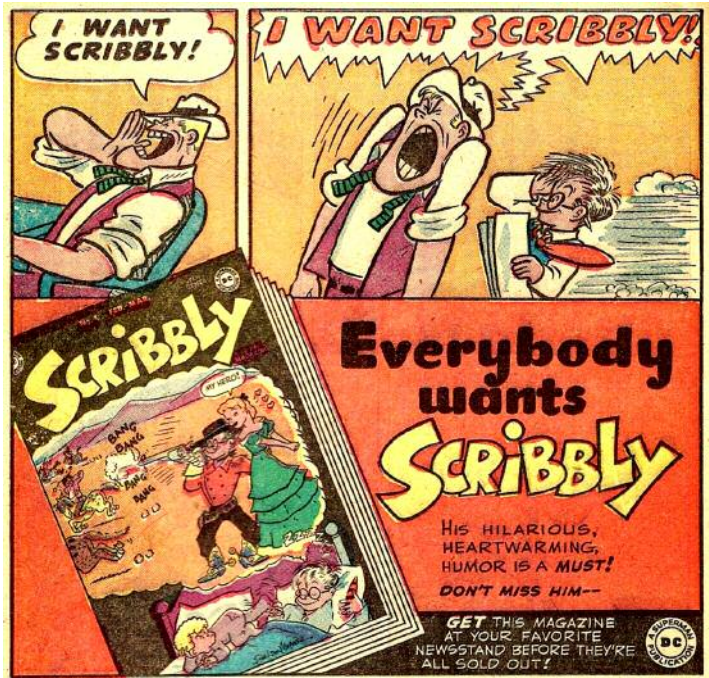
**JA:** Tell me more about Shelly Mayer.

**KASHDAN:** He was highly respected in the business. He had a colossal ego. He was talkative. He used to come into the art department, and do his touch-ups and corrections. They all enjoyed his company. He told jokes, you know.

**JA:** He and Larry Nadle were pretty close, weren't they?

**KASHDAN:** Oh, yes. When the Larry Nadle scandal broke, Sheldon found it hard to believe, and he said, despite the evidence they found, that Larry was totally innocent of any wrongdoings. He said that to me in the men's room. [chuckles]

**JA:** It must have been hard on Shelly, considering he brought Larry into the company.



### All-American Heroes

From 1939-45, young cartoonist Sheldon Mayer (below) was the editor of M.C. Gaines' All-American Comics line, both when it was openly allied with National/DC—and when it *wasn't*. Around the time Shelly left his DC editorial job in 1948, he launched a solo *Scribbly* mag, starring the (ahem!) young cartoonist once featured in *All-American Comics*. The ad for *Scribbly* #4 above is from Feb. '49 DC issues. Photo taken by and courtesy of Jack Adler. [Comic art ©2010 DC Comics.]



**KASHDAN:** I guess he took a responsibility for it.

**JA:** Did you know Larry's brother Martin very well?

**KASHDAN:** Not well. He'd come in and we would sit and shoot the breeze with him. Martin was a cartoonist, and he drew little squibs. By little squibs, I mean he also created games [in books that Larry Nadle edited].

**JA:** During World War II, Martin drew super-heroes for Shelly Mayer. He did features like "The Atom," and "The Justice Society of America." [A/E EDITOR'S NOTE: Actually, it was "The Flash" that Martin Nadle/Naydel drew, not "The Atom."]

**KASHDAN:** Really? That's hard to imagine. The Atom was a weak character, and if Sheldon used him, Martin's cartoon experience would enable him to draw this little guy. I didn't think his hero cartoon work was any good. He was always broke, borrowing money from Larry. He may have had a gambling problem, like Larry.

**JA:** Bob Kanigher once described Larry Nadle as a "haunted, doomed man."

**KASHDAN:** Larry used to walk around the office, saying, "The day I die, the s\*\*\* is going to hit the fan." He was warning us that we were in for a shock about his embezzlement.





### Dinner Is Served!

Above is a portion of a photo of a formal dinner hosted in 1952 by future DC co-publisher Irwin Donenfeld "in honor of the birth of Ben Allan" (Irwin's son?) at the Hotel Park Sheraton in New York City. The photo was sent to us by Ken Nadle, son of editor Larry Nadle. The rest of the group, not shown, was probably made up mostly of executives from DC's self-owned distributor, Independent News—although Jim Amash felt that Harry, Irwin, and Gussie Donenfeld (the latter Irwin's mother) are all seated at a rear table (now shown), though too small to be positively identified.

Stumped as to how best to ID for A/E's readers the handful of people that Ken, Jim Amash, and/or Ye Editor recognize, we decided to use the familiar face of the late great DC editor Julius Schwartz as a starting point. Julie's in the vertical row on the left... the third man from the front (balding, with glasses)... and that's apparently Robert Kanigher in the bowtie between him and us. Jim believes the gent across the table from Julie, with dark hair and dark glasses, is interviewee George Kashdan. Production chief Sol Harrison is the third man on George's right—while Larry Nadle is the fourth guy to Julie's left, in the dark suit with his arm resting on the back of a chair. Remind us to run the whole photo one of these days!

(An aside: Roy T. recalls how, one day during his brief tenure at DC in 1965, he was accosted by Kanigher because, RK said, some other comics fan had once described him in a fanzine as wearing a bowtie—and Kanigher stidently offered to pay \$100 to anyone in the production room who'd ever seen him in a bowtie. Evidently, the several dozen folks in this photo could all have collected!)

## "The Shark And His Pilot Fish"

JA: Let's talk about the Wood brothers.

KASHDAN: They were a corrupt little pair. [Dick and Dave] were always getting themselves into trouble, getting drunk. I remember, one day, a couple of men came in, looking for Dave. It turned out that they were plainclothes detectives. They took him off the premises and arrested him. He went to jail for skipping out on a hotel bill. Jack Schiff had to run down there for the trial. Dave got out [of it]. He pled guilty.

JA: Did they write stories together, or independently of each other?

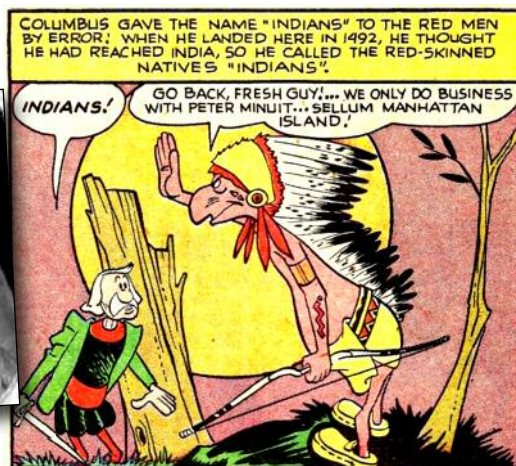
KASHDAN: They worked together on most stories. I didn't think [they were good writers]. They were semi-literate in many ways.

JA: Then why did they get hired so much and so often, do you think?

KASHDAN: If the two of them worked on a story, they somehow managed to get it written on deadline. Mort Weisinger called them "The Dover and Clover Twins." He says, "It's very irritating. I plot a story with Dover in the morning, and right after lunch, Clover walks in with the script."

JA: Were they paid separately or given one check to split?

KASHDAN: The check was usually made out to Richard Wood. I used to call Herron and the Wood brothers "the shark and his pilot fish." [laughs] They'd go out and get drunk after the office closed.



### The Way Of All-Flash

Martin Nadle (who spelled his last name "Naydel" on signed artwork)—plus his final cover for *All-Flash* (#28, April-May 1947), and a panel from an "Injun Facts" page in *All-American Western* #106 (Feb.-March 1949), done in the same style as the artist's puzzle pages. Thanks to his son Jeff Dell for the photo, sent via nephew Ken Nadle—and to Bob Rivard for the *All-Flash* cover scan. [Art ©2010 DC Comics.]





JA: I know you know about their brother Bob. I guess alcoholism was a family trait. Did you know much about their background?

KASHDAN: The only background I know is that their father was a doctor, and after the father died, their mother disowned them. So they knew they weren't about to inherit a big fortune. Bob Wood came up to the office to deliver one of their scripts. He was a pleasant guy. It's amazing he got out of Yale.

JA: Then you know he was run over by a car and killed. [NOTE: Joe Simon later related to me that one of the Wood brothers had told him that Bob Wood was murdered by gangsters. For more about Bob Wood, his partner Charles Biro, and their comics brainstorm *Crime Does Not Pay*, see A/E #73. —Jim.]

KASHDAN: I heard something about it. I know he killed a woman and spent time in prison.

JA: The Wood brothers worked for Schiff, Weisinger, and you. Did you have to do a lot of rewriting on their scripts?

KASHDAN: Oh, yes. It was time-consuming. Once, in the writers' bullpen, Arnold and Bob Haney were working together there, and Dave Wood said, "Hey, how do you spell 'punny'?" Arnold said, "What the hell are you talking about? What kind of word is 'punny'?" And they said, "You know, a punny man, short and weak." He was looking for "puny."

JA: You left DC in '68, and they had quit working for DC by that time. Do you know why they left the company?

KASHDAN: I don't know. I think they were just so heavily in debt and, like Finger, they were deep into advance money. If you gave them money, they might spend it on booze or on horses. That was their whole life. I remember once Dave came walking into the office and said, "Hey, George. I need two bucks. Give me two bucks." I assumed he was asking for a loan.

I gave him \$2 and he said, "All right," and he reached into his pockets and handed me about \$17. That's what the horse paid. [Jim chuckles] He had got a tip on this horse, and he had treated me to a bet in advance. That's what he needed my \$2 for, to pay for a bet. [mutual chuckling]

JA: Do you know if the Wood brothers were married?

KASHDAN: I think one of them was divorced. I'm sure they had no family. Dave had a girlfriend, and she was always getting drunk with him and Dick. The three of them were constantly getting kicked out of bars. Jack Kirby grew to hate them.

JA: Kirby told me that he sometimes had to write continuity on Sky Masters because the Wood brothers wouldn't turn in a script.

KASHDAN: They probably figured they owed him money for that favor.

JA: Did Kirby meet the Wood brothers through Jack Schiff?

KASHDAN: I think he knew them before that. It was a casual friendship.

JA: Do you remember when Wally Wood [no relation] inked some of the Challengers of the Unknown over Kirby?

KASHDAN: Yes, it worked out successfully. There was some trepidation there because Wally Wood was also an alcoholic. I only had dealings with his wife Tatjana. She worked for our color department. Murray was the guy who dealt with the colorists and letterers. She was a bright, cultured lady, into great works of art and great music.

## "Some Other Artists"

JA: We've talked about Charlie Paris a little bit, but it's always been in connection with other people.

KASHDAN: He was a quiet, modest man. Unlike some other artists, he didn't think he was the world's greatest, but he was reliable and dependable. Whenever you needed a good inking job, he could take any penciling work and fix it up as he inked it. He didn't work in the office. When he lived out of town, we used to send him work across the country, to Arizona. I remember when he came in to visit us in the office, and Murray Boltinoff, who was a bit of a joker, said to Charlie, "How's your wife?" And Charlie looked a bit downcast. He said, "I'm not living with my wife now, Murray." And Murray said to him, "Oh, all right. You'll survive." Charlie didn't laugh.

JA: I know Charlie was married several times. But late in his life, he was friends with his first wife. Sometimes, he'd go see her and spend the night. They weren't necessarily doing anything, but there was still some kind of friendliness there, at least later. Charlie told me he was married four times.

Sticking with artists for a bit, Alex Toth worked for Murray Boltinoff. Did he work for you much?

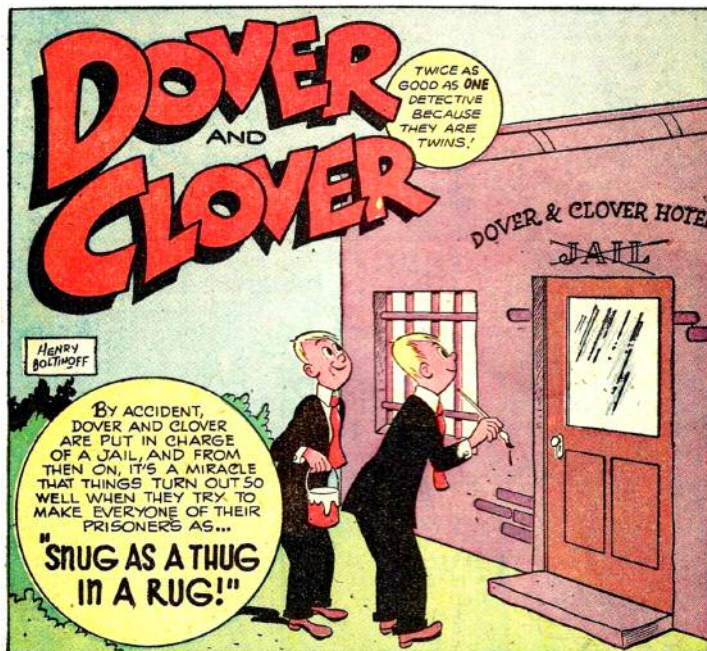
KASHDAN: He worked for Murray, and did some work for Jack Schiff. I remember they liked his work. I don't recall him being easy to work with. He used to make Murray mad quite often. I thought [his work] was pretty good. But he could never quite make a deadline. He was critical [of the scripts he was given]. He and Neal Adams had the same tendency. Neal used to revise scripts as he drew them, and a few of us told him his ass would be out of the office if he continued doing that.

JA: I know Neal rewrote Bob Haney.

KASHDAN: Oh, Haney didn't like that idea.

JA: Did he rewrite Arnold Drake, too?

KASHDAN: I can't say he rewrote. He would see a line of dialogue, and change it to what he believed it should be. I remember when Jack Miller



### From Fun To Funny... To Finis!

When Mort Weisinger called scripters Dick and Dave Wood "the Dover and Clover twins," he was referring to a 1940s DC humor feature written and drawn by Henry Boltinoff, brother of editor Murray. For a few issues circa 1947, they were the cover stars of *More Fun Comics*; when that title bit the dust, they migrated over to *All Funny Comics*—which would itself be canceled with #23. We're printing this splash from AFC #21 (Jan.-Feb. 1948) 'cause we've never run across photos of Dick and/or Dave Wood, though their brother Bob can be seen in A/E #73. [©2010 DC Comics.]



was editing some book, and Neal brought in a story that he had greatly rewritten as he'd drawn it. Jack gave Neal a lecture. He said, "My God, what are you trying to do? You're an excellent artist. What gave you the impression that you're just as good a writer?"

Neal was an excellent artist. It was his impression of himself as a comics chief. He was very awesome to the young writers who were coming into the office, like Marvin Wolfman and Len Wein. Dennis O'Neil was an excellent writer, and they all worshipped Dennis. They worshipped him because he talked about getting drunk, and how he liked to drink. Dennis was an excellent writer. He loved to tell stories on himself: how he had a radio interview scheduled for one morning, and all he could remember was going out at midnight, drinking. And when he woke up, there he was in the studio. He didn't remember getting there. David Vern was that kind of a drinker.

JA: Why do you think so many artists and writers drank so much?

KASHDAN: I think the lack of confidence troubles them, and they drink to get back their confidence.

JA: Back to Neal Adams...

KASHDAN: He had been working for everyone up there: Mort, Jack Miller, Julie, and Murray. Murray spoke to him threateningly. He said, "If you make a change like that in my next job, your ass will be out of here." [more mutual chuckling] Neal tried to calm Murray, knowing that he was much smarter than Murray. That was his attitude towards himself.

I once had an assignment to do a commercial comic supplement. It was an advertising job, and I got Neal, who was very cooperative, but he made one change in it. There was a scene which called for a close-up of something. I said to Neal, "I asked you for a close-up here." He said to me with a knowing look on his face, "A close-up of that is not something the reader can understand." That was all right. But he had these pat answers, and when he did it, I said, "Oh, what the hell. It's not a comic book, it's an advertising job." He evidently thought he was bringing in, with his advertising experience, a lot of knowledge and ability to teach. He was teaching the young writers how to write. [chuckles] Everybody thought he was the greatest. He was great, but he was just an artist, not a writer.



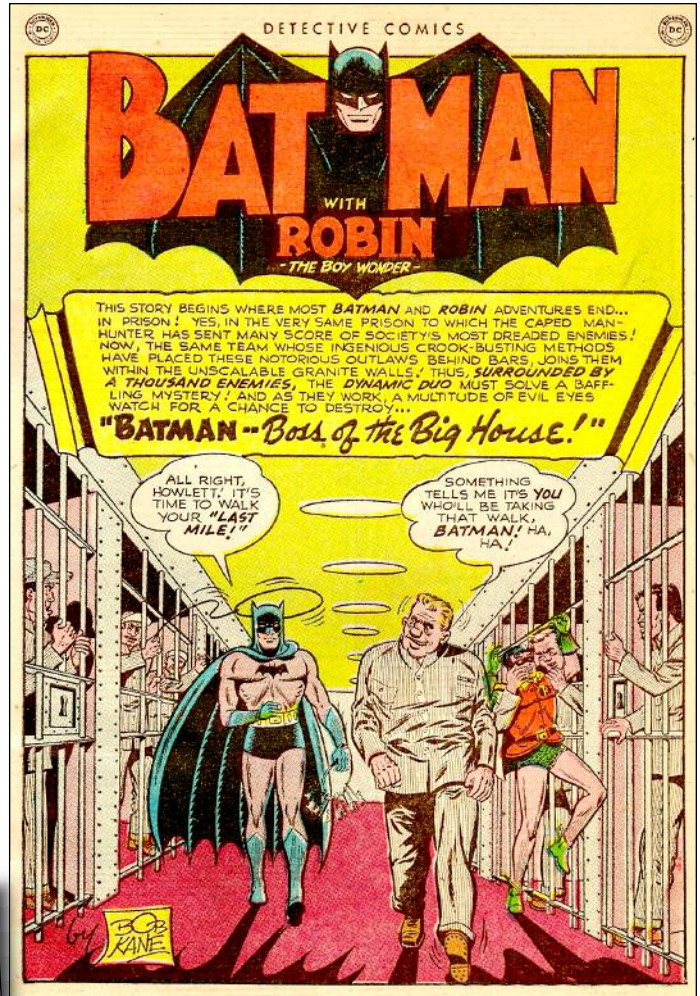
JA: Did you consider the writer more important than the artist?

KASHDAN: I thought the artwork was very important. Mort Weisinger taught me something. Once, I overheard him say when he blasted a writer for giving him an idea he didn't like: "Where are the pictures? For Christ's sakes, don't you know comics are all pictures? If a kid picks up the comic and thumbs through it and doesn't see any good pictures, [he's not going to buy it]. I don't care how good a story it is. It's got to have pictures."

I found myself asking writers, when they gave me a story idea that I didn't think would stand up too well, "Where are the pictures in this thing?" I remember when Mort and Schiff were having kind of a rivalry. When Schiff bought a script, sometimes Mort got angry and would argue with him: "Don't I have a right to veto these things before you buy?" And Schiff laughed that off. Once, Schiff and Jack Miller plotted a story which they told me about. I said to them, "Listen, don't go giving Mort any ammunition. You know he's going to ask you, 'Where are the pictures in this story?'" The pictures they told me were very uninteresting. I said, "I still think he's going to fight you on it."

## "Professional Friends"

JA: We've talked all around Murray Boltinoff, but we've never really



### We'll Always Have Paris

Charles Paris (seen at left with first wife Phoebe) inked, among other things, many a "Batman" story—as per the above splash from *Detective Comics* #169 (March 1951), penciled by Lew Sayre Schwartz, with Bob Kane perhaps working over the Batman and Robin figures. Actual scripter unidentified. Thanks to Bob Bailey. The photo appeared in the DC hardcover *Batman: The Sunday Classics, 1943-46*. [©2010 DC Comics.]

talked about him.

KASHDAN: When Murray was in the Army during the march across Europe, he stopped in Paris where he wrote for *Stars and Stripes*. Just around the time that he was expecting to be sent up ahead into combat, the Germans surrendered and Murray was able to come home, but not without a scare that he'd be going out to the Pacific. General MacArthur was crying for more troops. So Murray came home and went to Hollywood, where he worked with screenwriter Marty Rackin. Together, they wrote a movie called *Buy Me That Town*. It was a successful movie, but Murray decided to come east and take back his old job as an editor at Detective Comics, Incorporated.

We were basically professional friends. Murray was temperamental and sensitive. He complained that, with certain personnel they hired, the company was losing its dignity. The behavior of certain people disturbed him, [both house people and] freelancers, too. Like Ed Herron. Murray was almost a prude, but he had a very, very quick sense of humor. If anyone tried to hassle him, he could come back with the right answer. You could not put him down. He was ready to spring back.

JA: One person described Murray to me as being insecure.

KASHDAN: That was probably an accurate description, though we had a



pleasant relationship. One of the reasons he left Hollywood was his insecurity. [He needed] the security of an editorship. [He was a capable writer if he wanted to be.] He got along all right with the writers, but many artists thought he was much too uptight. One script said that a plane was heading west, and artist Sheldon Moldoff drew a plane and it would point east on a map in a geography book. Murray told him, "Turn that plane and show it going west." Moldoff said, "Are you kidding me?" [mutual chuckling] And Murray said, "Come on, I'm telling you. Make it go the other way. Our readers know the difference between east and west."

**JA:** When you worked for him, did you work for him in the same way that you worked for Jack Schiff?

**KASHDAN:** Basically. The things he bought [from me] were short, and could be worked on very quickly. Murray was the Hollywood expert. So when DC bought a license to do *Alan Ladd Comics*, [Murray got the book, but] it did not sell well. Murray wrote some features. Eventually, Irwin Donenfeld wanted each editor to have responsibility for certain magazines. Mort had his "Superman" line, Schiff had the "Batman" books and *Tomahawk*, and I got some of the slightly smaller features.

**JA:** Didn't you have *Sea Devils* and *Rip Hunter*, *Time Master* and *Blackhawk*?

**KASHDAN:** Yes, and "Impossible - but True," starring Roy Raymond. And then Murray got to keep some magazines. He handled *Bob Hope* and *Jerry Lewis*, and Arnold Drake did a great job writing them.

**JA:** Jack Schiff edited *World's Finest*. Since it had *Superman* in it, did he have to confer with Mort on that title?

**KASHDAN:** He probably had to. I never asked him. [chuckles] I think Jack would say, "We need an eight-pager for *World's Finest*," and I think Mort would hand him one, done. And Jack would schedule it for an issue of *World's Finest*. Schiff handled "Green Arrow." I was given "Aquaman," which Jack Miller wrote for me.

**JA:** You were handling "Impossible - but True," which became "Roy Raymond, TV Detective," in *Detective Comics*. So, even though that was Jack Schiff's book, you were responsible for that feature?

**KASHDAN:** I would take care of it, and then give it to him. I don't think Jack wanted to be bothered with it. He didn't consider it important enough. Jack Miller wrote that for me.

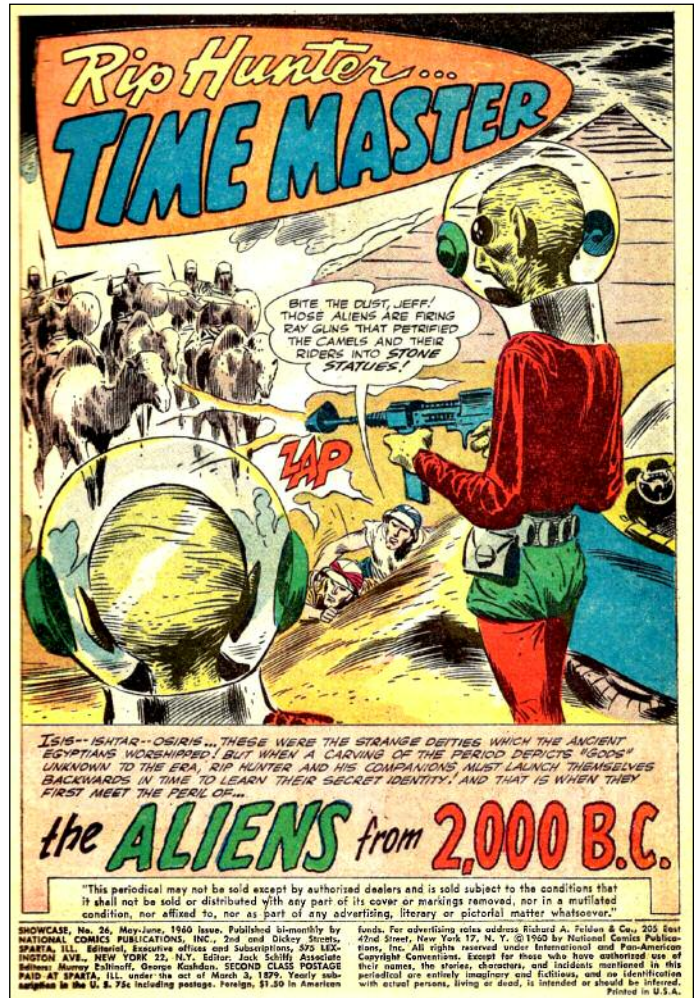
[The artist Ruben] Moreira used to draw *Alan Ladd*, and he used to say, when Murray complained about some of his drawings, "How could I draw that guy? He's got the face of a woman!" [mutual laughter] And we thought he was teasing. I'm telling you, you put a wig on Alan Ladd, and you'll see a woman. He was not a believable hero to me. [He had a good] voice and, I guess you've read that he had to be placed on a platform when talking to other characters, because he was so short. Moreira was a handsome, friendly man and dressed well in athletic-looking garb. He was a great ladies' man. He was always driving Murray crazy, because he was late on deadlines, and a bad boy with the girls. Occasionally, his wife called Schiff and said she didn't know how much she could take of it. She might just kick him out of the house.

**JA:** Why would she call Schiff?

**KASHDAN:** Schiff was a big father figure around there. Herron's wife called him to say she didn't know how much longer she could tolerate life with Herron coming home drunk. He once got me in trouble. He and I used to enjoy Glib Gibsons. Whenever he heard of a bartender who made great Gibsons. Anyway, he went into a Veterans Hospital for a serious surgery, and he came out looking great. He lost a lot of weight, and he said a doctor told him to stick to beer. And for a while, he did that. So one day, we went out drinking and I ordered my drink, a Gibson. And Herron was staring at me. He said, "Really, I wonder if I could handle one of those?" I said, "Isn't beer good enough for you, Eddie?" He said, "Yeah,

yeah, it is, but those things are so good." And so on top of his beers, he ordered Gibsons, and I had to get out of there early and head home. The next day, his wife called Schiff to ask what was going on with Eddie. She knew Herron had been out drinking with me, and she made it sound as if I led him down the path to destruction.

I think he smoked himself into that cancer. One of the things that smoking can do is change the respiratory tract. But he didn't have any



### Three To Get Ready...

Soon after DC began giving fuller editorial information in its indicia instead of crediting everything to Whitney Ellsworth, *Showcase* #26 (May-June 1960) listed Jack Schiff as "editor," and Murray Boltinoff and George Kashdan as "associate editors." Art by Joe Kubert; script attributed to Jack Miller. [©2010 DC Comics.]

As to DC editorial working methods in the Golden and Silver Ages, collector Gene Reed quoted us this paragraph from a personal response once sent to him by Schiff: "The actual breakdown of editorial duties was as follows: Mort [Weisinger] plotted the major part of the stories, with me breaking down 'Batman' and a few others and pitching in when needed on the ones Mort usually handled. I was, of course, thoroughly familiar with all the characters, having handled them when Mort was in the Army [during World War II]. Murray was in charge of the art, and Bernie Breslauer (later George Kashdan) did much of the actual copy editing after [the stories] were read and bought by Mort and me. Remember, in those days, stories were plotted, almost always in detail, so there was relatively little rewriting by either writer or editor later of the actual plot. Copy editing corrected and tightened up the story, and that many times could be considerable. The story editor most times actually plotted the whole story line and often the 'gimmicks'—fact unknown to most of the fanzine world, as I discovered. Credit for this was overlooked in the acknowledgement of the creation of the story."



lung or throat cancer; he had colon cancer. They gave him a temporary colostomy, and once certain criteria were met, he would need the tube around his belly. In the Veterans Hospital, he was put into a ward with a few people. The Veterans Administration had a little morale-building campaign going. He and some of the other guys who had permanent colostomies went to one of the theatres there. Herron told of this beautiful creature on the stage, blonde hair and a sexy figure. She said, "Hi, fellas. I was asked to tell you about myself because I had your operation. It was right after I got married, but my husband and I are having a real happy, exciting sex life. I've given birth to three children," and on and on. She proved to them that their lives weren't over. But that seemed to convince Herron that he could resume his naughty drinking habits. And I think he just overdid it and died of cancer—probably the one he had recurred and then started metastasizing.

JA: You said the Alan Ladd book didn't sell very well. Who wrote it?

KASHDAN: Some of them were written by Dick Lederer. He was a publicity man out in Hollywood and New York, well into his forties by this time. He circulated between the East and West Coasts. He also wrote some "Batman" for Mort. I think he wrote some "Superman."

JA: Are we talking the late '40s, early '50s period?

KASHDAN: Yes. He went on to become an executive in one of the studios. He was a cheerful, friendly man. I remember that his wife was very ill, and died of cancer. I know that he remarried after his wife died.

## "Other Writers"

JA: Let me switch over to another series that you worked on: "John Jones, Manhunter from Mars." Who created that character?

KASHDAN: I'd say that that was a Mort Weisinger product. Because the character had a name on Mars [J'onn J'onzz], he said, "If I come to planet Earth, and change my Martian name to 'John Jones...'" So he was an alter ego character, a costumed hero. Ed Herron, I think, wrote them.

JA: I heard Joe Samachson wrote this series.

KASHDAN: Joe Samachson? He wrote "Zatara." I remember, when I wrote my first "Zatara," Mort gave me a Samachson script as an example of what I had to do. Joe was an interesting man. His wife was a skilled pianist, and she also spoke Russian. When the Bolshoi Ballet came to New York, they hired her as a rehearsal pianist. Once or twice, she heard some lusty arguments, but she had a good time, playing piano for them.

JA: It's said that Samachson wrote the first "Manhunter from Mars."

KASHDAN: Maybe Mort gave it to him to write. Samachson wasn't an outstanding comics writer. Before he was in comics, he was a chemist. He wrote for DC all through the war, and I think that was because he was in a sensitive job with his skills, or he may have been a 4-F. He worked for us through the '50s [but not after that]. I think he made out on a job with a chemical laboratory, or maybe a drug company, I don't know.

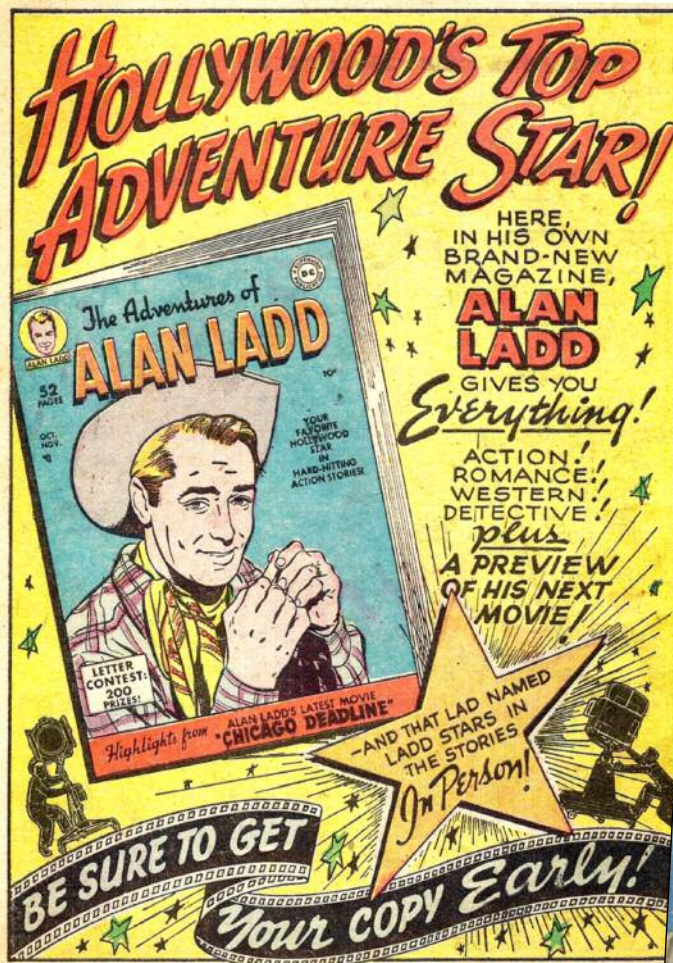
He was pretty good at putting a plot together and bringing it to a successful conclusion, but his dialogue and captions were kind-of tame. He required some rewriting. He was very quiet, and never too full of pride. If you asked him to rewrite something, he was always cooperative, and never sensitive or cocky about it. He was nice and likeable. Once, he was up in the office with a few writers and we all sat around, chatting. Finger was there, all these guys from the war... they all knew each other. Finger, Al Woodrum, whose real name was Alvin Schwartz....

Al was a scholarly man, deep into philosophy. He wrote "Batman" and "Superman," and a couple of "Tomahawks" for Murray. [He was one of our best writers.] His "Superman" stories were tame in the prose, but never any problem, easy enough to edit. I remember, when I got a "Tomahawk" of his, it didn't require any heavy thinking, but many of the lines needed rewriting. But he had the ability to get a good feeling of authenticity in Indian language.

JA: What did Paul Talbot write?

KASHDAN: He wrote "Batman" [from about 1941 to '48], and "Superman," too. While he was in New York, he was building up a business in Australia. I think he had a girlfriend out there that he wanted to marry. He attacked his "Batman" stories, clacking out [words on his typewriter]. I think he got the rights to show the George Reeves Superman series in Australia. I don't know how he did that.

Paul was a good man. He lived in Stuyvesant Town in New York. Paul led a big movement to stop discrimination against black tenants, to stop telling black applicants for apartments that they're all rented out and there's no room for them. I remember he got a theatre part to which my wife and I went. We saw the musical *Paint Your Wagon*. Theatre parties are done by charging a higher price than the price



### Big And Bad—Like Alan Ladd

The covers of six of the nine issues of *The Adventures of Alan Ladd* sported photos, as per that of #1 (Oct. 1949)... but in the above house ad for that issue, the photo was traced by an artist for better reproduction on interior pages. [©2010 DC Comics.]





### t's A Bird! It's A Plane! It's Alvin Schwartz!

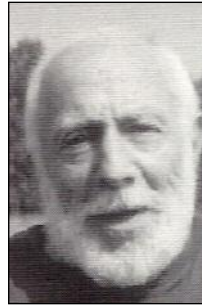
Alvin Schwartz (see photo) is credited with scripting "Lois Lane, Cavegirl!" in *Action Comics* #129 (Feb. '49). Pencils are attributed to Winslow Mortimer, inks to Al Plastino. Repro'd from Ye Editor's coverless copy of *Action Comics* #129 (Feb. 1949). Nearly the only comic books Roy buys nowadays are cheap, often coverless or otherwise incomplete copies of Golden and Silver Age titles, mostly to pick up art spots for this mag—so hey, if anybody's got some dog-eared old 1930s-60s comics for sale, send him a list, please! [©2010 DC Comics.]

Laurie Dolphin's photo of novelist/essayist/comics writer Schwartz appears in his 1997 memoir *An Unlikely Prophet: Revelations on the Path without Form*; Jim Amash has conducted an interview with the amazing Alvin that will soon see print in *A/E*. [Photo ©2010 the respective copyright holders.]

of the ticket, and the extra money goes into a fund to wage the good fight, and I think they succeeded in defeating anti-black behavior on the part of the landlords.

He had some series going in Australia. Arnold Drake and I wrote scripts for him, and we almost went out to Australia to work on some series ideas that we created for him, around 1969. We wrote TV scripts for *Woo Bin Da*, a series Paul was producing in Australia. It means "animal doctor." You know Australia was a convict colony. As the English went about settling it, they overcame the Aborigines as the Americans took care of the Indians. So they have what they call a "black problem" there, which was caused by the "rigs." That's short for "Aborigine." The rigs are fourth-class citizens down there. They live in the direst poverty. Whenever Paul needed extras for his films, he got the "rigs," and paid them peanuts. This was the man who fought for the rights of blacks in his apartment dwellings.

He was in the Army with Eddie Herron. He was a friend of Herron's for many years afterward, but Herron's drinking became a problem. One



could not remain a close friend of [Herron]. Paul was tall, redheaded, and pleasantly talkative. He was a good writer. He had to restrain his impulses to over-write, but he was easy to edit because of that. [laughs]

Paul hated Mort Weisinger. One day, he brought Mort a story idea. One of Mort's commonest remarks about story ideas was, "We did that before, only much better." And Paul said, "You son of a bitch, you stick the knife in, and you've got to twist it. It's the only way you know how to talk." He was very skilled with the English language, and he had to control many of his impulses, and had to master the technique of swift comics dialogue and captions.

JA: Do you remember Bob Bernstein?

KASHDAN: He was a competent writer, and a big horse-player. He was pretty good at picking winners. He lived on Long Island. He was friendly, but was considered untrustworthy by the other writers. They felt he would report what he heard in order to ingratiate himself with Mort Weisinger. I believe that was true.

I remember Arnold Drake telling the story about how one of the subjects in the writers' bullpen was Mort, and how vicious he was. Arnold never took any of that crap from Mort, and he came back at him. Arnold remembered Bernstein saying, "You've got to know how to handle Mort. Don't let him get the better of you." And Arnold noticed Bernstein sat down with Mort and started doing an ass-kissing job. Bernstein played up to all the editors. He was a sneaky guy. When he'd want you to place his bets, I phoned the bookie a couple of times, as a favor to him. If I liked some horses I would call the bookie and place a bet for myself. I was good enough to keep from going totally broke. Larry Nadle was going broke. He had horse fever, which he had overcome years before.

JA: Did your brother Bernie keep you informed of things that were happening at DC?

KASHDAN: No, he didn't. He was a loyal employee.

JA: Bernstein wrote a lot of "Superman," and some "Batman," too.

KASHDAN: He wrote some *Blackhawk* for me.

JA: He used to write for Lev Gleason Publications in the 1940s, and his scripts had a lot of dialogue. Did you have that problem with him?

KASHDAN: Oh, yes. He was very heavy on the dialogue. He generally submitted good plot ideas, and what we always sought was a good idea from each writer. When things went wrong with his plot ideas, we had to give him ideas. As I recall it, he [left for a while], and I think he came back to write for Julie Schwartz. He also wrote for Marvel and for Archie.

Jerry Siegel went over to Marvel, and he did some stuff for Ziff-Davis. They were happy to get Jerry Siegel, the creator of "Superman." [It didn't work out for him at Ziff-Davis.] He came back to National, and Mort got pleasure out of tormenting Jerry. Jerry would come into the writers' bullpen and tell them what happened.

JA: Another writer: Leo Dorfman.

KASHDAN: Dorfman came over from some other company, and Mort started giving him plots. Dorfman had written mystery stories for Western Publishing, and later, when he started working for Murray, he brought a new idea in. "True ghost stories" was the basic idea. When you put out a title, by law, you're not permitted to say "true," so Murray put out a comic book called *Ghosts*. Murray thought Leo was the greatest writer of those *Ghosts* stories. I wrote some stories for it. We tried to make each story sound like a true event, and you used real-life things to justify the story.



Leo hated Mort, as all the other writers did. When the writers started to form their union, they didn't know whether they could trust Leo. They thought he was too palsy with Mort, and then they discovered that Leo had a union background. His father was an old union man who wouldn't buy a loaf of bread unless he saw the union label on it.

The writers didn't form a union. They formed a little pressure group, and they went in and asked Liebowitz for some extra money on their stories. I remember Liebowitz called a staff meeting. He said, "There seems to be a lot of unhappiness out there among those writers. Are they happy with conditions here?" And I said, "I think the question that should be asked is, 'Are they earning enough money?' They all feel they should be paid more or receive some royalties for the reprints of their stories." And of course, Mort was in the forefront of the anti-writers. He said, "What do they need money for? John Broome goes off to Paris every summer." I said, "He goes to Paris, but he doesn't live the life of a bon vivant American. He lives in a very modest flat in Paris." Mort said, "So what? He's going to Paris on the money we pay him." Liebowitz said nothing.

JA: John Broome was a bohemian type of guy, wasn't he?

KASHDAN: That's an accurate statement. He enjoyed going off to Paris every summer. I think he had a girlfriend there. John's marriage was falling apart, so he would go off without his wife, and they switched to Tokyo where he went to teach English.

JA: Whose idea was it to band the writers together [in the latter 1960s]?

KASHDAN: I think Arnold and Bob Haney got it rolling. It wasn't a union, it was just an interest group that got together every day. They had romantic notions of themselves. Arnold said, "If we have to go on strike, we'll all buy Superman and Batman uniforms, and strike outside on the street, and let the newspapers come over and take pictures of us." There was going to be a Jerry Siegel-type pressure group. It didn't work too well. I think Liebowitz had a stubborn streak in him, and said he's not going to be pressured by anybody.

JA: Arnold Drake told me you were the only editor who was really sympathetic towards them. I take it that Julie, Mort, and the others were not.

KASHDAN: Julie was the type of man who didn't believe in rocking the boat. Kanigher not sympathetic to them, and Julie stayed out of it all. I remember Jack Miller telling the writers that I was the only spokesman at that meeting who spoke up for them. It was really a losing cause. I remember, one lunch hour, Jack Schiff and I went down with Irwin Donenfeld to a restaurant in the building called Kenny's Steak Pub. We put up a good argument for the writers. "Give them a break" was the theme, and we could not budge Irwin. He finally said, "Okay, I'll think it over, and talk to Liebowitz about it." He never said anything after that.

JA: So Schiff was sympathetic toward them, too. Do you feel you suffered because you stood up for the writers?

KASHDAN: I think I was singled out to be punished. My punishment consisted of not being able to reach Irwin. I kind-of let him know what I thought of his ideas. He once suggested replacing Nick Cardy. Nick drew Aquaman, and Bruno Premiani did "Teen Titans" [in *The Brave and the Bold*]. Irwin wanted to replace Bruno with another artist. When I heard who he wanted to bring in, I said, "What are you trying to do, kill the book? Anything you touch, you're destroying, and they're all my books!"

## "I Wasn't Unhappy [About Leaving DC Comics]"

JA: Who was the artist he wanted to bring in on Teen Titans?

KASHDAN: Jim Mooney. Jim was a nice fellow. I remember when I was

going to upstate New York, I brought him some pencils for him to ink, and I kind-of told him what he had to do. I couldn't pick up a brush or a pen and show him how to ink his story, but he was a nice guy about it. I felt Jim Mooney was a good inker, and whenever the pencils looked weak, Jim was able to strengthen them. But when he had to compose a whole story, we had trouble with his work, and we often gave it back to him to do his inking. When he inked it, he brought it up to par.

JA: When *Teen Titans #1* came out, Nick Cardy was the artist, not Bruno.

KASHDAN: I remember showing Bruno a drawing he'd done of Robin, with a rather small, scrawny body. "Bruno, why did you make him look this way? Look how short he is, and skinny." And Bruno said to me, "He is teenager. Most teenagers look like that." To him, realism was to give them the scrawny bodies of all teenagers. Bruno could be reached. All I'd have to tell him is that we wanted them to be heroic teenagers, and he said, "Yes, I understand," and he would change them.

JA: Back to Irwin Donenfeld. How did he take you saying that he was trying to wreck your books?

KASHDAN: I think he decided that he and I were not meant to get along. Irwin set up a silly little communication system. One day, I was complaining to Bob Haney about Irwin's plans to change artists on me.



## An Illegal Alien Speaks Up For Inalienable Rights

Even before he agreed circa 1968 with George K. that the DC management should give a fair hearing to the grievances of its writers, editor Jack Schiff promoted freedom of speech in this public service page that appeared, among other places, in *Batman #64* (April-May 1951). At least, Schiff is the presumed author, since he is reported to have written most such pages over the years. Art by Winslow Mortimer. Thanks to Bob Bailey. [©2010 DC Comics.]





### Holy Irony, Batman!

Interviewer Jim Amash, like many Batfans, found "too much Bat-Mite, too many imaginary tales... too much stuff in outer space" in the Schiff-edited "Batman" titles of the early '60s. Still, if "Bat-Mite Meets Batgirl" in *Batman* #144 (Dec. 1961) verged on the terminally silly, the science-fictional and imaginary "Robin Dies at Dawn" in *Batman* #156 (June 1963) moved readers young and old. And here's the clincher: both were written by "Batman" co-creator Bill Finger, penciled by Sheldon Moldoff, and inked by Charles Paris! The former splash is repro'd here from the 1999 trade paperback *Batman in the Sixties*, the latter from the 1988 hardcover *The Greatest Batman Stories Ever Told*. (See? We told you a lot of people liked "Robin Dies at Dawn"! ) [©2010 DC Comics.]

And Dick Milgrom was sitting in the room. He was a man that Irwin brought in as an assistant to himself. While I was talking to Bob, Dick stood up and walked out as if he were heading to the men's room. Then Irwin came to my office, followed by Dick, and said to me, "What's the matter? What's wrong?" I said, "Nothing's wrong. I'm telling Bob how you're trying to wreck another one of my books."

Every time I came out with a cover idea, Irwin had to change the wording on it to show what a brilliant editor-in-chief we had. He'd say, "Here, change this word. This word is no good." I said, "What do you mean it's no good? It's aimed at teenagers." It went on for another couple of months, until it was agreed that if I was unhappy there, I could leave. And I understand that Liebowitz bawled him out for treating me that way.

JA: So that's how you left DC Comics. Were you happy about leaving?

KASHDAN: I wasn't unhappy. I became a freelance writer. I worked, and got along well with Murray. Jack Schiff had already quit. He felt he couldn't take the pressure there.

JA: The pressure from whom? Irwin?

KASHDAN: Yeah, I guess you could say that.

### "At My Expense, [Donenfeld] Proved Himself!"

JA: The general feeling I've gotten is that Irwin really didn't know all he thought he knew.

KASHDAN: That was the general feeling. I remember Schiff used to consult with Irwin on some matters, and it was Mort who took him to task for it. One day, we were having a cover conference. I think it was Mort who came up with a cover idea that we all thought was pretty good,

and Jack said, "Let me check with Irwin." When he came back, Mort said to him, "Hey, why the hell do you have to go running to Irwin with every idea we come up with?" Schiff gave the excuse that he had promised Harry and Irwin's mother that he would help Irwin learn the business.

JA: If Schiff was trying to help Irwin so much, how is it that he wound up feeling differently about Irwin?

KASHDAN: He felt Irwin was throwing his weight around, and hadn't gained any insight or knowledge of the field. I remember Whitney Ellsworth having an argument with Irwin about a cover or something, and Irwin went tramping out. When he went out, I said to Whit, "So do you think you guys can reach a meeting of the minds?" Whit said to me, "Even if he's right about his idea, I am not accepting it." What he was saying was, "Who does this little punk think he is, bossing me around?"

JA: Right, because Ellsworth helped build that company. Some of the strange things that happened at DC in the '60s was Irwin attempting to change things, wasn't it?

KASHDAN: He couldn't change things. He was attempting to change things, and he wasn't succeeding. Nobody took him seriously, and he became a ridiculous boss. He used to strut up and down the corridors to let us know that Big Brother was watching us.

JA: Was there a final straw for Jack Schiff?

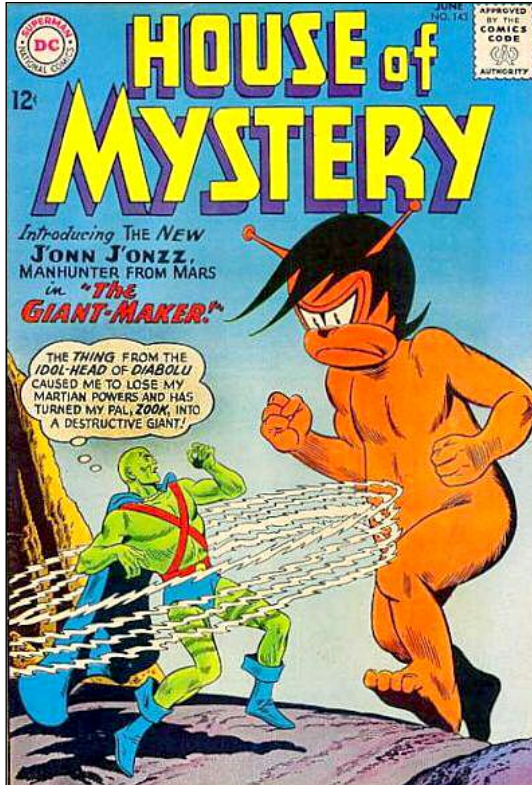
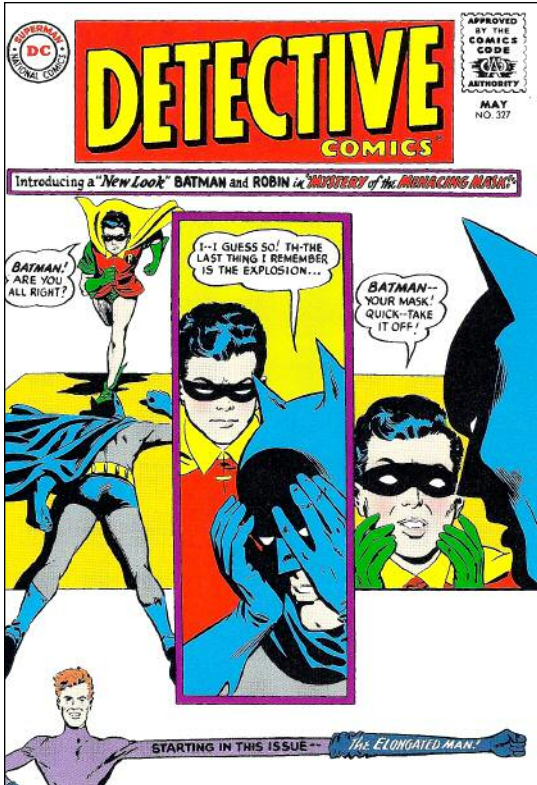
KASHDAN: Irwin decided to change editors. He gave Schiff *House of Mystery*, and he gave the "Batman" books to Julie. That was a fierce blow to Schiff.

JA: But that change happened in 1964, and Schiff left in '67.

KASHDAN: Sales were just so bad, and Irwin felt this was a clever idea. Arnold thought it was their move to get Jack to quit, because Schiff had little fights with Irwin. Jack tried to go along with the change. [In 1967] he went off on a trip with his wife, then came back and announced he was quitting. When Schiff quit, he told Liebowitz that Irwin was a big mistake.

You know how Irwin got that job. Irwin decided he wanted to run Independent News, which was DC's distribution arm. After a year or so of Irwin, two or three of the executives from Independent told Liebowitz, "If you don't get Irwin the hell out of our hair, you'll have a strike on your hands here." They all threatened to quit if they had to live with Irwin any more. The way Liebowitz solved the problem was to make Irwin the editor-in-chief; the replacement for Whitney Ellsworth. I used to say to my brother Bernie, "I could never forgive Liebowitz for that move." Bernie just said Liebowitz felt he had to give Irwin a chance to prove himself. I





## And Let The Best Super-Hero Editor Win!

DC co-publisher Irwin Donenfeld eyes the results of his switching around editorial assignments on the "Batman" titles (given to Julie Schwartz) and *House of Mystery* (assigned to Jack Schiff). The cover of *Detective* #327 (May 1964), the first of Schwartz's "New Look" issues, was penciled by Carmine Infantino and inked by Joe Giella. "John Jones — Manhunter from Mars" was moved from *Detective* to *HOM*; the series' first cover—for *HOM* #143 (June '64)—was by Dick Dillin and Sheldon Moldoff. Repro'd from *Batman: The Dynamic Duo Archives, Vol. 1* and the GCD website, respectively. [Pages ©2010 DC Comics.]



said, "At my expense, he proved himself!" [chuckles]

## "It's Against My Religion To Show Writers How I Edit Their Stories"

JA: But you must admit that the "Batman" books under Schiff were really not that good by then.

KASHDAN: I guess they weren't. That could have happened under any editor.

JA: There was too much Bat-Mite, too many imaginary tales; it was too much like "Superman." Batman was doing too much stuff in outer space, or going back into time, or fighting aliens. I've got to be honest with you: I liked what Julie did with the books when he took over.

KASHDAN: I didn't see what he did with them.

JA: He brought in Gardner Fox and John Broome to write them, and Carmine Infantino drew some of the stories.

KASHDAN: Gardner was a rather competent writer, but Broome had trouble getting decent dialogue. I kind-of liked Gardner's style. He got across the feeling of authenticity. I think Broome needed a lot of editing. I remember I had to edit many of his "Tomahawk" stories. He said to me, "Let me see the edits you did on my story." I said, "It's against my religion to show writers how I edit their stories." [laughs] He and Ed Herron were very sensitive about editing on their stories.

JA: Julie changed "Batman" a quite a bit when he took over from Schiff. He got rid of Alfred, he put that yellow circle on Batman's chest...

KASHDAN: You mean Alfred the butler? He got to be a pain in the neck.

JA: There wasn't much they could do with him. They brought in Aunt Harriet. Was the reason because they felt they needed a woman in "Batman" because Dr. Wertham had claimed that Batman and Robin were homosexuals? [George laughs]

KASHDAN: It sounds to me like you're on the right track. I do remember Wertham making that remark about homosexuality.

JA: All this meant that Schiff's standing in the company had fallen.

KASHDAN: I would say so. He was unhappy about it, but he went along with it. He took *House of Mystery*, and worked conscientiously on it.

JA: "Batman" sales did improve under Julie. [George agrees] Why didn't somebody say to Jack, "Look, you need to do something to bring the sales up," instead of just replacing him?

KASHDAN: Maybe Irwin did that, and possibly Liebowitz should have.

JA: Jack Schiff claimed he had Batman in all those science-fiction stories because he was told to do that, and that it was not his idea.

KASHDAN: I can believe that he was told to do that.

JA: The editors seemed to have so much power over their books. If it wasn't working, why didn't he switch back?

KASHDAN: That was curious.

JA: Do you think they didn't try to talk to Schiff to change it because they just felt he couldn't do it?

KASHDAN: Maybe they should have done that. They knew that Jack was very hostile towards the fans. They were trying to influence our books, and telling us what to write, telling us what kind of stories to buy.

JA: By this time, Marvel Comics starts to become important.

KASHDAN: Marvel was sweeping the field then. Jack didn't want to do any slavish imitation of Marvel.

JA: But it hurt him, didn't it?

KASHDAN: Right.

This extensive interview with George Kashdan will conclude in the next issue of *Alter Ego*.





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GOOD EVENING,  
YOU DEGENERATE COMIC BOOK  
FIENDS! I'M DR. FREDRIC WERTHAM,  
AND I HATE COMICS. I HATE CRIME COMICS!  
I HATE SUPER-HERO COMICS, AND HORROR  
COMICS, AND EVEN THOSE BORING CLASSICS  
ILLUSTRATED COMICS. HECK, I EVEN  
HATE LOVE COMICS! HOW  
IRONIC IS THAT?

I HATE THEM SO  
MUCH I'M *STILL* COMPLAINING  
ABOUT THEM, EVEN THOUGH I *DIED*  
IN 1981! AND WHY DO I HATE COMIC  
BOOKS SO MUCH? I'D BE HAPPY TO  
TELL YOU IN PART TWO OF  
A COLUMN I CALL ...



**DOC  
WERTHAM'S  
STRAIGHT TALK  
ABOUT  
COMIX!**



# Introduction

by Michael T. Gilbert

"Wertham conducted no scientific investigation—that is, no study applying the scientific method; he employed no formal measures to test anything, and he had no control groups. His book provided no endnotes and no corroborative support for his conclusions..."

David Hajdu, describing *Seduction of the Innocent* in his 2008 book *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America*.

Dr. Fredric Wertham did many worthwhile things in his career, but *Seduction of the Innocent*, his 1954 best-seller, definitely wasn't one of them! Way back in *Alter Ego* #89, we cooked up a column featuring quotes culled from his 297-page book, warning mothers everywhere about the dangers of comic books. Think of it as *Wertham Illustrated*, which, like the famous *Classics Illustrated* comics, condensed hundreds of text pages into a handful of EZ-reading picture pages.



Dr. Wertham.



## We've All Been There!

Stan Lee has some fun with comic critics in "The Witch In The Woods" from *Menace* #7 (Sept 1953). Art by Joe Sinnott. [©2010 Marvel Comics.]

We at Mr. Monster's Comic Crypt are always happy to beat a dead horse, so here's a second steaming helping of quotes from the good doctor. This is juicy stuff, so grab a napkin! I couldn't resist adding a few comments from my own jaded 21st-century perspective. Sorry, Doc. But rest assured that Wertham's quotes accurately reflect the book's contents.

So here's Dr. Wertham—in his own words.

## Doc Wertham's Straight Talk About Comix! (Part Two)

### Comic Books: Threat or Menace?

P. 269: "One literary critic had been very permissive about comic books and had not included them in his other excellent critiques of life and literature. He changed his mind one evening when after reprimanding his children, ages seven and five, he overheard the older saying to the young: 'Don't worry. In the morning I kill both of them!'"

Yeah, that would change my mind, too....

\*\*\*

P. 114: "It is in the youngest children that one can see the process of imitation most clearly at work. A four-year-old boy in Florida looked through his brother's comic books and his mother found him under a tree stark naked, with a long knife in his hands."

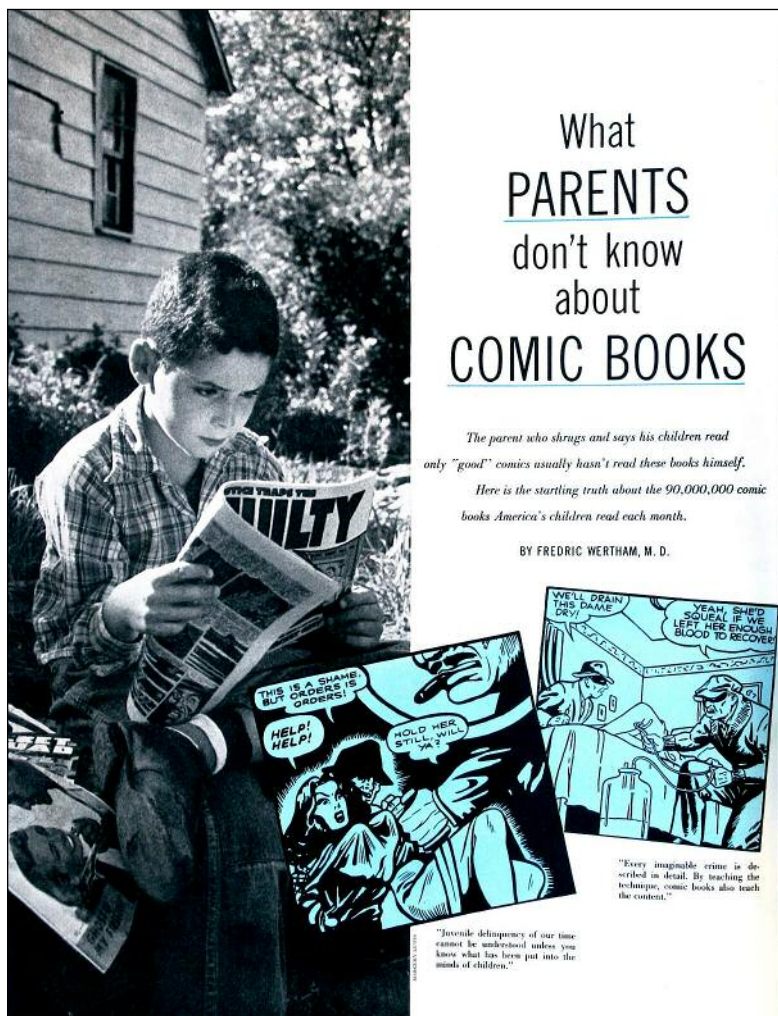
Say! What ever became of that Manson boy?

\*\*\*

P. 144: "On the highest level of reading, comic books influence the creative abilities of children.... In a recent school magazine edited and got out by the pupils themselves there is a typical story, showing comic book influences.... The story closes with this fittingly crude verse:

Hey, Kid, Don't Fold 'Em!

Junior being corrupted by comics, from a Wertham article published in *Ladies' Home Journal* for Nov. 1953. [©2010 Ladies' Home Journal.]





'A flash of light,/The pull of a switch,  
The chair in its might/Kills a son of a bitch!'"

Sublime poem, Mickey Spillane, Jr.!

\*\*\*

P. 144: "Comic books also have many words that are not words at all. From one typical comic book alone, a Western endorsed by a psychiatrist on the first page I have made this partial list: OWW ARGHH OOOHHH WHAM GLURB UGH GLHELP KURRACK KAPWING THUNK BLAM UEOW UNGH BAM ZING AANGH AARGG OOOOOO! HAH! GLUG-UGH!"

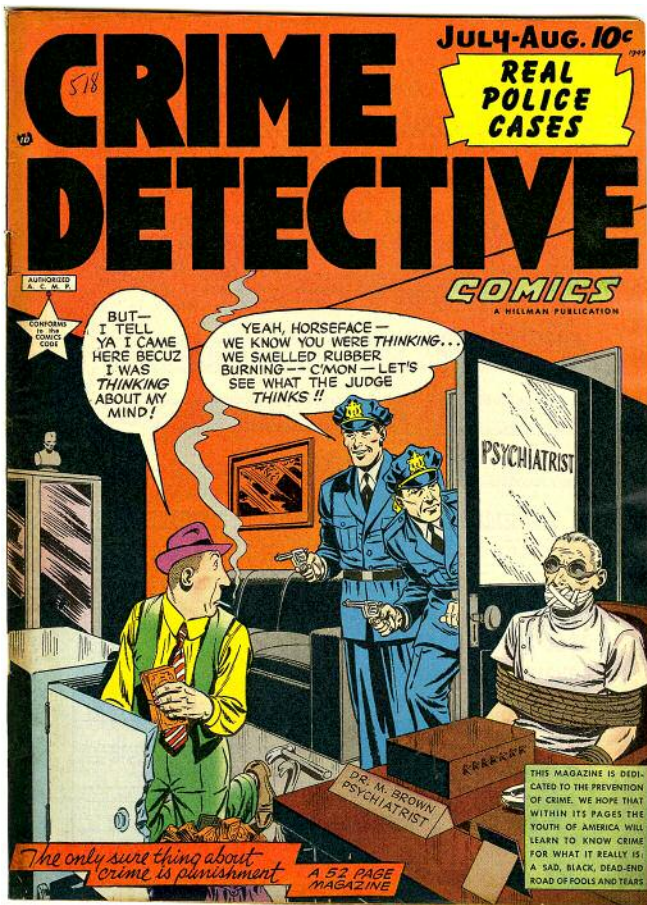
Doc, all I can say is YIEEEE! AAAAAH! PING!

\*\*\*

The *Crime Detective* cover below was printed in *Seduction of the Innocent* with this caption: "Caricature of the author in a position comic-book publishers wish he were in permanently!"

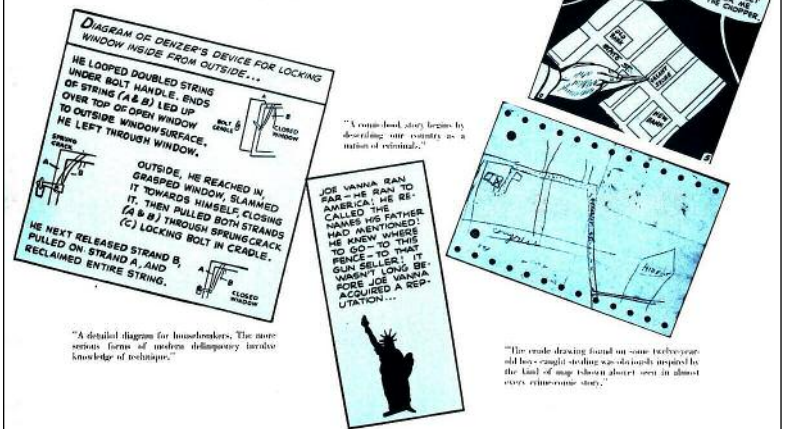
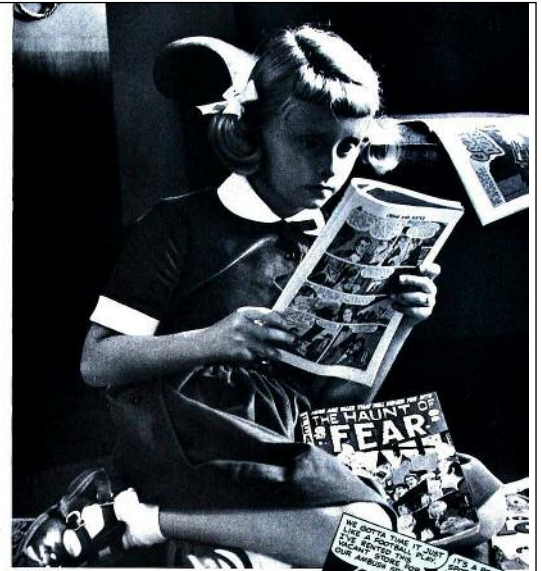
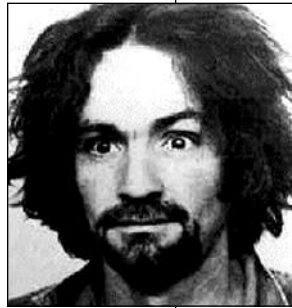
Maybe they just didn't want to hear any more comic book sound effects!

\*\*\*



### Bound To Please!

"Caricature of the author in a position comic-book publishers wish he were in permanently," claimed Wertham when he reprinted this cover from Hillman Periodicals' *Crime Detective* #9 (July 1949). In *A/E* #42, Herb Rogoff, who was then an editor at Hillman, said 'twasn't so, and Doc was just being paranoid. [©2010 the respective copyright holders.]



### Hey, Kid, Don't Fold 'Em! (Two)

Junior's sister being corrupted by comics, from that same Wertham article published in *Ladies' Home Journal* for Nov. 1953. [©2010 Ladies' Home Journal.]

P. 388: "Scholars will be interested in this new version of Shakespear's *Hamlet*:

"THE DEATH SCENE (Hamlet speaking):

Fear not, queen mother!

It was Laertes

And he shall die at my hands!

...Alas! I have been poisoned

And now I, too, go

To join my deceased father!

I, too - I - AGGGRRRAA!"

Actually, Doc, that version is currently being adapted for Broadway, with Sir Sylvester Stallone in the part of Hamlet.

\*\*\*

P. 269: Referring to a comic book critic, Wertham writes: "When heckled by a comic-book publisher about what his own children think of his opinion, he made the classical reply: 'They have been so corrupted by you that they love them.'"

Poor deluded types! Have they also been corrupted by ice cream? Baseball cared? *Spin* and *Marty*? Say, speaking of their vile corrupters...



## No EC For Me, See?

Wertham had a particular contempt for Al Feldstein and Bill Gaines' EC Comic line, especially *Tales From The Crypt*, *Weird Science*, *Mad*, and *Shock SuspenStories*. But EC wasn't all that crazy about Wertham, either! "The Reformers" from *Weird Science* #20 featured a thinly-disguised Wertham character looking for sinners in outer space. When they land on a "sinless" planet, he schemes to "sin it up," just so he can reform the fallen! When it came to comics, the real Wertham always found something to kvetch about...

P. 144: "Spelling in comic books is often faulty. Comic book writing is also extremely poor in style and language. It is no help to the children to learn such barbaric neologisms as *suspenstories* (the name of an "authorized" comic book). And the editorial comments are no better than the story text: e.g., this 'cosmic correspondence': 'Greetings, humanoids! Drag over a cyclotron and crawl in! (If we'da known you were coming, we'd have baked an isotope!)"

It's called "humor," Doc. Try it sometime! By the way, those lines were penned by *Weird Science* editor Al Feldstein, whom you described glowingly in his 1973 study *The World of Fanzines* as "the experienced and successful editor of *Mad* magazine."

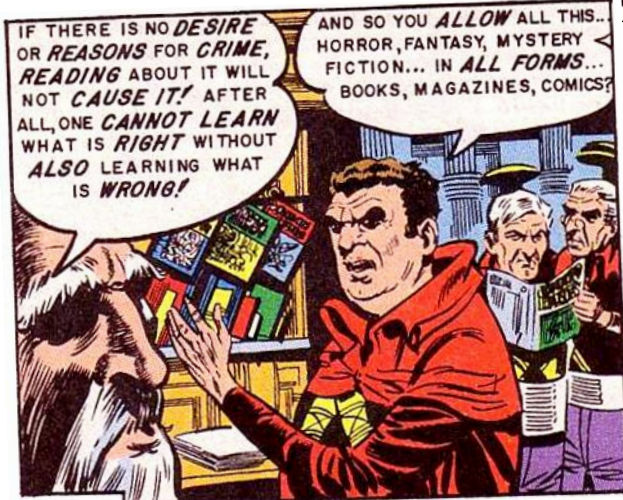
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P. 43: "Another story, a 'scientific Suspenstory' (sic!), illustrates how many crime comic stories cannot be described as giving any 'emotional release' because apart from their inadequacies, they do not come to an end. The taste for violence is around—and maintained. The story begins with 'a hideous thing' and ends: 'The Doctor is dead! But where is the THING? WHERE?? WHERE IS IT RIGHT NOW?'"

Easy there, big fella. You're startin' to scare me...

\*\*\*

P. 387: "Stories like this are so typical I could go on and on. A very sexy-looking girl tells her husband that she is pregnant. He opens his jacket and the girl looks at him, horrified. He tells her: 'You *couldn't* be expecting a child, now, *could* you? Not very *well*—when your husband is a *ROBOT*!'"



Not to mention that whole "How could you be pregnant if we never had sex?" thing.

\*\*\*

Not everyone shared Wertham's distaste of EC, however. A two-page article in J. B. Publishing's digest magazine *Tops* #1 (March 1954), seen at the bottom left of the opposite page, was the exception to the rule. While predictably lambasting EC for their horror comics, *Tops* gave a rare "thumbs up" to the socially conscious stories featured in EC's *Shock SuspenStories*. (Publisher Bill Gaines and writer/editor Al Feldstein wryly referred to them as "preachies!") Stories such as "In Gratitude..." or "A Kind of Justice!" bravely tackled such hot-button topics as rape and racial prejudice. *Tops'* evenhanded approach may



### Physician, Heal Thyself!

(Above & left:) Writer/editor Al Feldstein and artist Joe Orlando tweak Wertham in "The Reformers" from *Weird Science* #20 (July 1953). [©2010 EC Comics.]

be explained by the fact that their editorial director was comic book writer Bill Woolfolk, who later scripted his own "preachies" on *The Defenders* and other topical TV shows in the early '60s. But in the '50s, such voices of reason were rare indeed.

## TV Or Not TV?

We're almost out of space, but we couldn't resist sharing a few more Wertham-isms before we go. Take it away, Doc....

P. 381: "Television is a miracle of science. Comic books, on the contrary, are a debasement of the old institution of printing, the corruption of the art of drawing, and almost an abolition of literary writing. Television is a signpost to the future. Crime comics are an antisocial medium that belongs to the past.

Yes, you'll never find any crime and murder on The Miracle That Is TV!

\*\*\*

P. 381: "Television has taken the worst of comic books, from sadism to Superman. The comic-book Superman has long been recognized as a symbol of violent race superiority. The television Superman, looking like a mixture of an operatic tenor without his armor and an amateur athlete



out of a health magazine advertisement, does not only have 'superhuman powers,' but explicitly belongs to a super-race.

What the—? How'd that crummy show get on the "signpost to the future"?

\*\*\*

P. 381: "More than one woman has told me what one mother expressed like this: 'Give him his TV set and he's perfectly content if he never goes out'—but she was referring to her husband, not her son."

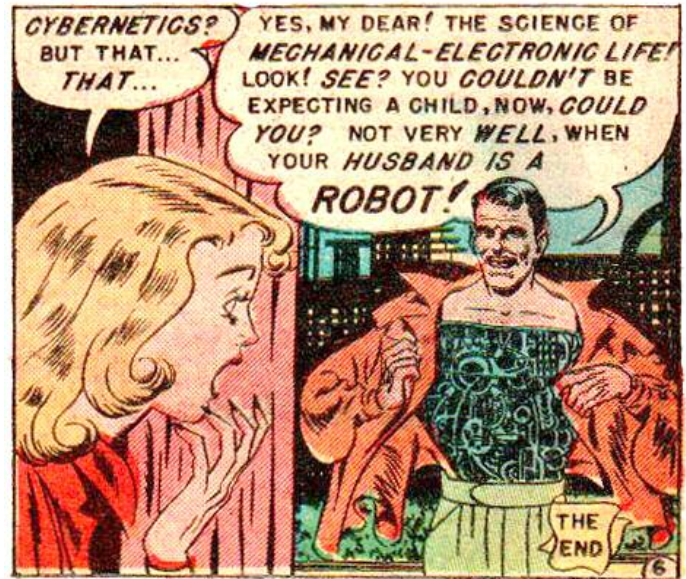
The more things change....

\*\*\*

And on that note, we'll be signing off. But don't worry, we'll be back with more words of wisdom from our favorite doctor in an upcoming installment of *Mr. Monster's Comic Crypt!* Our thanks to Robert Connelly at [Robdraw.com](http://Robdraw.com) for his cool Wertham illo for our intro, originally published online in *Slate*, and to Janet, my editor and beloved wife.

Till next time...

 MICHAEL T. Gilbert



### What? Me Robot?

"Strictly Business!" from *Shock SuspenStories* #4 (Aug. 1952) certainly was a suspenseful story that shocked Dr. Wertham! Script by Feldstein, art by Orlando. [©2010 William M. Gaines, Agent, Inc.]

## JEKYLL-HYDE of the COMICS



In 1947, William Gaines inherited \$1,000,000 and an unsuccessful group of comic magazines. He was 25 years old, and the combination of youth and money proved irresistible. He decided to try to revamp the magazines into money-making propositions.

### How? His answer: horror stories!

Purveying horror to the kiddies has earned Gaines the enmity of rival publishers, PTA's, and prominent psychiatrists. But it also boosted the sales of his magazines to over a million copies per month.

When asked to defend the lurid contents of such comics titles as *Vault of Horror*, *Tales from the Crypt*, etc., Gaines replies:

"Our magazines are written for adults. It isn't our fault if the kids read 'em, too."

However, there is a Jekyll-Hyde personality at work in Gaines' magazines.

For along with frankly sensational, often revolting "horror stories," Gaines also publishes comics stories which make a bold and welcome plea for racial tolerance. (See illustration opposite).

These stories which appear in his regular horror monthlies, are, by contrast, well written, well plotted, ruthless in their revelation of a kind of horror that lies close beneath the surface of life in modern America.

38

In this story, a Korean veteran denounces fellow-townsmen who have refused decent burial to his comrade.



39

### Ingratitude!

*Tops* #1 (below) reprinted a page from EC's "In Gratitude..." (*Shock SuspenStories* #11, Oct. 1953), written by Al Feldstein and illustrated by Wally Wood. The story concerns an African-American war hero who sacrifices himself for his Army buddies, only to be denied burial in a "whites only" cemetery. Powerful stuff for the '50s. [©2010 William M. Gaines, Agent, Inc.]







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# George Tuska

## (1916-2009)

### "Absolutely Peerless"

by Dewey Cassell

**G**

George Tuska was born on April 26, 1916, in Hartford, Connecticut. Like many of his peers, Tuska started his career as a professional artist in the comics shop of Will Eisner and Jerry Iger, after attending the National Academy of Design. While in that bullpen he illustrated stories for a variety of publishers, including "Shark Brodie" for Fiction House, "Uncle Sam" for Quality, and "Zanzibar the Magician" for Victor Fox, as well as drawing several covers for Fox that were once attributed to fellow Iger artist Lou Fine.

In the late '30s Tuska left Eisner & Iger to work for Harry "A" Chesler, where he contributed to *Captain Marvel Adventures* for Fawcett and *Shadow Comics* for Street & Smith, as well as features for Chesler's own comics. From there he moved on to Fiction House, where he honed his talent for drawing beautiful women like "Glory Forbes" in *Rangers Comics*, as well as strong male characters like "Kaänga" in *Jungle Comics*. He remained at Fiction House for several years, until he was drafted into World War II.

He served in the 100th Infantry Division at Fort Jackson, South Carolina, drawing artillery plans for the Army (and cheesecake for the soldiers). Soon after he was discharged, he was lured away from Fiction House to Standard/Nedor by art director and friend Mike Peppe. There, he illustrated tales of "Doc Strange" and "Black Terror."

In 1946, he went to work for Lev Gleason Publications; that became a defining moment in his career. Editor Bob Wood put him on *Crime Does Not Pay*, which depicted the violent exploits of real-life gangsters. Tuska became what comics historian Ron Goulart has called "the premier crime comics artist," and *CDNP* grew to a circulation of over a million copies a month. Along the way, Tuska also did some work for Timely Comics, especially Westerns.

In the mid-'50s, crime and horror comics fell victim to censorship, and Tuska turned to drawing newspaper strips—first *Scorchy Smith* in 1954, and a few years later *Buck Rogers*, on which he remained until it ended in 1967. He also did side jobs for Joe Simon's *Sick* magazine, as well as for Dell, Archie, Gold Key, Harvey, Warren, and Tower.

As *Buck Rogers* wound down, Tuska reached out to friend and former Timely editor Stan Lee. Lee welcomed him back to what was now called Marvel Comics. Tuska started out inking Jack Kirby on *Captain America* and John Buscema on *The Avengers*. Soon he was offered the penciling of *Iron Man*, and so began a long and illustrious association. During his ten-year run, he brought creative layouts and explosive action to Shellhead, defining the character for a generation and giving expression—literally—to the man in the iron mask. Tuska also illustrated numerous other



#### George, Heroes Con—And Heroes

George Tuska at the Heroes Convention in Charlotte, North Carolina, in 2001—and a commission illo he drew and color. Courtesy of Bob Bailey and David Armstrong, respectively. [Marvel heroes TM & ©2010 Marvel Characters, Inc.]

Marvel features, including *Daredevil*, *Sub-Mariner*, "Dr. Strange," *Ghost Rider*, "Dr. Doom," *Hero for Hire*, et al.

In the 1970s he also did some work for DC, including *Challengers of the Unknown*, *Teen Titans*, and "Legion of Super-Heroes." In 1978, he was offered a new comic strip, *The World's Greatest Superheroes*, starring Superman and the Justice League of America. To it he brought the same action-oriented style that characterized his Marvel work. When he tired of the daily grind after five years on the strip, DC moved him back into comic books and he drew *Green Lantern*, *World's Finest Comics*, and *Masters of the Universe*.

By the late 1980s, Tuska retired from professional comic art, but he continued to get up at 6:30 every morning and go into his studio to draw. "Rediscovered" by fan/scout David Siegel in the late '90s, he made regular convention appearances for a decade and did commissions for fans all over the world, bringing heroes to life in a way that only he could.

On Oct. 16, 2009, George Tuska passed away at the age of 93, leaving behind his wife of 61 years, Dorothy, and their three children, as well as grandchildren, great-grandchildren, and countless friends. A letter written by Stan Lee that was read at Tuska's funeral said, in part, "As a penciler, inker, and storyteller, George was absolutely peerless. He was an artist whose work influenced countless other artists, yet he was modest to a fault. He was a bright star in the comic book firmament and he left an indelible mark."

Dewey Cassell is the author of the sold-out 2005 book *The Art of George Tuska*, published by TwoMorrows.







**W**hen artist **Shane Foley** sent in the above heading-illo for this issue's letters section, featuring our "maskots" Captain Ego and Alter Ego and their young allies Rob Lindsay and Alter Albright, he attached a note: "Kinda somber, isn't it?" Yeah, I suppose it is... especially since it features what almost amounts to a gravestone for this magazine itself! But that isn't gonna happen for a while yet, so we were happy to use the art. Thanks as always, Shane! [Alter Ego & Rob Lindsay TM & ©2010 Roy & Dann Thomas; Alter & Captain Ego TM & ©2010 Roy Thomas & Bill Schelly; other art elements ©2010 Shane Foley. Alter Ego's costume was designed by Ron Harris; Alter & Captain Ego were created by Biljo White.]

Only room to run a few comments on A/E #79 and its coverage of Superman, et al.... so hang onto your Z-helmet! First, here's collector and comics historian **Will Murray**, responding to the comparisons of Roy Crane's Cap'n Easy (from Roy Crane's influential newspaper comic strip Wash Tubbs) and Siegel & Shuster's Superman:

Hi Roy—

I was talking to Murphy Anderson last night, and we got to talking about Jerry Siegel. Murphy worked for him at Ziff-Davis. Murphy once told Jerry he thought the original DC version of "Superman" was a combination of Cap'n Easy [featured player in *Wash Tubbs*] and Tarzan. Siegel replied, "Yep, that's right."

I never thought about the Tarzan influence, but it's there. I mentioned this to Richard Kyle, and he recalled telling Siegel that he preferred "Slam Bradley"—a copy of Cap'n Easy—to "Superman" when growing up. Siegel replied: "Slam Bradley" was a further development of the 'Superman' idea." In other words, during that period between creating the original 1934 prototype of Superman, and the final DC version, "Slam Bradley" was an offshoot of that prototype. An early Superman spinoff, you might say. I wish Siegel had consented to more interviews than he did.

Will Murray

Don't we all, Will! Next, here's our favorite (of many!) responses to the "mystery" of who drew a certain mainstream magazine cover in Great Britain that spotlighted Superman back in 1988. It comes from a fella name of **Dave Gibbons**:

Roy—

Regarding the *Radio Times* cover on page 20 of *Alter Ego* #79, I can reveal that I am that "uncertain" artist. I drew that cover and a two-page strip inside to spotlight a radio programme broadcast to celebrate Superman's 50th birthday. I actually got to appear on the programme, too, as myself, and had the surreal experience of being cross-examined on the witness stand by an actor playing Lex Luthor! The *Radio Times* was then England's equivalent of your *TV Guide*, and it was at this point that my parents believed I had actually succeeded an artist!

Dave

Thanks for setting us straight, Dave. I believe you've drawn a thing or two since then. We also learned of your identity from **Pieter A. Bell** of Belfast, Northern Ireland, from **Ron Chevrier**, and from **Glen Cadigan**, who likewise informed us:

Hi, Roy,

You've got a boo-boo (twice) on page 16 of the latest *Alter Ego* (#79). Frank Shuster (of Wayne and Shuster fame) was Joe Shuster's cousin, not his uncle. Joe's father and Frank's father were brothers. In fact, Joe was two years older than Frank.

Glen Cadigan

Thanks for catching that mistake, Glen. When I mentioned it to Brad Ricca, who interviewed Joe's sister Jean Shuster Peavy for A/E #79, he said it must've just slipped by him. We're glad to have the record set straight.

Jim Amash's two-part interview with comic artist Lou Cameron garnered quite a few comments, including this one from reader **Jim Gray**:

Roy—

I can't tell you how excited I was to see the Lou Cameron interview! Not as famous as Bob Powell, but somewhat similar in style, Cameron has always been my favorite lesser-known artist. Until this issue, I thought I was his #1 fan. I've been passionate about his work since around 1960, when my 7-year-old eyes feasted on his splash page to *Classics Illustrated's War of the Worlds*! Interesting, the cover with the girl hanging from the bell, which you couldn't find, was the very first non-*Classics* Cameron comic I ever found.

Jim Gray  
Atlanta, GA

Fellow Lou Cameron fans can e-mail Jim at [cosmo@america.net](mailto:cosmo@america.net). **Michaël Dewally** and **Alan Bartholomew** both ID'd the "lady on a bell" comic as *The Beyond* #20. And then, out of the blue, we received this note from a long-time contributor to A/E, collector and comics/pulp researcher **George Hagenauer**:

Hi Roy,

Great Lou Cameron interview! I own the "girl swinging on the bell" cover art to *Beyond* and the witch in the tunnel of love. Oddly, these and other covers all showed up almost 30 years ago, but no interior pages. I also own the splash page to a Von Richtoffen "Famous Fighters" story that Lou did for the Iger studio, as well as a page from his award-winning *Christopher Columbus* tale for Gilberton. The identification of the other Ace artists, especially McLaughlin and Rice, was most helpful, as I own other Ace covers whose artists I've always wanted to identify.

Love the discussion on Hecht at the sweat mags. Lopez, Morse, and Hecht did some of the more loopy ones. I will have to check to see if he started *True*—he did buy it from Fawcett in the 1980s, turning the venerable *True* into a softcore porn mag. Adrian Lopez did various exploitation mags from the 1930s through the '80s; he had a raft of



different titles when Cameron wrote for him in the 1950s—men's adventures, romance, and I think at least one "true" crime mag.

*World War III*, by the way, was a great book but not a one-shot; it ran two issues. There was a second series also at Ace—*Atomic War*—which ran four issues, and I think it also had Cameron art.

George Hagenauer

*Thanks for the info, George—all of it!*

Sadly, A/E #79 also contained a one-page tribute to the late Steve Gerber, which inspired his fellow pro **Mike W. Barr** to add these words:

Dear Roy:

Mark Evanier's memoir of Steve Gerber in A/E #79 was heartfelt and appreciated, but dealt, perhaps due to space restrictions, too little with Steve's contribution to the Malibu Universe (1993-1996).

Steve was one of the "Founding Fathers" of the Ultraverse (or, as we affectionally called it, "the 'Verse"), along with Steve Englehart, James D. Hudnall, Gerard Jones, James Robinson, Len Strazewski, and myself, recruited by Malibu Comics in 1992 to create a new super-hero universe for them to shore up their income when Image departed for self-publishing. Steve's major contribution was, typically, an atypical character called *Sludge*, a variation on the slimy swamp-creatures that had slumped through comics since *The Heap*. The character, who was never too sure of his mental state at any given time, had a way with malapropisms, and, like many of Steve's creations, was never quite at home in a world full of super-heroes.

Steve was proud of his involvement with the Ultraverse, for which he also created *Exiles*. He was generous with his ideas for all the books, not just his own, and the line was a better one for his involvement. I think of the 'Verse as Steve's last major contribution to comics, and I'm sure it's one that he would not want forgotten.

Mike W. Barr

*Steve should be remembered for quite a few things, Mike, of which Howard the Duck is only one. Thanks for filling us in about his part in Malibu's Ultraverse.*

*Now, here are a few brief parting shots:*

**Jeff Taylor** says his favorite item in #79 was the latest installment of the "history" of *All-American Comics*: "Lloyd, the co-owner of my local *Legends* comic shop, says it confuses him and he can't tell if it's real or not, but I love this alternate history stuff (I was one of those kids who used to give Batman new costumes and secret identities when I was little)." Yeah, one guy wrote in to say he'd been trying unsuccessfully to Google that Green Lantern Columbia serial mentioned in the article and "couldn't believe I missed that one." We'll admit, it seems to us like all anybody had to do was read the italicized intro to each installment to figure out that it was all an elaborate joke being played by Bob Rozakis with the aid of artists Lawrence Guidry and Shane Foley.

**Alex Wright** says he shouldn't have been credited with the montage of stills from the 1948 *Superman* serial, but only with the Green Lantern lobby-card montage he turned them into. "I think I got [the former] from a *Superman* website somewhere," he adds; they're screen captures rather than

real lobby cards, apparently. Our error, Alex, not yours.

**Jim Ludwig** points out that a story from *Pawnee Bill* #3 that is referred to in the issue as "unsigned" was indeed signed by Lou Cameron.

**Delmo Walters, Jr.**, congratulates Alex Wright "for turning frame grabs/still from the Fleischer *Superman* animated series [of the 1940s] into fictional Green Lantern, Flash, and Wonder Woman animated shorts, and Kirk Alyn into both GL and Flash.

**Anthony Tollin** reminds us that, though Margo/Margot Lane is referred to in A/E #79 as being a character in *Street & Smith's The Shadow* pulp magazine, she was mainly a creation of the radio series: "Margot Lane (always spelled with a 't' in radio scripts)... didn't move (sporadically) into Walter Gibson's pulp novels until 'The Thunder King' (June 15, 1941)"—nor was she fully aware of Lamont Cranston's dual identity in the pulps until a 1943 issue, "several years after Jerry Siegel's 'K-Metal' story." Incidentally, Anthony has agreed to write an article on the "lost" radio debut of kryptonite soon, as a sequel to A/E's "K-Metal" articles. We can't wait!

One of our regular e-correspondents, **Neil McEwan** of Great Britain, recently initiated a blog we thought some serious students of comic art might want to give a look to. As he scribbles:

While writing a blog at [ancientmodern.wordpress.com](http://ancientmodern.wordpress.com) on links between old & new comics, I've become fascinated by continuity. What I've increasingly pinned it down to is "theme & variation." For instance, *The [1968] Vision* was initially conceived as a close model on the original 1940s *Vision* from *Marvel Mystery* comics. He subsequently became elaborated into a retcon fashioned from a template of the original android Human Torch by Ultron (Henry Pym's lethal sentient robot) using Wonder Woman's ionic brain-pattern.

It's more than just a geekish fascination, though, as it allows for historical allusions (WWII & other threats to civilization), social transitions (civil rights era)... I take the idea as something anyone with any interest at all in art is actually well aware of. If you dig Renaissance, you realize there are schools & followers, disciples & apprentices galore. That is, of "real," figurative art. So you get "history of art." If you call this "universalism," it means portraying the human figure in a more or less realistic manner & the society of the day more or less realistically.

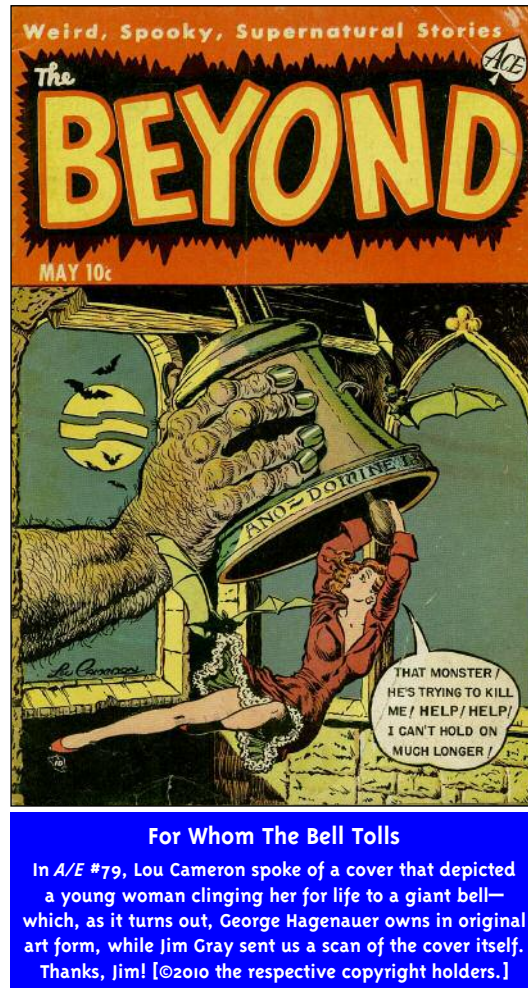
Comics do this in the province of popular culture & it enables them to build worlds (continuity) & a sort of apprenticeship in the craft. Now, there's a bit more to the blog, since my own thesis is that the opposite to universalism is "techno-specialism." Literally, that means technique which does not include the human, or scientific, objective investigation. The ultimate extreme of this is transhumanism, a future prospect whereby tek "fuses" with the human.

Neil McEwan

Sent those plaudits, complaints, and pajama-grams to:

Roy Thomas  
32 Bluebird Trail  
St. Matthews, SC 29135

e-mail: [roydann@ntinet.com](mailto:roydann@ntinet.com)



#### For Whom The Bell Tolls

In A/E #79, Lou Cameron spoke of a cover that depicted a young woman clinging her for life to a giant bell—which, as it turns out, George Hagenauer owns in original art form, while Jim Gray sent us a scan of the cover itself. Thanks, Jim! [©2010 the respective copyright holders.]





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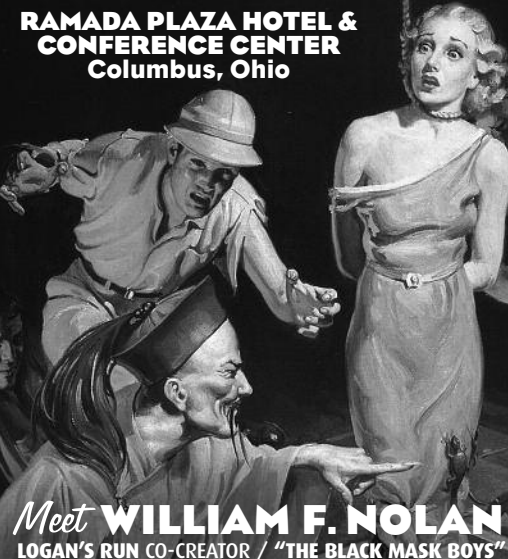
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June 2010







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**[FCA EDITORS NOTE:** From 1941-53, Marcus D. Swayze was a top artist for Fawcett Publications. The very first Mary Marvel character sketches came from Marc's drawing table, and he illustrated her earliest adventures, including the classic origin story, "Captain Marvel Introduces Mary Marvel (Captain Marvel Adventures #18, Dec. '42); but he was primarily hired by Fawcett Publications to illustrate Captain Marvel stories and covers for Whiz Comics and Captain Marvel Adventures. He also wrote many Captain Marvel scripts, and continued to do so while in the military. After leaving the service in 1944, he made an arrangement with Fawcett to produce art and stories for them on a freelance basis out of his Louisiana home. There he created both art and stories for *The Phantom Eagle* in Wow Comics, in addition to drawing the Flyin' Jenny newspaper strip for Bell Syndicate (created by his friend and mentor Russell Keaton). After the cancellation of Wow, Swayze produced artwork for Fawcett's top-selling line of romance comics, including *Sweethearts* and *Life Story*. After the company ceased publishing comics, Marc moved over to Charlton Publications, where he ended his comics career in the mid-'50s. Marc's ongoing professional memoirs have been a vital part of FCA since his first column appeared in FCA #54 (1996)—and we now re-present that debut column for the very first time in the pages of *Alter Ego*... where Marc takes us back to New York City 1941—and to his first day at Fawcett Publications. —P.C. Hamerlinck.]



Beck has called us the unknowns. Rod Reed has called us the forgotten ones. I am said to be the most forgotten of the unknowns, or the most unknown of the forgotten. Like the rest of the comic book people at the time, I had no idea it would become the Golden Age. Had we known, would we have done anything differently? I doubt it.

The year was 1941. I rose from my seat in the reception room of Fawcett Publications as a big fellow approached me with outstretched hand.

"I suppose you were expecting a woman," he said cordially.

"Well, not right at first," I quipped. "Why?" Already I liked the guy.

"Your wire addressed me as Miss Frances Herron."

We laughed. To this day I don't know whether the error was mine or the telegraph operator's back in Louisiana. **[EDITORS'**

#### And They Still Couldn't Tell The Difference

On Marc's first day at the office, Fawcett editor Eddie Herron and art director Al Allard told the artist, after having reviewed his Captain Marvel samples, that they couldn't distinguish his art from C.C. Beck's. Swayze didn't let on that he didn't even know the name of the "flying hero in a red suit" ... nor did he know who Beck was, but he would soon find out. On the left is a rare sketch of the World's Mightiest Mortal by Swayze—on the right, a later re-creation by Beck of his cover for *Whiz Comics* #4 (May 1940), from P.C. Hamerlinck's personal collection. [Shazam hero TM & ©2010 DC Comics.]

**NOTE:** There's also the fact that most Golden Age pros who knew Herron report his first name as being "France," with no "s.]"

I had arrived in New York the previous evening, registered at a nearby hotel, and was in the lobby of the Paramount Building by 9 A.M. sharp.

What a place to work, I thought. On the ground floor was the Paramount Theatre where Glenn Miller and his orchestra were currently appearing. On the corner was a huge Walgreen drug store. Across the street was the Astor Hotel where Hollywood stars stayed when in the city, and where the Three Suns opened their program nightly with their beautiful theme, "Twilight Time." On

the opposite side of Seventh Avenue was the Times Building where current headlines in lights rotated constantly. This was Times Square!

The executive and editorial offices of Fawcett Publications occupied the 22nd, 23rd, and 24th floors. In talking with the receptionist I learned of the company having originated in Minneapolis, its growth, and the relocation to New York City. They published numerous magazines on a variety of subjects, she said ... movies, confessions, photography, mechanics, and comics.

Frances E. (Eddie) Herron was editorial director of the Fawcett comics group. With him was chief assistant John Beardsley. We went directly to the office of an art director.

"We like your drawings," Al Allard said. They had sent me a few sketches of a flying hero in a red suit. I didn't let on that, not being a comic book reader, I didn't even know the name of the character.

"Yeah," said Herron. "We couldn't distinguish your art from Beck's."

"Who's Beck?" I asked.

Due likely to the fan magazines the Fawcett offices produced, they were frequently visited by people in show business—usually movie stars. Al Allard could have been mistaken for one of them. A ruggedly handsome fellow and always at ease, he wore dark shirts open at the collar and he wore his hair long, much in the style of the '70s. Come to think of it, Al Allard was 50 years ahead of his time. Furthermore, he was an excellent art director of an art staff of 20 or 30 zany but creative people. He had come with the firm from Minneapolis and obviously held a high position within the management. Throughout my 13 or so years with the company I felt that he could be counted on as a friend, and there were several occasions that proved me right.



Swayze, '42.



Beck, '42.



I was advised that officially I would be on the staff of art director Allard but that functionally I would be responsible to Eddie Herron of the comics. Neither saw a problem with my contributing an occasional illustration to the non-comics magazines. My purpose in being there, however, was clear... to aid in getting out the growing volume of artwork made necessary by the phenomenal success of ... Captain Marvel.

So *that* was the name of the guy in the red suit. As Allard and Herron briefly related the history of the character, Beardsley left the room. He returned with a smallish, black-haired, clean-shaven fellow in shirt sleeves.

"Marc Swayze, this is C.C. Beck," he said.

Thus began a friendship of thirty years.

When we went through the Fawcett art department, I learned that, of those present, only three were in comics. The majority were doing layout work for the non-comics magazines. Most of the comic book art, I was told, was being freelanced from outside.

"These'll give you some idea of what's been going on." It was Eddie Herron dropping several comic books on my new drawing board. "When you've finished, maybe you'll see that they go back to the library."

Library? Wow! Fawcett maintained a library right on our floor, complete with librarian and scores of magazines, books and movie stills. What a place to work! The books on my table were *Whiz* and *Captain Marvel Adventures*, several issues of each. All the lead stories featured Captain Marvel, as did the covers, and were obviously drawn by the same artist, as it turned out, C.C. Beck. The stories told me much but still left me with questions I wanted to ask about the drawing of the character and the art style. Later, as I set the books aside, Beck came over.

"Why don't you and I go out for a beer when we get off?" he said. "I'd like to talk to you."

"Fine," I said. "I'd like to talk to you."

In the days that followed, I got to know this fellow, Beck. I've always called him "Beck." Everybody did. Once in a while a "C.C." would sneak through, and now and then a "Clarence." But usually it was just "Beck."

We didn't get to go out for the beer that first night. Beck was working on a special edition or one-shot of some kind and had to work late. He accepted my offer to help. I thought later that the project was the *Captain Marvel Dime Action Book*, the title of which, I've since learned, was "Return of The Scorpion." But I was wrong. Recently I had the opportunity to view that book for the first time and I saw no evidence of my work in it.

Beck handed me a magazine with an airplane illustration in it and asked if I would copy it for a panel, but, he said, tilt it so it would be in a dive. Planes were a strong point of mine, I thought, and I would have liked to do it my way, but the man said copy it, so that's what I set out to do. Then I felt that someone had eased up behind me and was peering over my shoulder. It was the quiet guy who sat over next to the windows.

"Why don't you just cut it out of the magazine and paste it in?" he said, rather gruffly, I thought.

How dumb. I began to explain to him that to do so would be illegal, unethical, and ... then I realized the guy was pulling my leg, making fun of me. As he donned his hat and left the room, I turned to Beck. "Who the hell was that?"

"Mac Raboy," said Beck. "He draws Dr. Voodoo."

"Who's the other guy over there helping us?" I asked.

"That's Pete Costanza," said Beck. "He draws Golden Arrow. You met them today."

I had met them all, but when you meet 20 or 30 guys in one day you don't remember the names. At least I don't.



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Marc Swayze's cover for  
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to FCA editor P.C.  
Hamerlinck. [Shazam hero  
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# The Return Of Nyoka The Jungle Girl

## Director Bill Black & Actress Nicola Rae Discuss Nyoka's Prevailing Perils

by P.C. Hamerlinck

# AC

Comics publisher Bill Black's new film, *The Return of Nyoka the Jungle Girl*, celebrates the venerated Republic/Fawcett adventurer in a sincere homage to

the Saturday matinee cliffhanger serials of the 1940s. The briskly-paced 30-minute single "chapter" from an imaginary serial has a grandiosity all its own—while playfully establishing its reflective bridge to the past. The screen's new Nyoka, Nicola Rae, delivers a genuine, spirited performance as she is put through the numerous perils and predicaments that come with the job. *The Return of Nyoka the Jungle Girl* is available on DVD from [acomics.com](http://acomics.com)—and as a paid download at [cultretro.com](http://cultretro.com).]

### Part I – Back With Black: Nyoka Director Bill Black

**FCA:** Bill, you acquired the rights to Nyoka in 1987 from Charlton, the publisher which had obtained the property after the demise of Fawcett's comics line in the '50s. How did your transaction with Charlton come about?

**BILL BLACK:** I had a history with Charlton earlier in the decade ... drawing covers, participating in *Charlton Bullseye*... and assistant editor Bill Pearson was a buddy of mine. In 1983, he set up the deal for me to have rights to the Charlton super-heroes for that year, which was instrumental in my getting AC Comics off the ground. So when Charlton folded and sold off their assets, I was one of the publishers they contacted. I had no idea I'd be obtaining Nyoka. Frankly, I had never thought much of the comic book series. To me, it had always just been a back-up feature in *Master Comics*. Nyoka certainly was not the "hottest" jungle girl... yet it was very appealing to me to "own" a Golden Age character, especially one with such a long publishing history. But I was much more drawn to the Republic movie serial versions, especially Kay Aldridge's Nyoka Gordon. I had met Kay Aldridge circa 1978 when she was about 60

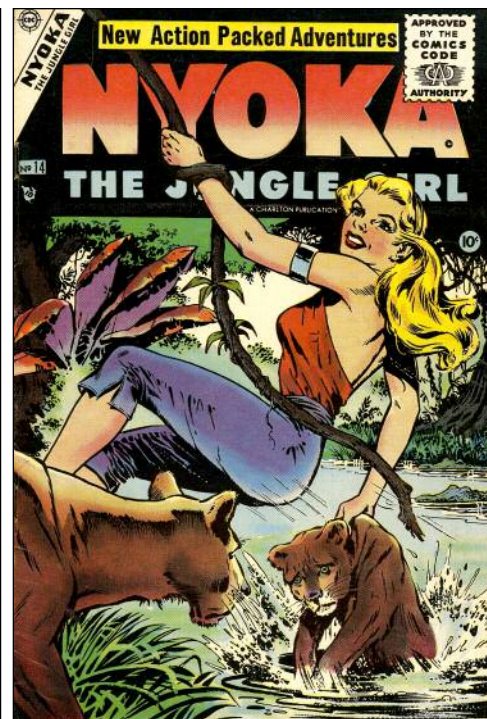
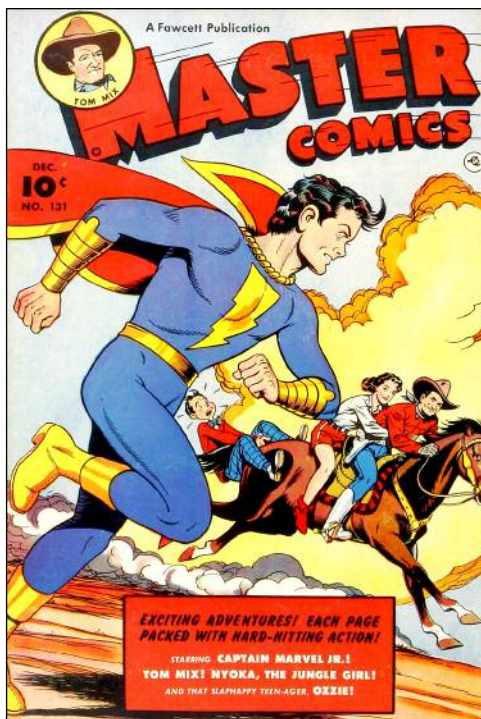
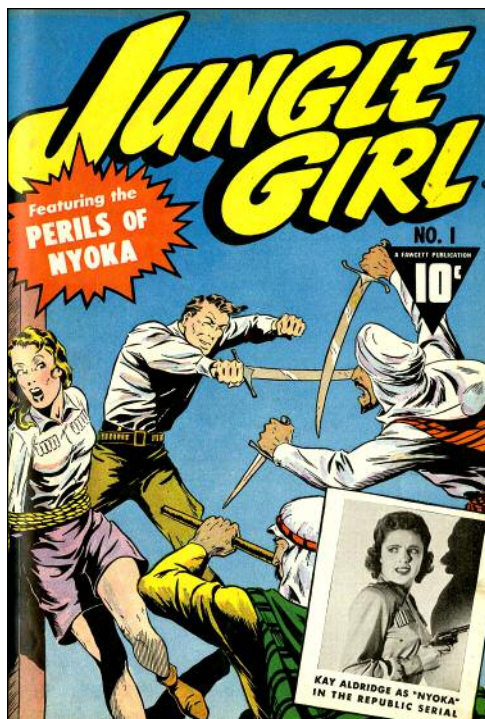


### Nyoka Times Three

Republic Pictures created Nyoka for Saturday matinee serials, and the first lady of the jungle was Frances Cliford in 1941's *Jungle Girl* (above left)—followed by Kay Aldridge (above right, seen in *Perils of Nyoka* with leading man Clayton Moore, years before he donned the Lone Ranger mask; he autographed the still to FCA's editor). At right is the poster for the Bill Black-produced/directed 2009 film *The Return of Nyoka the Jungle Girl* starring Nicola Rae as Nyoka, Pierson Rintz as The Crimson Skull, and Chris Casteel as Satan the gorilla. [Nyoka the Jungle Girl TM & ©2010 AC Comics.]







### The Comics Jungle

(Left:) Fawcett Publications struck a deal with Republic to produce "Nyoka" comics, beginning with the 1942 one-shot *Jungle Girl*, a loose adaptation of the *Perils of Nyoka* movie serial, with art by Harry Anderson.

(Center:) A couple of years later, "Nyoka" became a back-up feature in *Master Comics*, from #50-132, soon running alongside her own monthly comic. On Kurt Schaffenberger's cover for *Master* #131 (Dec. 1952), she shares a ride with mag co-stars Tom Mix and Ozzie in a race with Captain Marvel Jr.—who doubtless won.

(Right:) When Fawcett shut down their comics department, "Nyoka" swung over to Charlton, first appearing in *Zoo Funnies*—retitled *Nyoka the Jungle Girl* with #14 (Nov. 1955). Cover by Maurice Whitman. [Nyoka the Jungle Girl TM & ©2010 AC Comics.]

years old, and I was smitten.

**FCA:** You went on to reprint many "Nyoka" comic book stories over the years—both from the original Fawcett run to later Charlton appearances.

**BLACK:** The Fawcett "Nyoka" stories were bland—and the Charlton version even more so. At Fawcett, I thought Harry Anderson (who drew the first issue) did the best art on the series; Bernie Krigstein's early work on "Nyoka" was before he really blossomed as an illustrator. Maurice Whitman was probably the best artist on the Charlton stories, but those tales were routinely only five—sometimes even only four or three (!)—pages long. Conversely, earlier Fawcett yarns may have been book-length in page count, yet still managed to impart minimal storytelling. The Fawcett writers had this odd penchant for stretching time: they'd turn a 10-second peril of Nyoka falling off a cliff into two pages of panels.

**FCA:** In addition to being a publisher, you've been producing and directing your own independent films since the '60s. What prompted you to make a Nyoka movie?

**BLACK:** Producing *Nyoka* last year was a natural because we had an actress who was perfect for the part and because Florida, where I live, is a natural jungle—or at least it used to be... hard to find land now that hasn't been covered in asphalt.

**FCA:** In the late '80s, in an issue of the AC Nyoka comics series, you reported that you had written a screenplay with the working title *Nyoka and the Secret of the Sacred Skull*, which was to involve Kay Aldridge. What became of that project?

**BLACK:** I had partnered with Hollywood producer Mike Frankovich, Jr., to try to get our properties made into movies. I wrote *Sacred Skull* and threw it

into the mix. My idea was to include roles for jungle-connected actors I'd met, such as Jock Mahoney (*Tarzan*), Irish McCalla (*Sheena*), and Kay Aldridge (*Nyoka*). It would have been a dream come true, but that script was too high-budget for our level of filmmaking. By the mid-'90s, Mike and I gave up on Hollywood and decided to strike out on our own, mostly making films just for the fun of it. Jock Mahoney died in 1989 and Irish and Kay are gone, as well. Even Mike passed away a year or so ago, never getting the chance to see the films I finished in 2009.

**FCA:** Did you have any plans to have then-17-year-old Laura Stafford (featured in your Nyoka comics) to portray "Young Nyoka" in a film?

**BLACK:** Oh, no. Laura is my daughter. She was a model at the time—but getting her to do that was like pulling teeth. She's never really showed much interest in "the family business"—but she did like my new *Nyoka* movie.

### Daddy's Girl

Bill Black's then-teenage daughter Laura was the reluctant participant as "Young Nyoka" for her dad's fourth issue of *The Further Adventures of Nyoka the Jungle Girl*. [Nyoka the Jungle Girl TM & ©2010 AC Comics.]





**FCA:** The Return of Nyoka the Jungle Girl has been one of your most ambitious films. How did the project come about?

**BLACK:** Even though I deal in the fantastic, our projects come about by being anchored in reality. In this case it was the reality of needing to produce and release a film quickly, without being slowed down by time-consuming special effects. Nyoka... a pretty girl... a jungle setting... a couple bad guys... piece of cake. But no project ever goes as planned. I'd done another film back in the '70s that was only the fifth chapter of a non-existent serial, so I had some experience in doing that type of action film. Since 1970 I have collected serials and become well-versed in how to assemble such a film.

My collaborator, John Gotschall, was new to chapter plays but was a quick study, absorbing *Perils of Nyoka*, *Spy Smasher*, and other serials as fast as I handed them to him. It was his idea to put a gorilla in our movie; he felt there just couldn't be a *Nyoka* movie without her old ape adversary, Satan. As luck would have it, *Femforce* artist Brad Gorby introduced me to gorilla actor Chris Casteel. Neither Brad nor Chris knew I was producing a *Nyoka* movie. Chris had constructed an absolutely perfect gorilla suit guided by his mentor, Hollywood gorilla man Bob Burns (of TV's *Ghostbusters* series), who was happy to pass the baton to Chris. Then John found the pendulum set, and suddenly we had a movie.

**FCA:** In this "fifth chapter," Nyoka is up against *The Crimson Skull* (played by Pierson Rintz as another tribute to the Republic serials) for control of the mystic amulet of Vultura (Nyoka's foe from the 1942 *Perils of Nyoka* serial). Since you're an artist, did you draw storyboards for the film?

**BLACK:** *Nyoka* was planned to be a single chapter from the get-go, and nothing from a larger project was omitted. Normally I draw storyboards, but I didn't do any for this project. On top of normal production rigors, with *Nyoka* we had the additional difficulty of filming a man in a gorilla suit in near 100-degree weather. He could not keep the head on for any longer than ten minutes or he would collapse. We'd shoot a couple of gorilla takes, then Chris would retire to his air conditioned car to rest while I filmed something with other actors till he was ready to go again. By the afternoon we were all close to succumbing to heat prostration, though I don't think it shows in the finished film.

I shot the whole film with the hand-held camera. Dealing with a tripod would only have slowed me down. I never stopped to rest: while the cast took a break, I'd grab an actor and shoot a couple more takes. My goal was to keep the camera moving throughout and to make the camera motion add to the excitement. Working with an adrenalin rush keeps me going until the last scene is in the can. John and I were driven by the heat and the desire to get out of it as fast as possible, so we worked at a dizzying speed.

We filmed on a nature trail near John Gotschall's home in Winter Springs, Florida. It's a splendid location with gullies and streams. Everywhere you point the camera there would be an interesting background. Much of the action was filmed within 50 feet of a busy street. We were constantly contending with lawn mowers, leaf blowers, and airplanes creating unwanted background noise.

**FCA:** You have 6-foot-tall, brown-haired Nicola Rae portraying the new Nyoka—granddaughter of the 1942 jungle girl. What led to her being cast for the role?

**BLACK:** I had worked with Nikki in several earlier productions of mine. She is the epitome of a *Femforce* woman, the camera loves her, and she is



### Pendulum Peril

The pulse-pounding climactic sequence in Black's *The Return of Nyoka the Jungle Girl* finds our heroine in an ancient ceremonial chamber and chained to a stone slab beneath a giant descending, swinging pendulum blade out of Edgar Allan Poe. [Nyoka the Jungle Girl TM & ©2010 AC Comics.]

stunning as Nyoka. This is the kind of film I had always wanted to make... the heroine should be beautiful and sexy but not overt, as in a Russ Meyer movie. It's the right mix of action and sex appeal and is what I always wanted to see in a movie when I was young, but I never found one that delivered the goods (except for *The Legend of Frenchy King*).

Nikki's a real trooper and enters every project with zeal. She shares the same excitement as John and I do about making these movies. I did put her through hell in one scene: Nyoka is tied to the tree only briefly in the edited film, but it took an excruciatingly long time to film it. The heat was oppressive enough, but the rough rope cutting into her skin and the feeling of entrapment was tough on Nikki.

**FCA:** Were you happy with Chris Casteel's portrayal of Vultura's pet gorilla?

**BLACK:** In this modern day of CGI miracles, men in gorilla suits are all but a thing of the past. Chris' performance was impressive. I was really moved at how he was able to segue from violent attack mode into gentle flower-bearer mode and convey the different emotions with only his eyes and body language. Bob Burns was very proud of his gorilla brother, and Chris' portrayal of a gorilla ranks with the best of them.

**FCA:** Music from 1942's *Perils of Nyoka* was skillfully used as your movie's soundtrack, adding to the surge of nostalgia.

**BLACK:** John had to go through all 15 chapters time and again to find clean cuts of the music—then he would cut the film to fit the music. That's doing it the hard way, but he succeeded and it really works. Also, all the gunshots heard are Republic sound effects. And if you study closely the main titles you will find many other similarities. We went all-out to make this as close to the real McCoy as we could.

**FCA:** The CGI-produced ancient ceremonial chamber, with Nyoka chained to a stone slab beneath a giant descending, swinging pendulum blade, made for a rousing cliffhanger. Did you outsource these scenes, or were they done "in-house"?

**BLACK:** We did everything; John created the pendulum effect. We filmed over 30 different camera angles of Nyoka on the altar because we wanted it not to be a static scene. Matching up the 3-D environment with each camera angle took John about two months. Our original goal to make the film very quickly was trumped by those special effects, but it worked and made for an exciting conclusion. I think Kay would have loved it.



## INTERMISSION

Long before Nyoka became a popular Republic serial heroine and a successfully-licensed Fawcett comic book, her beginnings can be traced to a pulp magazine story, “The Land of Hidden Men” by Edgar Rice Burroughs in the May 1931 issue of *Blue Book*. The short story was expanded into a novel, *Jungle Girl*, and published in 1932. The novel’s locale was a Cambodian jungle, and its main character was an Asian princess called Fou-tan.

Years later, with the immense popularity of the Tarzan movies, Republic Pictures purchased the rights to ERB’s *Jungle Girl*—but the six screenwriters completely ignored the novel and came up their own story and main character of Nyoka Meredith—a feminine, educated jungle girl who shared many of the athletic abilities of Tarzan and who lived and swung from tree to tree in the wilds of Africa. When Republic filmed *Jungle Girl* (their 22nd movie serial) in 1941, their team created an enduring, original character. *Jungle Girl* was another hit for the studio (which had previously adapted Fawcett’s “Captain Marvel” and “Spy

Smasher”); ERB’s name attached to the project (even though his involvement was minuscule) gave an added validity.

Beauteous *Jungle Girl* star Frances Gifford was ready for a cliffhanging sequel, but Paramount would not release her from her contract. (Gifford’s respectable film career would include her 1943 role as the sumptuous Zandra in RKO’s *Tarzan Triumphs*, opposite Johnny Weissmuller.)

Avoiding further royalties to ERB, Republic changed Nyoka’s last name to Gordon, gave her a new cast, locale, and star—attractive cover girl starlet Kay Aldridge—for 1942’s equally brilliant *Perils of Nyoka*.

With that serial’s success, Fawcett’s comics line licensed the heroine, beginning with the 1942 one-shot *Jungle Girl* and then on to *Master Comics* (1944-53), as well as her own monthly title, *Nyoka the Jungle Girl* (1945-53). She found an audience of loyal readers—and pleasing bondage enthusiasts to boot—an impressive 11 years and 159 comic books of simple, formulaic tales, where the jungle girl was everything from athlete, world adventurer, and explorer to wild animal trainer and gift shop proprietor.



### Alternate Universes

Life after Nyoka found *Jungle Girl* Frances Gifford still in the jungle wilds as the mesmerizing Zandra in RKO’s *Tarzan Triumphs* (1943) opposite Johnny Weissmuller... while, two years later, *Perils of Nyoka* star Kay Aldridge teamed up with former Spy Smasher Kane Richmond in Republic’s *Haunted Harbor* serial. [Tarzan TM & ©2010 Edgar Rice Burroughs, Inc; other still ©2010 respective copyright holders.]

## Part II – Nicola The Jungle Girl: Actress Nicola Rae

FCA: Nicola, can you tell our readers a little about yourself?

NICOLA RAE: I’m from West Virginia, where I enjoyed the river and family farm. I enjoy daydreaming, and often my overactive imagination gets the best of me! I enjoyed *The Twilight Zone* (Rod Serling—what a dreamboat!) and *The Simpsons*. I enjoy films by Wes Anderson, Charlie Kaufman, and Darren Aronofsky, and my favorite writers include Ray Bradbury, Kurt Vonnegut, Walt Whitman, and Emily Dickenson. I lean more towards fantasy, and some science-fiction; however I can’t handle intense monster-alien images... nightmares!

FCA: Have you played any other roles prior to Nyoka?

RAE: I’ve had mostly classical theatre training. Before those projects, my acting experience was minimal. I watched and studied clips from *Jungle Girl* and all of *Perils of Nyoka*—concentrating more on the latter since I knew Bill Black’s soft spot in his heart for Kay Aldridge. They were very inspiring as our basis: the many orchestrated poses... the slow-motion large-scale gestures... the way Nyoka’s mouth might be agape but she doesn’t often make sounds of screaming or struggling, only in extreme peril or at a cliffhanger ... the rhythms of speaking. I liked these films

very much and was shocked that so many *Indiana Jones* shots are almost identical to many shots throughout the [second Nyoka] serial. Bill also showed me several *Nyoka* and jungle girl genre comics. Being part of paying homage to these great serials is an amazing opportunity, and I am grateful to have the honor.

FCA: Obviously, playing Nyoka, you were subject to numerous perils. Was it mostly just a lot of fun, or did you wonder at any time, “Uh, this is not what I signed up for!”?

RAE: I had fun to the point of laughing so much that we quite often had to film a few takes because of my giggling. With these guys, I was not sure exactly what I was “signing up for,” not having had the privilege of venturing down the rabbit hole of the comic world previously, so I trusted their passions to guide the way. My job as the actor was to try my best to make their vision of the character and story become a reality. I loved all the stage combat and got a better understanding of comic acting... natural acting vs. grander (and cheesy at times), comic-style acting. I sometimes struggled with finding the more girly silliness mixed with strength that some of the characters exuded. Often we skirted the edge of woman power vs. bimbo and strived to hold on... being sexy through strength, not through being objectified.



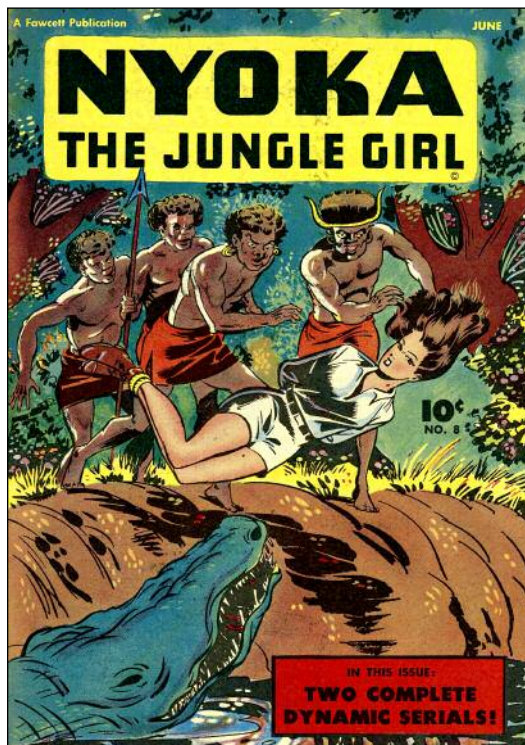
Working with Chris Casteel (Satan the gorilla) was another amazing opportunity, and I give him utmost respect for his commitment to the work, even in sweltering hot weather. I especially enjoyed the stage combat moments, and working with all the other actors. And you can't say every day that you have been chained up to a table pretending a pendulum is about to slice you in half at any moment! Of course, I love that my husband puts up with all our antics.

**FCA:** You also play super-hero Stormy Tempest in movies directed by Bill Black. Which role do you prefer?

**RAE:** I enjoy both equally, because they have their own challenges. Wearing the mask as Stormy has taken some adjusting, and using weapons is always an area of improvement for me, as seen in the *Nyoka* bloopers!

**FCA:** Will you be ready to suit up as Nyoka again for another escapade?

**RAE:** Definitely, I am looking forward to the next *Nyoka* piece. I audition for other things here and there, but often find myself disillusioned by self-indulgent stories that the entertainment business people are hocking. I'm choosy on what I commit myself to.



### Ginny of the Jungle

(Left:) At Fawcett, Nyoka Gordon found herself in some kind of bondage predicament in nearly every issue (which may partly explain her popularity), as per the cover of *Nyoka the Jungle Girl* #8 (June 1947). Cover artist uncertain.

(Center:) The majority of Fawcett's "Nyoka" stories were edited by Virginia "Ginny" Provisiero, seen here in pith helmet and jungle girl garb for a late '40s/early '50s advertising convention skit (see details in A/E #3).

(Right:) "Captain Marvel" co-creator & chief artist C.C. Beck drew Nyoka only once: on the cover of *Xmas Comics* #4, (1949). PCH feels the cover detail shown here proves that a "Nyoka" adventure fully drawn by Beck would have definitely been a treat. [Nyoka the Jungle Girl TM & ©2010 AC Comics.]



### Back In The Saddle Without A Horse

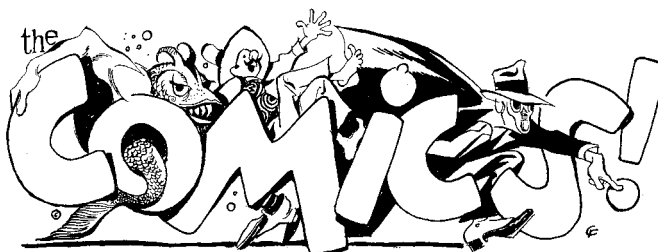
Actress Nicola Rae, star of *The Return of Nyoka the Jungle Girl*, says that portraying the long-lived heroine has been "an amazing opportunity." [Nyoka the Jungle Girl TM & ©2010 AC Comics.]

Bill is passionate about what he does and I respect that. I think his message about women, though at times silly and male, offers a look at female comic characters that is empowering and sexy, putting them in control of their destiny, rather than waiting for a man to come save them. For selfish reasons, I think these characters and costumes challenge me to work outside my acting comfort zone. What Bill is doing is great work on a nothing budget. Hopefully, someone with money to invest will see the value and assist him! Dammit, we need some horses!

Check out AC's website at [accomics.com](http://accomics.com) for a list of all their marvelous reprint Golden Age Comics!



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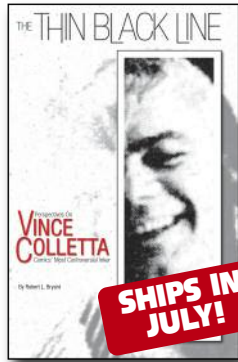
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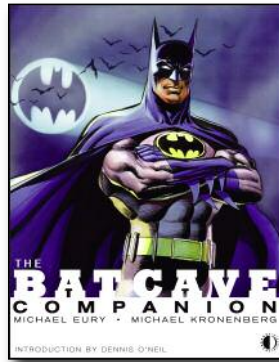


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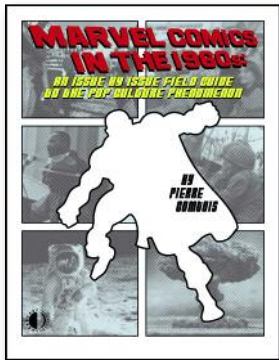
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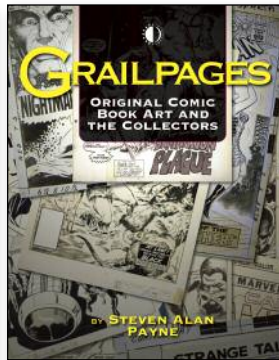
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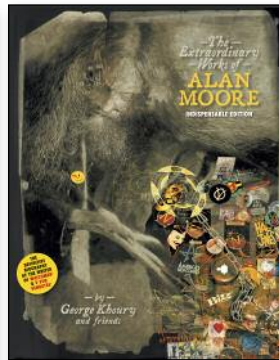
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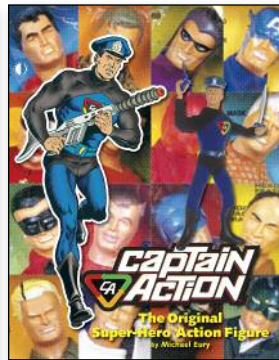
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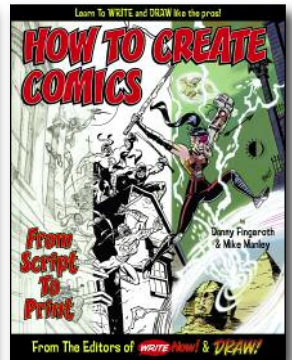
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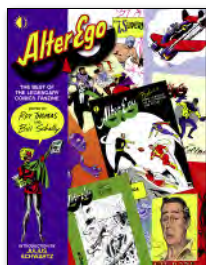
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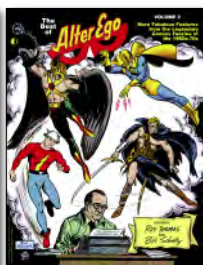
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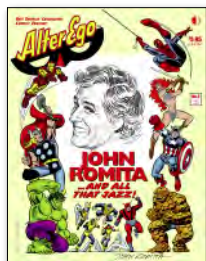
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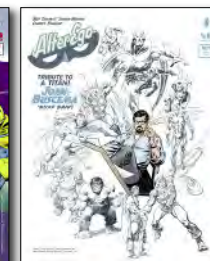
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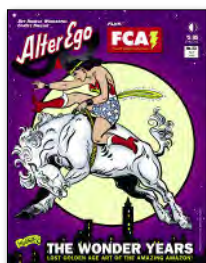
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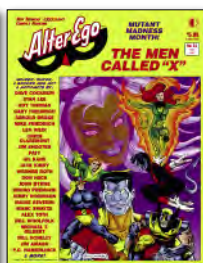
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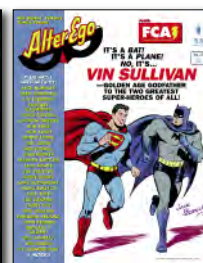
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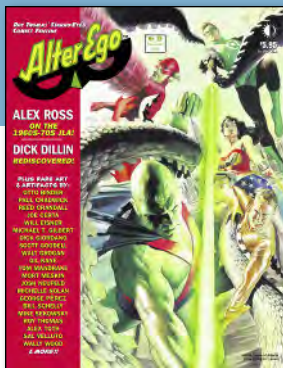
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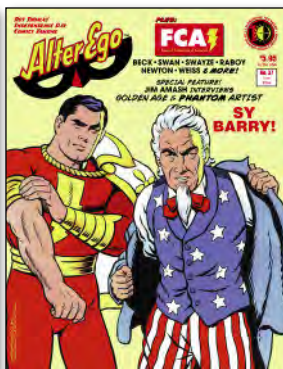
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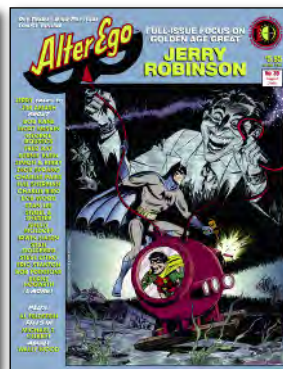
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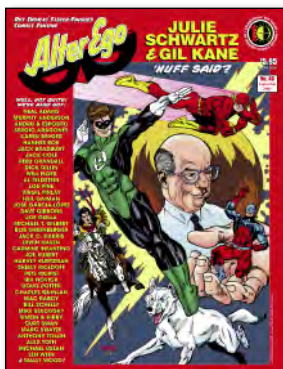
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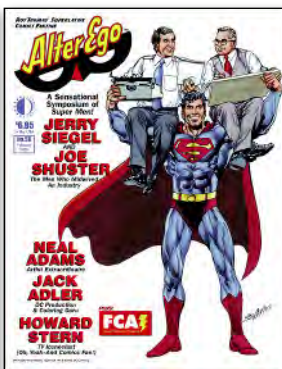
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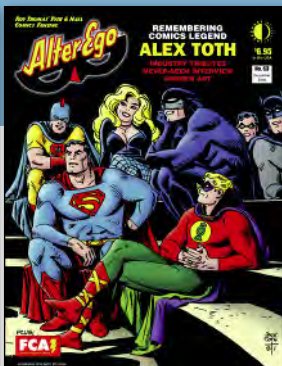
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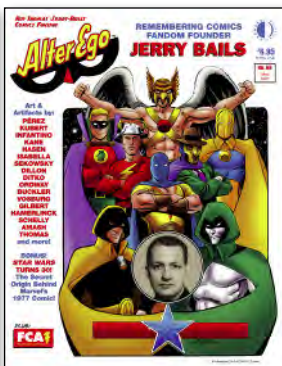
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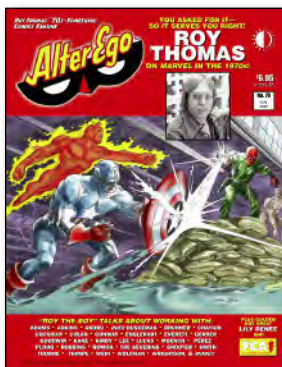
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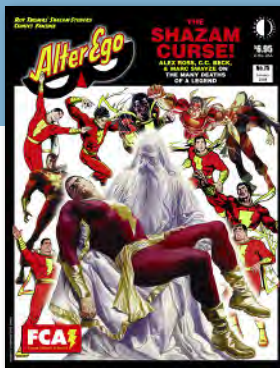


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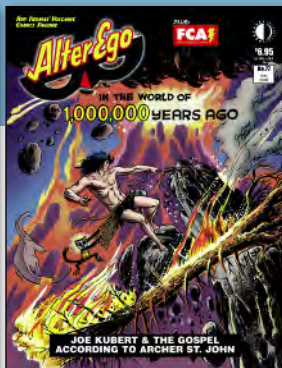
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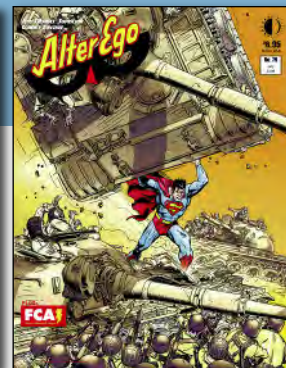
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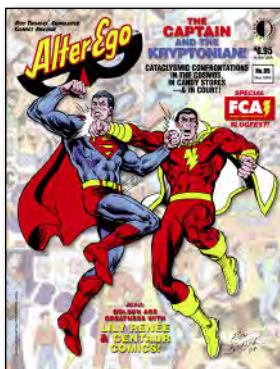
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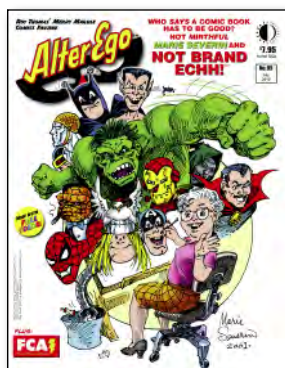
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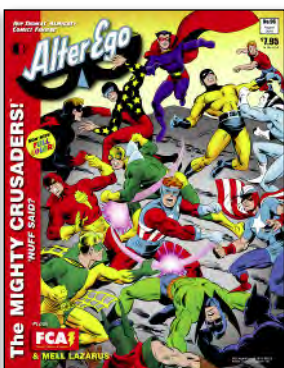
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Spotlight on Superman's first editor WHITNEY ELLSWORTH, longtime Krypto-editor MORT WEISINGER remembered by his daughter, an interview with Superman writer ALVIN SCHWARTZ, tributes to FRANK FRAZETTA and AL WILLIAMSON, art by JOE SHUSTER, WAYNE BORING, CURT SWAN, and NEAL ADAMS, plus MR. MONSTER, FCA, and a new cover by JERRY ORDWAY!

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GEORGE TUSKA showcase issue on his career at Lev Gleason, Marvel, and in comics strips through the early 1970s—CRIME DOES NOT PAY, BUCK ROGERS, IRON MAN, AVENGERS, HERO FOR HIRE, & more! Plus interviews with Golden Age artist BILL BOSSERT and fan-artist RUDY FRANK, MR. MONSTER'S COMIC CRYPT, FCA (Fawcett Collectors of America), and more!

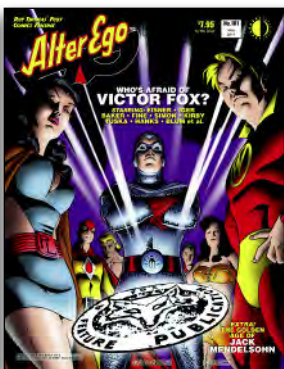
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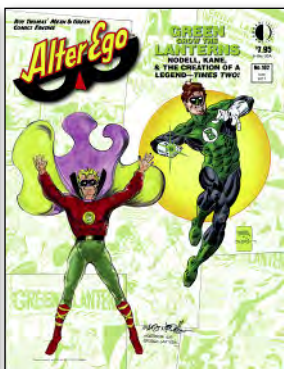
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Spotlight on Green Lantern creators MART NODELL and BILL FINGER in the 1940s, and JOHN BROOME, GIL KANE, and JULIUS SCHWARTZ in 1959! Rare GL artwork by INFANTINO, REINMAN, HASEN, NEAL ADAMS, and others! Plus JACK MENDELSON Part II, FCA, MR. MONSTER'S COMIC CRYPT, and new cover by GIL KANE & TERRY AUSTIN, and MART NODELL!

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The early career of comics writer STEVE ENGLEHART: Defenders, Captain America, Master of Kung Fu, The Beast, Mantis, and more, with rare art and artifacts by SAL BUSCEMA, STARLIN, SUTTON, HECK, BROWN, and others. Plus, JIM AMASH interviews early artist GEORGE MANDEL (Captain Midnight, The Woman in Red, Blue Bolt, Black Marvel, etc.), FCA, MR. MONSTER'S COMIC CRYPT, & more!

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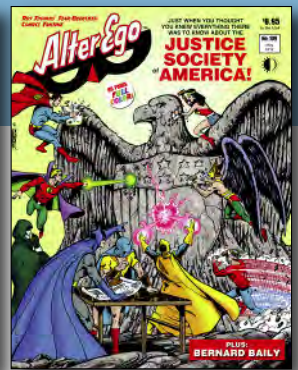
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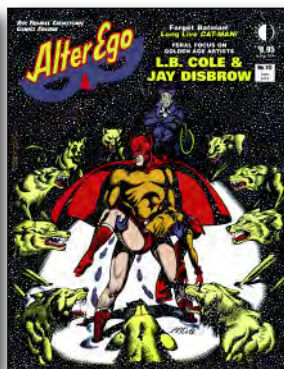
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GOLDEN AGE JUSTICE SOCIETY ISSUE! Features on JOHN B. WENTWORTH (Johnny Thunder), LEN SANSONE (The Atom), and BERNARD SACHS (All-Star Comics inker), art by CARMINE INFANTINO, BOB OKSNER, HOWARD PURCELL, STAN ASCHMEIER, BEN FLINTON, and H.G. PETER, plus FCA, Mr. Monster, and more! Cover homage by SHANE FOLEY to a vintage All-Star image by IRWIN HASEN!

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We spotlight HERB TRIMPE's work on Hulk, Iron Man, S.H.I.E.L.D., Ghost Rider, Ant-Man, Silver Surfer, War of the Worlds, Ka-Zar, even Phantom Eagle, and featuring THE SEVERIN SIBLINGS, LEE, FRIEDRICH, THOMAS, GRAINGER, BUSCEMA, and others, plus more of AMY KISTE NYBERG's Comics Code history, M. THOMAS INGE on Communism and 1950s comic books, FCA, Mr. Monster, and more!

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Golden Age "Air Wave" artist LEE HARRIS discussed by his son JONATHAN LEVEY to interviewer RICHARD J. ARNDT, with rarely-seen 1940s art treasures (including mysterious, never-published art of an alternate version of DC's Tarantula!) Plus more of AMY KISTE NYBERG's exposé on the Comics Code, artist SAL AMENDOLA tells the story of the Academy of Comic Book Arts, FCA, Mr. Monster, and more!

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Second big issue on 3-D COMICS OF THE 1950s! KEN QUATTRO looks at the controversy involving JOE KUBERT, NORMAN MAURER, BILL GAINES, and AL FELDSTEIN! Plus more fabulous Captain 3-D by SIMON & KIRBY and MORT MESKIN—3-D thrills from BOB POWELL, HOWARD NOSTRAND, JAY DISBROW and others—the career of Treasure Chest artist VEE QUINTAL, FCA, Mr. Monster, and more!

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1940s WILL EISNER/"BUSY" ARNOLD letters between the creator of The Spirit and his Quality Comics partner, art and artifacts by FINE, CRANDALL, CUIDERA, CARDY, KOTZKY, BLUM, NORDLING, and others! Plus Golden Age MLJ artist JOHN BULTHUIS, more of AMY KISTE NYBERG's History of the Comics Code, FCA, Mr. Monster, BILL SCHELLY, cover by DANIEL JAMES COX and JASON PAULOS!

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CAROL L. TILLEY on Dr. Fredric Wertham's falsification of his research in the 1950s, featuring art by EVERETT, SHUSTER, PETER, BECK, COSTANZA, WEBB, FELDSTEIN, WILLIAMSON, WOOD, BIRO, and BOB KANE! Plus AMY KISTE NYBERG on the evolution of the Comics Code, FCA, Mr. Monster, BILL SCHELLY, and a new cover by JASON PAULOS and DANIEL JAMES COX!

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Edgar Rice Burroughs adventure heroes in comics! With art by FOSTER, HOGARTH, MANNING, KANE, KUBERT, MORROW, GRELL, THORNE, WEISS, ANDERSON, KALUTA, AMENDOLA, BUSCEMA, MARSH, and YEATES—with analysis by foremost ERB experts! Plus, the 1970s ERB comics company that nearly was, FCA, MR. MONSTER, BILL SCHELLY, and more! Cover by TOM GRINDBERG!

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CAPTAIN MARVEL headlines a Christmas FCA (Fawcett Collectors of America) Fantasmagoria starring C.C. BECK, OTTO BINDER, MARC SWAYZE—and the FAWCETT FAMILY (presented by P.C. HAMERLINCK)! Plus: Comic book/strip star artist DAN BARRY profiled, MICHAEL T. GILBERT in Mr. Monster's Comic Crypt, BILL SCHELLY on comics fandom history, and more! Cover by C.C. BECK!

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GERRY CONWAY interviewed about his work as star Marvel/DC writer in the early '70s (from the creation of The Punisher to the death of Gwen Stacy) with art by ROMITA, COLAN, KANE, PLOOG, BUSCEMA, MORROW, TUSKA, ADAMS, SEKOWSKY, the SEVERINS, and others! Plus FCA, MICHAEL T. GILBERT in Mr. Monster's Comic Crypt, BILL SCHELLY on comics fandom history, and more!

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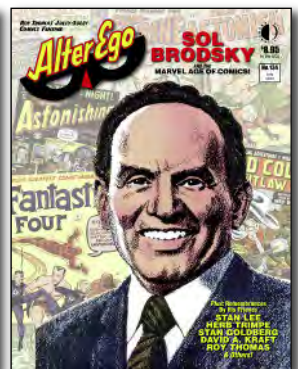
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Gentleman JIM MOONEY gets a feature-length spotlight, in an in-depth interview conducted by DR. JEFF McLAUGHLIN—never before published! Featuring plenty of rare and unseen MOONEY ART from Batman & Robin, Supergirl, Spider-Man, Legion of Super-Heroes, Tommy Tomorrow, and others! Plus FCA, Mr. Monster's Comic Crypt, BILL SCHELLY, and more!

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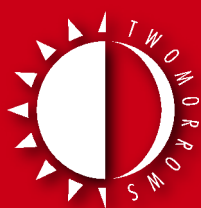


### ALTER EGO #134

Celebrates SOL BRODSKY—Fantastic Four #3-4 inker, logo designer, and early Marvel production manager! With tributes by daughter JANA PARKER and son GARY BRODSKY, STAN LEE, HERB TRIMPE, STAN GOLDBERG, DAVID ANTHONY KRAFT, TONY ISABELLA, ROY THOMAS, and others! Plus FCA, MICHAEL T. GILBERT, BILL SCHELLY, and more! Cover portrait by JOHN ROMITA!

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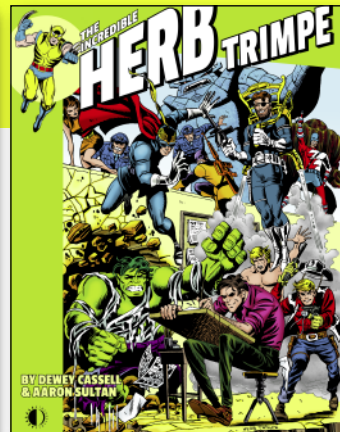
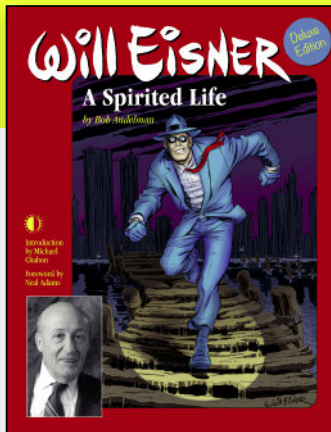
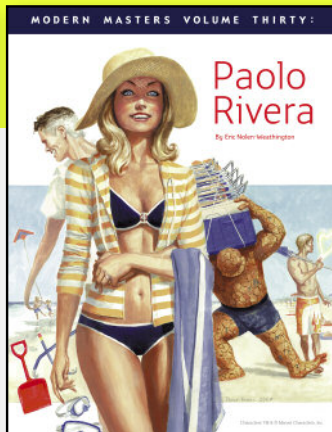
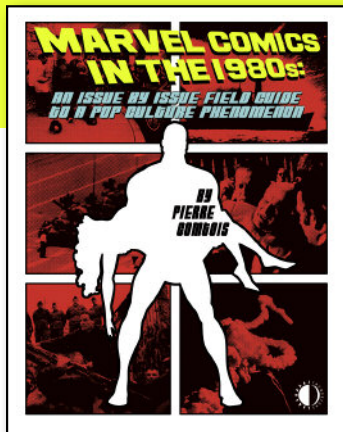
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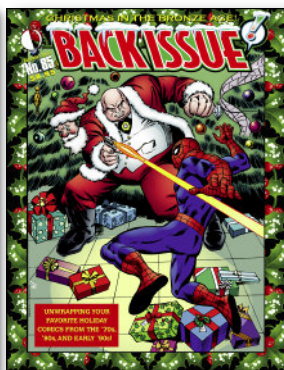




### BACK ISSUE #84

"Supergirl in the Bronze Age!" Her 1970s and 1980s adventures, including her death in Crisis on Infinite Earths and her many rebirths. Plus: an **ALAN BRENNERT** interview, behind the scenes of the Supergirl movie starring **HELEN SLATER**, Who is Superwoman?, and a look at the DC Superheroes Water Ski Show. With **PAUL KUPPERBERG**, **ELLIOT MAGGIN**, **MARV WOLFMAN**, plus a jam cover recreation of **ADVENTURE COMICS #397!**

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"Christmas in the Bronze Age!" Go behind the scenes of comics' best holiday tales of the 1970s through the early 1990s! And we revisit Superhero Merchandise Catalogs of the late '70s! Featuring work by **SIMON BISLEY**, **CHRIS CLAREMONT**, **JOSÉ LUIS GARCÍA-LÓPEZ**, **KEITH GIFFEN**, the **KUBERT STUDIO**, **DENNY O'NEIL**, **STEVE PURCELL**, **JOHN ROMITA, JR.**, and more. Cover by **MARIE SEVERIN** and **MIKE ESPOSITO!**

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"Marvel Bronze Age Giants and Reprints!" In-depth exploration of Marvel's **GIANT-SIZE** series, plus indexes galore of Marvel reprint titles, Marvel digests and Fireside Books editions, and the last days of the "Old" X-Men! Featuring work by **DAN ADKINS**, **ROSS ANDRU**, **RICH BUCKLER**, **DAVE COCKRUM**, **GERRY CONWAY**, **STEVE GERBER**, **STAN LEE**, **WERNER ROTH**, **ROY THOMAS**, and more. Cover by **JOHN ROMITA, SR.!**

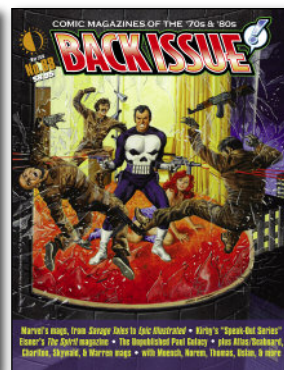
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### BACK ISSUE #87

"Batman AND Superman!" Bronze Age World's Finest, Super Sons, Batman/Superman Villain/Partner Swap, Jimmy Olsen and Lois Lane go solo, Superman/Radio Shack giveaways, and JLA #200's "A League Divided" (as a nod to Batman v. Superman)! Featuring work by **BRIAN BOLLAND**, **RICH BUCKLER**, **GERRY CONWAY**, **JACK KIRBY**, **GEORGE PEREZ**, **JIM STARLIN**, and more. Cover by **DICK GIORDANO!**

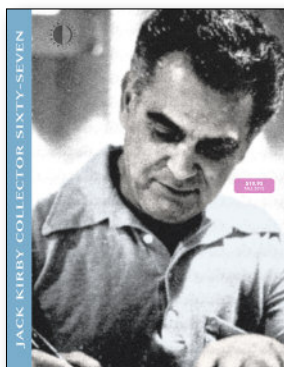
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### BACK ISSUE #88

"Comics Magazines of the '70s and '80s!" From Savage Tales to Epic Illustrated, **KIRBY's "Speak-Out Series"**, **ESNER's Spirit** magazine, Unpublished **PAUL GULACY**, **MICHAEL USLAN** on the Shadow magazine you didn't see, plus B&Ws from Atlas-Seaboard, Charlton, Skywald, and Warren. Featuring work by **NEAL ADAMS**, **JOHN BOLTON**, **ARCHIE GOODWIN**, **DOUG MOENCH**, **EARL NOREM**, **ROY THOMAS**, and more. Cover by **GRAY MORROW!**

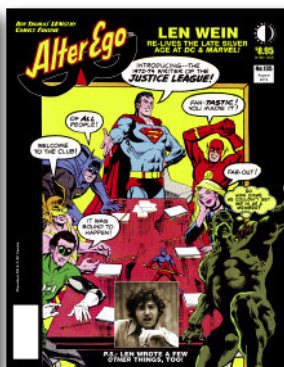
(84 FULL-COLOR pages) \$8.95  
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### KIRBY COLLECTOR #67

**UP-CLOSE & PERSONAL!** Kirby interviews you weren't aware of, photos and recollections from fans who saw him in person, personal anecdotes from Jack's fellow pros, **LEE** and **KIRBY** cameos in comics, **MARK EVANIER** and other regular columnists, and more! Don't let the photo cover fool you; this issue is chockfull of rare Kirby pencil art, from Roz Kirby's private sketchbook, and Jack's most personal comics stories!

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### ALTER EGO #135

**LEN WEIN** (writer/co-creator of Swamp Thing, Human Target, and Wolverine) talks about his early days in comics at DC and Marvel! Art by **WRIGHTSON**, **INFANTINO**, **TRIMPE**, **DILLON**, **CARDY**, **APARO**, **THORNE**, **MOONEY**, and others! Plus **FCA** (Fawcett Collectors of America), **MR. MONSTER's** Comic Crypt, the Comics Code, and **DAN BARRY!** Cover by **DICK GIORDANO** with **BERNIE WRIGHTSON!**

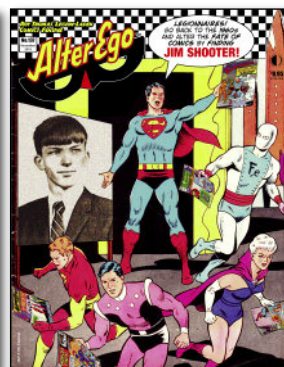
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### ALTER EGO #136

**BONUS 100-PAGE** issue as **ROY THOMAS** talks to **JIM AMASH** about celebrating his 50th year in comics—and especially about the '90s at Marvel! Art by **TRIMPE**, **GUICE**, **RYAN**, **ROSS**, **BUCKLER**, **HOOVER**, **KAYANAN**, **BUCSEMA**, **CHAN**, **VALENTINO**, and others! Plus **FCA**, **MR. MONSTER's** Comic Crypt, **AMY KISTE NYBERG** on the Comics Code, and a cover caricature of Roy by **MARIE SEVERIN!**

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(Digital Edition) \$4.95 • Ships Oct. 2015



### ALTER EGO #137

Incredibly interview with **JIM SHOOTER**, which chronicles the first decade of his career (Legion of Super-Heroes, Superman, Supergirl, Captain Action) with art by **CURT SWAN**, **WALLY WOOD**, **GIL KANE**, **GEORGE PAPP**, **JIM MOONEY**, **PETE COSTANZA**, **WIN MORTIMER**, **WAYNE BORING**, **AL PLASTINO**, et al.! Plus **FCA**, **MR. MONSTER**, **BILL SCHELLY**, and more! Cover art by **CURT SWAN!**

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(Digital Edition) \$3.95 • Ships Dec. 2015



### ALTER EGO #138

Science-fiction great (and erstwhile comics writer) **HARLAN ELLISON** talks about Captain Marvel and The Monster Society of Evil! Also, Captain Marvel artist/co-creator **C.C. BECK** writes about the infamous Superman-Captain Marvel lawsuit of the 1940s and '50s in a double-size **FCA** section! Plus two titanic tributes to Golden Age artist **FRED KIDA**, **MR. MONSTER**, **BILL SCHELLY**, and more!

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### COMIC BOOK CREATOR #9

**JOE STATON** on his comics career (from E-MAN, to co-creating The Huntress, and his current stint on the Dick Tracy comic strip), plus we showcase the lost treasure **GODS OF MOUNT OLYMPUS** drawn by Joe! Plus, Part One of our interview with the late **STAN GOLDBERG**, why **JOHN ROMITA, JR.** is the best comic book artist working, we quiz **PABLO MARCOS** about the days of Marvel horror, plus **HEMBECK!**

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### COMIC BOOK CREATOR #10

The Broadway sci-fi epic **WARP** examined! Interviews with art director **NEAL ADAMS**, director **STUART** (Reanimator) **GORDON**, playwright **LENNY KLEINFELD**, stage manager **DAVID GORDON**, and a look at Warp's 1980s **FIRST COMICS** series! Plus: an interview with **PETER** (Hate!) **BAGGE**, our **RICH BUCKLER** interview Part One, **GIANT WHAM-O COMICS**, and the conclusion of our **STAN GOLDBERG** interview!

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### COMIC BOOK CREATOR #11

Retrospective on **GIL KANE**, co-creator of the modern Green Lantern and Atom, and early progenitor of the graphic novel. Kane cover newly-inked by **KLAUS JANSON**, plus remembrances from friends, fans, and collaborators, and a Kane art gallery. Also, our **RICH BUCKLER** interview conclusion, a look at the "greatest zine in the history of mankind," **MINESHIFT**, and Part One of our **ARNOLD DRAKE** interview!

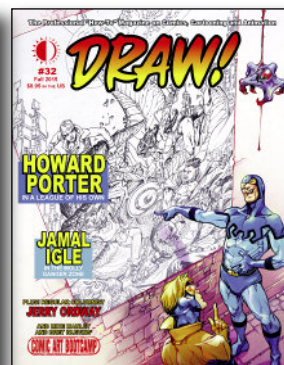
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### DRAW! #31

How-to demos & interviews with Philadelphia artists **JG JONES** (52, Final Crisis, Wanted, Batman and Robin) and **KHOI PHAM** (The Mighty Avengers, The Astonishing Spider-Man, The Mighty World of Marvel), **JAMAR NICHOLAS** reviews of art supplies, **JERRY ORDDWAY** demos the "ORD-way" or drawing, and Comic Art Bootcamp by **MIKE MANLEY** and **BRET BLEVINS!** JG Jones cover! Mature readers only.

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### DRAW! #32

Super-star DC penciler **HOWARD PORTER** demos his creative process, and **JAMAL IGLE** discusses everything from storyboarding to penciling as he gives a breakdown of his working methods. Plus there's **Crusty Critic JAMAR NICHOLAS** reviewing art supplies, **JERRY ORDDWAY** showing the Ord-Way of doing comics, and Comic Art Bootcamp lessons with **BRET BLEVINS** and **Draw!** editor **MIKE MANLEY!** Mature readers only.

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