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COMICS FANZINE

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WAS TO KNOW ABOUT THE

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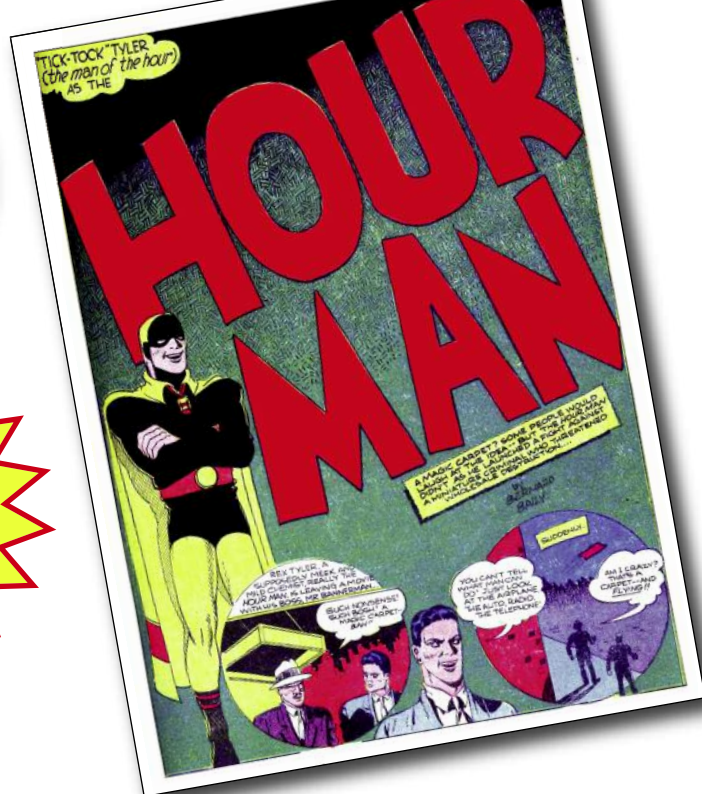
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P.C. Hamerlinck presents a C.C. Beck essay—and an Ibis mini-epic by Marc Swayze.

**On Our Cover:** Still-superstar **George Pérez** was already an established artist thirty years ago—then setting the pace with his work on DC's ultra-popular New Teen Titans—when editor Len Wein tapped him to draw the cover of *Best of DC Blue Ribbon Digest* #21 (May 1982). The bite-size mag reprinted, among other items, a Golden Age "Justice Society of America" adventure from *All-Star Comics*. George gifted the cover, some years back, to writer (and longtime DC publisher) Paul Levitz, who kindly scanned it for us so it could be printed, for the first time ever, at the size it had always deserved. To us, it's as good as having a new Pérez cover! [© 2012 DC Comics.]

**Above:** Certainly the better-known of the two JSA members co-created by artist **Bernard Baily** is *The Spectre*—but we couldn't resist printing this eye-catching "Hour Man" splash from *Adventure Comics* #70 (Jan. 1942). Script by Ken Fitch. Thanks to Jim Ludwig and Jim Kealy. [© 2012 DC Comics.]

This issue is dedicated to the memory of:

Bernard Baily,  
Al Sulman, & Stanley Morse



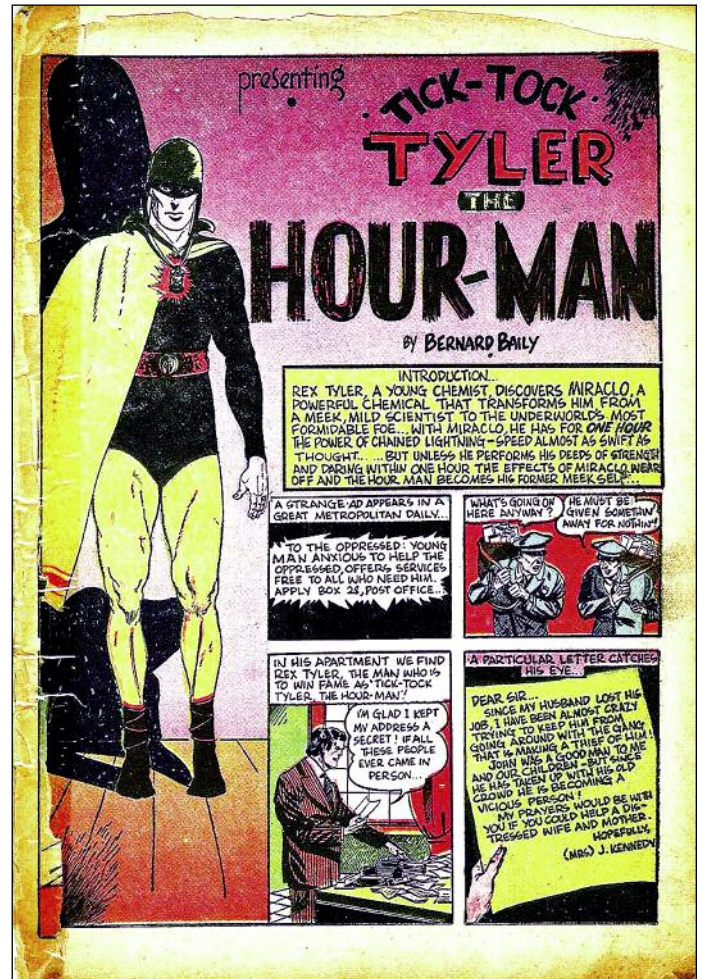
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FIRST PRINTING.

# Bernard Baily: The Early Years

A Look At The Artist Who Co-Created The Spectre & The Hour-Man

by Ken Quattro



## Introduction

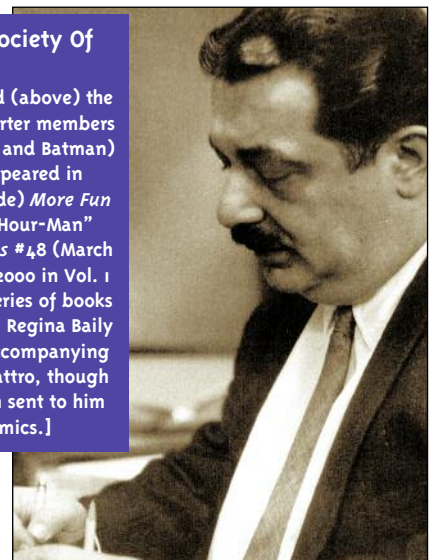
**H**is work appeared in some of the most important comic books in the history of the medium. His comics studio was the breeding ground of legends. He drew some of the most memorable covers of the 1940s and '50s. He was an artist, a writer, an editor, and a publisher.

And chances are you know little or nothing about Bernard Baily.

Dr. Harold G. Campbell stood at the podium surveying the audience. Before him sat 228 graduating seniors of New York City high schools who had been chosen as the June 1933 recipients of the Cooperation-in-Government award. The award was given semi-annually to those who had performed an outstanding piece of public service and was considered to be the highest honor that could be bestowed upon a student.

## Two-Eighths Of The Justice Society Of America

Bernard Baily (right) in the 1940s—and (above) the public's initial look at the two JSA charter members (out of eight, not counting Superman and Batman) that he co-created. The Spectre appeared in costume on the cover of (but not inside) *More Fun Comics* #52 (Feb. 1940)—while the "Hour-Man" debut splash is from *Adventure Comics* #48 (March 1940). The photo, initially printed in 2000 in Vol. 1 of Roy Thomas' *All-Star Companion* series of books for TwoMorrows, was courtesy of Mrs. Regina Baily & Mrs. Jill Baily. Most other images accompanying this article were provided by Ken Quattro, though when noted below, they were in turn sent to him by others. [Pages © 2012 DC Comics.]





### He Wanted Wings

Sheldon ("Shelly") Moldoff, who sadly passed away just as this issue of *A/E* was going to press, was the second artist to draw "Hawkman" in *Flash Comics*, starting in 1940, but he swiftly set the standard for the Golden Age hero; he drew the first cover ever to depict Green Lantern. The vintage photo has appeared in many places, including on Kirk Kimball's ("Robby Reed's") "Dial B for Blog" website. The 1994 color commission drawing may be from Shelly's website, whereon many of his re-creations and other illos can be viewed and even purchased; if not, we apologize to the generous soul who sent us this scan, and we owe him/her a copy of this issue!

[Hawkman, Green Lantern, & Solomon Grundy TM & © 2012 DC Comics.]

"Of the nearly 4,000 who have received the awards," Dr. Campbell proclaimed, "not one has failed to make good."<sup>i</sup> Practically a guarantee of success. "I congratulate you as super-graduates on the fact that each of you in your school has stood out as a person upon whom that school can put its stamp of approval."<sup>ii</sup>

As the noble words of the Ephebic Oath were administered and recited by the eager young students seated about him, Bernard Bailynson had to be feeling good about his prospects. He was, after all, one of those "super-graduates," one of only a handful representing James Monroe High School in The Bronx. Not bad for a child of immigrant parents. Not bad at all.

As family legend has it, Gershon Beilinson used to cut the hair of "Crazy Moyshe the Painter" back in their native Vitebsk, Russia. Moyshe eventually left Russia and changed his name to Marc Chagall when he reached Paris, while Gershon became Harry Bailynson when his name was Anglicized as he passed through Ellis Island in 1910.

Rumors were that Gershon was a deserter on the run from the czar's army, but that tale, too, remains unsubstantiated.

Harry had sailed to the U.S. aboard the *T.S.S. Rotterdam*—pride of the Holland America Line. Unlike the well-heeled First and Second cabin passengers that enjoyed their luxurious accommodations and the ocean breezes as they strolled the promenade deck, it's likely Harry spent his voyage crammed into steerage with some 2,000 other immigrants.

Harry settled in the teeming ethnic melting pot of The Bronx. In



time, he resumed his vocation as a barber. If the story is true, Harry once again had a brush with history when he allegedly cut the hair of Leon Trotsky during the revolutionary leader's brief stay in The Bronx.

Harry also met a girl from his hometown of Vitebsk (a common occurrence in the tightly-knit Eastern European Jewish enclaves in New York City) and married her. While her given name was Zelda, she went by the more American-sounding "Jenny."

Back in Russia, Jenny was a dressmaker, a gifted one who had her own business while still a young woman. But now, in America, the Old World paternalism of her husband wouldn't allow her

to work outside the home, even when times were tough. She had four children to raise; Bernard was the oldest.

## Bernard Bailynson

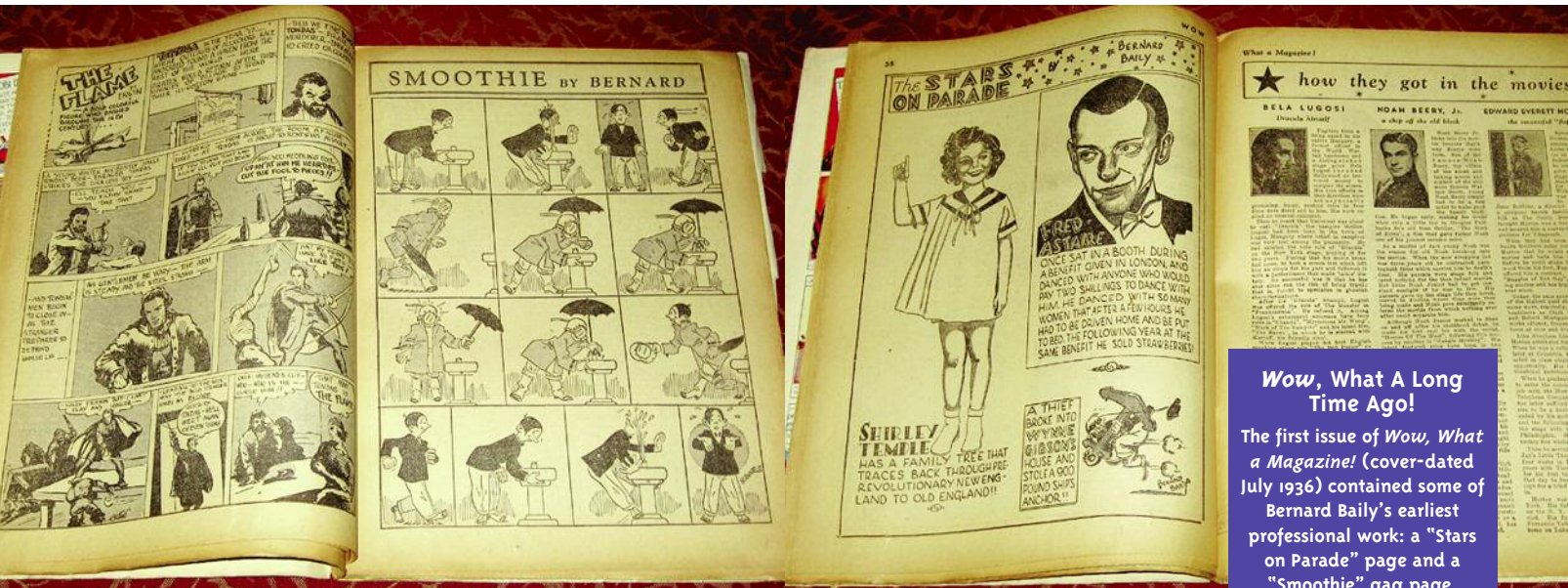
Bernard Bailynson was born April 5, 1916, and accounts of his early years have mostly faded from memory. What is known is that by the time he reached James Monroe High School, Bernie had begun making his mark.

"I think he began drawing cartoons in high school," wrote Bernard's eldest son, Stephen, "possibly for the student newspaper. I also have a vague memory of him telling me that he sold his first cartoon while he was still in high school. I don't know if he had any formal training."

Stephen's father never gave the full biographical interview that comic fans and historians glean for details. Perhaps he considered that part of his life private; perhaps it recalled bad memories. In any case, it was his sons Stephen and Eugene that I turned to in hopes of filling in the blanks.

Legendary comic creator Sheldon Moldoff ("Hawkman," "Batman"), in an interview with Roy Thomas, remembered that Bernie "lived in the same apartment house I did in The Bronx. He was a few years older than me; he went to James Monroe High School, and he was also his school's newspaper cartoonist. He was a good-looking guy, and I think he was class president."<sup>iii</sup>

President of the school's General Organization (G.O.), Bailly called for a student walk-out over the questionable use of student



dues paid to the group's fund. His actions led to a brief expulsion in his senior year, but he apparently stayed in the good graces of the school's administration, as they nominated him for the prestigious citizenship award.

Moldoff recounted his first meeting Bernie: "I was drawing in chalk on the sidewalk—Popeye and Betty Boop and other popular cartoons of the day—and he came by and looked at it and said, 'Hey, do you want to learn how to draw cartoons?' I said, 'Yes.' He said, 'Come on, I'll show you how to draw.' So we went across the street and sat on a bench in the park, and he showed me how to start with a circle, and how to make the body, and how to make a smile, and the proportions for cartoons. He said, 'Keep practicing. I live on the fourth floor, and if you want to show me some of your work, I'll be glad to look at it.' So we became friendly, and I'd periodically go up and show him my stuff, and he would help me and criticize me."<sup>iv</sup>

Moldoff lost touch with Baily when the latter moved away. Bernie's son Stephen picks up here: "[My father] told me that he was offered a scholarship to the Philadelphia Art Institute (or possibly it was a Boston art school) after high school, but that he turned it down because he was already selling his artwork."

Eugene remembers a bit more: "I think my father went to City College, but my memory also suggested it might have been Columbia; it never went beyond the first year."

City College of New York was a natural choice for Depression-era high school grads. Mayor Fiorello LaGuardia, coincidentally speaking before the January 1934 graduating class at James Monroe, urged the students to enroll at City College instead of entering the strained job market. More importantly, tuition was relatively cheap: \$2.50 per credit hour.

## Bernard Baily & Jerry Iger

While some questions remain about his education, there is little conjecture about the publication that hosted Bernie's first comic book work. For reasons unknown, John Henle, Jr., wanted to be a publisher. He had inherited his family's well-established shirt factory—a seemingly more secure venture than taking a flyer on the fledgling comic book industry. In any case, he set up shop in the front offices of his factory and hired a journeyman cartoonist, Samuel "Jerry" Iger, as his editor.

Iger's task was simple, but daunting. He had to put together a staff. In a perverse way, the economic realities of the time worked in his favor. This was the nadir of the Great Depression, and virtually everyone was looking for a job, any job.

Located firmly at the lowermost end of publishing, the emerging comic book industry became the train platform of career opportunity. Aging illustrators and cartoonists would pass through on their way down, as would eager young neophytes on their way up.

Moonlighting painter Louis Goodman Ferstadt and illustrator Serena (a.k.a. "Serene") Summerfield were a few of the veterans on staff besides Iger himself. Among the rest were Bob Kane (actually Kahn) and Bill Eisner—two kids from DeWitt Clinton High—Dick Briefer, who had the honor of drawing the cover to the first issue, and Bernie Baily. Each of them was young, talented, and ambitious; some with more ambition than talent.

The first issue of the immodestly titled *Wow, What a Magazine!* was dated July 1936. Baily's contributions to this diverse mix of comics and text features were a "Smoothie" humor page (signed simply "Bernard") and the factoid-bearing "Stars on Parade." The latter strip was drawn in the photo-realistic style of Bob Ripley or Stookie Allen, and featured movie-star trivia accompanying illustrations of Shirley Temple and Fred Astaire. It was also the prototype for other Baily features that would follow.

Henle's publishing venture was short-lived, as *Wow!* ended with its fourth issue. Whatever personal gratification Bernie gained from seeing his work published, it is reasonable to assume that financially his experience was much like Eisner's, who once told an interviewer: "I ended up being owed money I never collected."<sup>v</sup>

Even Iger found himself on the street. "Iger was let go, of course. There's no need for an editor at a shirt-manufacturing business."<sup>vi</sup>

This shared dilemma led Eisner to approach Iger with a business proposal. Using Eisner's modest investment (a *very* modest \$15) to rent office space, the two of them opened their own comics studio. Their intent was to supply original content for the growing comic market. And they didn't have to go far to find artists to fill their shop. From out of the ashes of *Wow!* came much of the first incarnation of the Eisner & Iger Studio.

# “Fairytales Can Come True...”

## But This One Starring The *Justice Society* Took A Wrong Turn At Never-Never-Land!

by Roy Thomas

**B**ack in the 1980s, as can be seen by a perusal of *Alter Ego* #100 and the four fat volumes of *The All-Star Companion*, I was lucky (and assertive) enough to become the writer/editor of a number of series related to the Justice Society of America, my all-time favorite comics concept.

*All-Star Squadron... Infinity, Inc.... America vs. the Justice Society... The Last Days of the Justice Society Special... The Young All-Stars... Secret Origins...* all these were born, in whole or in large part, out of my love for the *All-Star Comics* I began reading (never really to stop) in 1945.

Even so, back in the '80s, there was *The One That Got Away*.

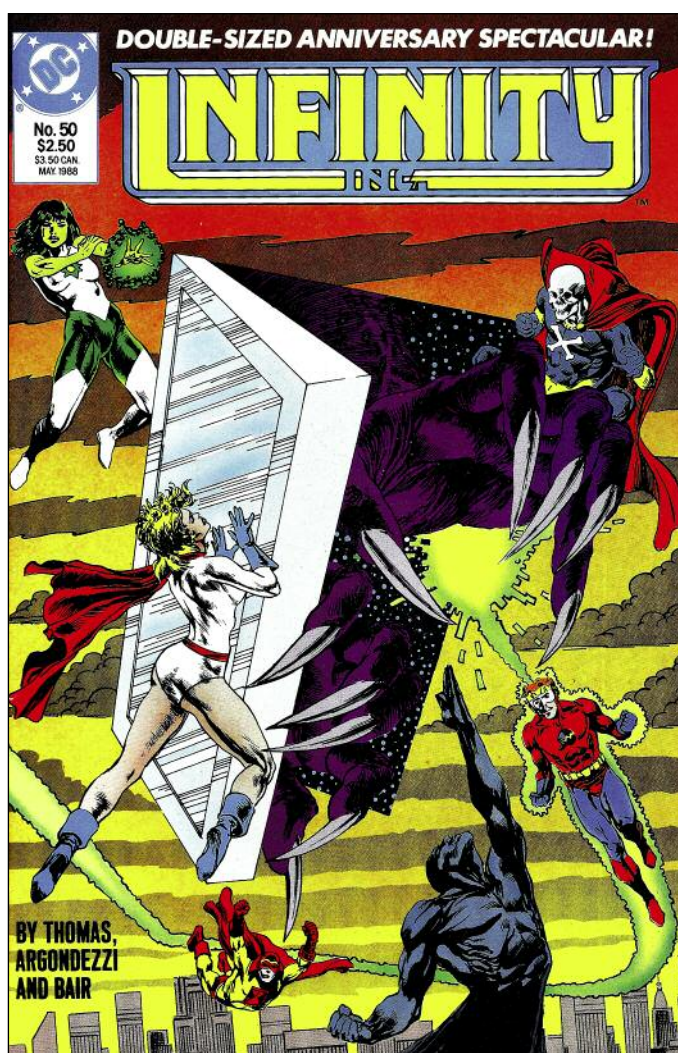
Sometime in the middle of that decade, around the time things began to really go sour for me at DC with the coming of *Crisis on Infinite Earths*, I conceived the notion of following up the four-issue *America vs. the Justice Society* with another JSA-related limited series. It almost happened... but, in the end, it didn't, and all that was left behind was a dozen-plus pages, roughly half of which I managed to utilize in a couple of stories, largely because I felt they were

too beautiful to bloom forever unseen in the vast wasteland of abandoned comics projects.

I don't really have a paper trail that would allow me to tie down all the details, but this much I know or can reasonably piece together:

In that mid-'80s period, I got it into my head to take a single, then-unreprinted “JSA” story from that wonderful 1947-48 period when *All-Star Comics* was in many ways at its creative and artistic height—and expand its nearly 40 pages into four, maybe even six issues of what we then called a “mini-series” (a term comics picked up from TV terminology).

The vintage “JSA” story was “The Invasion from Fairyland!” from *All-Star* #39 (Feb.-March 1948), and it had been the work of a bare handful of creators: editor Sheldon Mayer (or, more likely, by this time, it had been largely overseen by his story editor and soon-to-be heir, Julius Schwartz)... writer John Broome... and artist Irwin Hasen, who may or may not have inked the 38-page adventure and its cover as well as penciling them.



BY THOMAS, ARGONDEZZI AND BAIR

### The Goblins Will Get You If You Don't Watch Out!

(Above:) Michael Bair's cover for *Infinity, Inc.* #50 (May 1988), the issue that utilized story elements from (left) *All-Star Comics* #39 (Feb.-March 1948) and (right) *Justice League of America* #2 (Dec. 1960-Jan. 1961)—and much of the art prepared for *Justice Society of America: The Invasion from Fairyland*. The *All-Star* cover is by Irwin Hasen, probably both pencils and inks—except for the Hawkman head, which was clearly added by Joe Kubert—while the *JLA* cover was penciled by Mike Sekowsky and inked by Murphy Anderson. © 2012 DC Comics.]





That offbeat epic had been the very first time the JSAers had broken up primarily into teams, instead of each (costumed male) member going off on his own to battle a threat. It had assumed, with the ease that was part and parcel of the Golden Age of Comics, that Fairyland was a parallel dimension which, from time to time, would intersect and connect with Earth for a 24-hour period—and that there were schemers in both worlds who'd try to expand that point of contact into a full-scale invasion!

Despite (or perhaps because of) its double roots in children's literature, *All-Star* #39 had been a well-realized comics story, with Broome skillfully weaving together numerous characters, both well-known and obscure, from fairytale and myth: The Lorelei from German yarns telling of a tempting female water spirit, the Teutonic equivalent of the Greek Sirens... a Good Fairy and Rumplestiltskin and Rapunzel and Hansel and Gretel and Cinderella and her Prince Charming and the Tin Soldier and King Grizzly Beard from fairytales pure and simple, as related by the likes of the Brothers Grimm and Hans Christian Andersen... Gallifron the Ogre from the medieval legend cycle that had grown up around the very real 9th-century Frankish king Charlemagne... a basilisk and a griffin (or at least, creatures referred to by those names)... a Wise Woman and a dragon and several witches... all figures in the folklore of many times and climes... and a vicious "man-unicorn" I'd never encountered before (nor have I since). All this, plus a Cap of Knowledge (which I also haven't run across elsewhere) and the Philosopher's Stone (from musty tomes of alchemy).

Nowadays, if you want to read "The Invasion from Fairyland!" you have only to seek out a copy of DC's *All Star Comics Archives*, Vol. 9. But that gorgeous hardcover was nearly two decades in the



### An All-Star Cast

One of the few pages in *All-Star Comics* #39 which depicts The Lorelei and all seven JSAers (as well as Rapunzel and the Wise Woman)—repro'd from Roy Thomas' bound volumes, not from DC's *All-Star Comics Archives*, Vol. 9. The 1946 photo of writer John Broome (on left) and de facto editor Julie Schwartz playing horseshoes is from the Julius Schwartz Collection—while the pic of Irwin Hasen (on left) and fellow Golden Age artist Al Plastino at a 2008 mini-con is courtesy of Irwin's buddy Dan Makara. [Comic page © 2012 DC Comics.]

future when I came up with the idea of the series I called *Justice Society of America: Invasion from Fairyland*.

Naturally, I took this concept, at least verbally, to DC's managing editor, Dick Giordano, who agreed to it at once and told me to go ahead. Based on the fact that the art from the project exists in two separate stages, I can be fairly certain I was first advised to have an artist draw up a few pages to

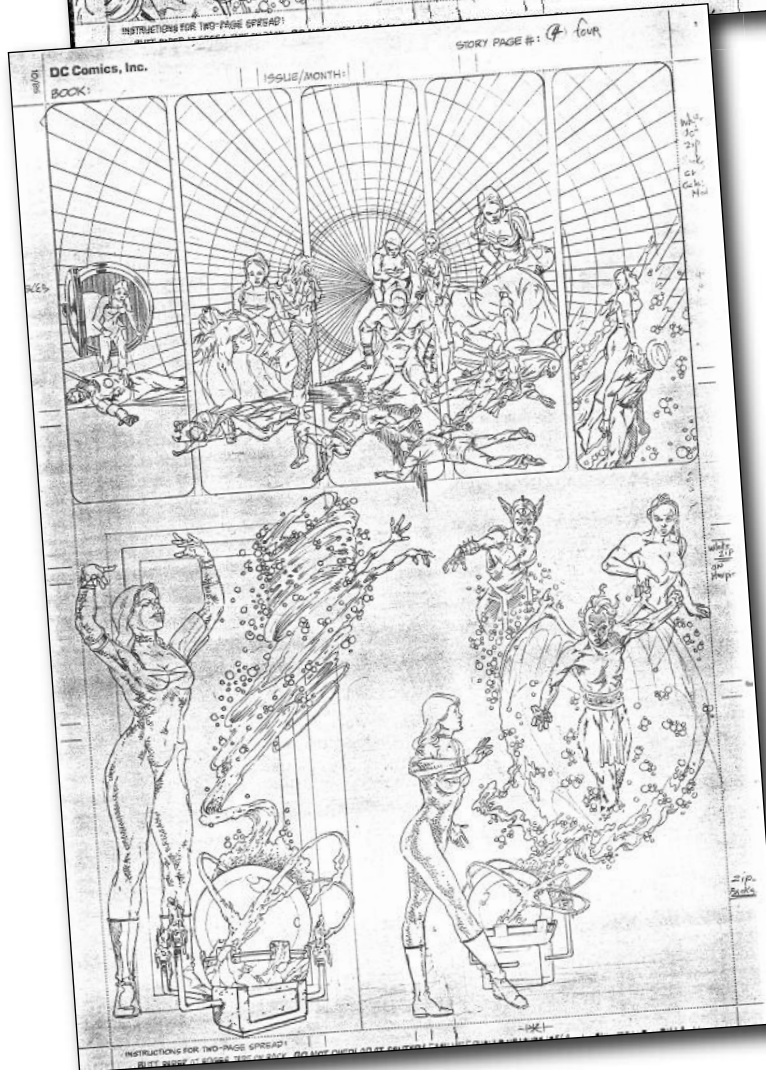
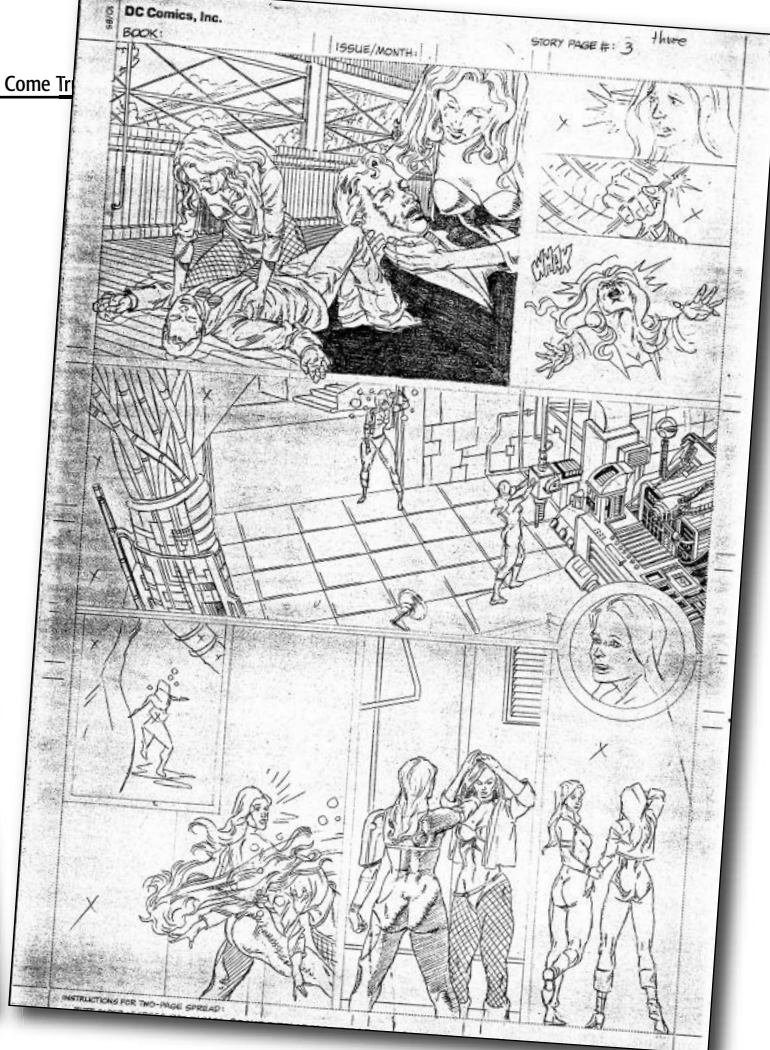
show Dick and the even-higher-ups what the series would look like. I've no recollection of what I committed to paper concerning the project (proposal, synopsis, or whatever); but I went to an artist I felt would bring something valuable to the series: Michael Bair, who, as Mike Hernandez, had penciled the second issue of *America vs. the Justice Society* and a bit of *Infinity, Inc.* Mike's drawing style, a combination of detailed realism and lush illustration, was just what was needed, I felt, to make the Fairyland concept work for a 1980s audience that averaged out considerably older than I'd been when I'd encountered it at age seven.

Michael spent some time (but not an inordinate amount of it) putting together approximately eight pages that would summarize the whole 39-pager and give a good idea of what the finished series would look like. [See pp. 22-23.] I had assured Dick that we would also be making up some new events that hadn't been seen in the published adventure, showing things had happened *in between* the pages printed in late 1947. I hadn't elaborated those to Dick—because I had only a vague idea of what they *were* just yet—but he and I both knew I'd come up with some interesting amplifications of the story, and that Mike would draw the hell out of them.

The original story was positively pregnant with possibilities. Most obviously, the climactic invasion of the Earth by the more sinister inhabitants of the Fairyland dimension, which had been squeezed into just four or five pages near the end of *All-Star Comics* #39, would be expanded to fill the entire final issue. But there were plenty of fairytale mainstays who could've been brought in to spice things up: the wolf that menaced Red Riding-Hood... the Giant who chased Jack back down the beanstalk... Beauty and the Beast... the list is all but endless.



tales Can Come Tr



Although the primary artists of #50 were regulars Vince Argondezzi (pencils) and Tony DeZuniga (inker), I had Mike ink his seven sample pages that summarized the story of *All-Star* #39 and I wrote captions for it, turning it into a flashback related by another old JSA foe, The Wizard, whom I'd teamed up with the vengeful Lorelei from "Invasion from Fairyland!" To see all seven of these pages at full size—as well as half a dozen other new pages by Mike, showing the JLA's encounter with Magic-Land and how The Wizard teamed up with The Lorelei—you'll have to dig up a copy of *Infinity, Inc.* #50, I'm afraid. But it'd be worth the effort.

There wasn't any good way, at least at that moment, to utilize four of the five penciled pages of *JSA: Fairyland* #1... but I did find a use for the splash page, on which the seven 1947 JSAers were shown soaring high above Civic City, five of them being propelled by Green Lantern's ring, while Hawkman flew point. Naturally, it should've been Wonder Woman riding on that big green triangle with Flash, Atom, Johnny Thunder, and Dr. Mid-Nite... but instead, *Young All-Stars'* Fury was there as the Amazon's post-*Crisis* stand-in.

At least, she was when Mike penciled the page. But, through a reasoning process I no longer remember, I had decided in the interim that, while the WWII Fury would indeed be counted as the birth-mother of *Infinity's* Fury, Lyta Trevor, it would be preferable to have Lyta be the adopted daughter of a couple named Lyle and Joan (Dale) Trevor—the latter being the civilian identity of the early-'40s Quality Comics Group super-heroine, Miss America. And so, a generic flashback page I worked into *Infinity, Inc. Annual* #2 (1988, replacing the June issue) spotlighted six male JSAers with Miss America—who had replaced Fury—who had replaced Wonder Woman. (And if you want to read how the late-'40s EC

[continued on p. 24]

# What If *All-Star Comics* Had Sported A Variant Line-up?

or—

## Just Imagine: A Different Golden Age Justice Society!

by Hurricane Heeran

Coloring of Fantasy Covers & Panels by Randy Sargent

**F**ans of comics often have a fondness for stories in which the established continuities of their characters are altered. This can range from having Superman land elsewhere on Earth (or on another planet or in another time) and/or be reared in a manner different from the upbringing given him by the Kents, to Lex Luthor being the father of the last Son of Krypton.

Call them “Imaginary Stories” or “Elseworlds”—have their titles begin with the words “What If” or “Just Imagine”: wondering what might have been or could have happened gives both writer and reader a new way to deal with established characters. And this process isn’t just limited to fictional characters, for enough “alternative-history” novels have been written to warrant a sub-section in some bookstores!

And that’s where this piece comes in. We’re going to take the real history of comic book publishing, make a few make-believe (but logical enough) changes, and ponder what the results might have been....

### The “Big 8” Celebrations

Before we dive deep into the waters of make-believe, let’s review some very real facts of history. The following are the monthly anthology titles published by DC Comics and their various line-ups for January 1942 (character names listed in bold below also starred in their own solo title, or would by that summer):

**Action Comics:** **Superman**, Congo Bill, Mr. America (nee Tex Thomson), Three Aces, The Vigilante, and Zatara.

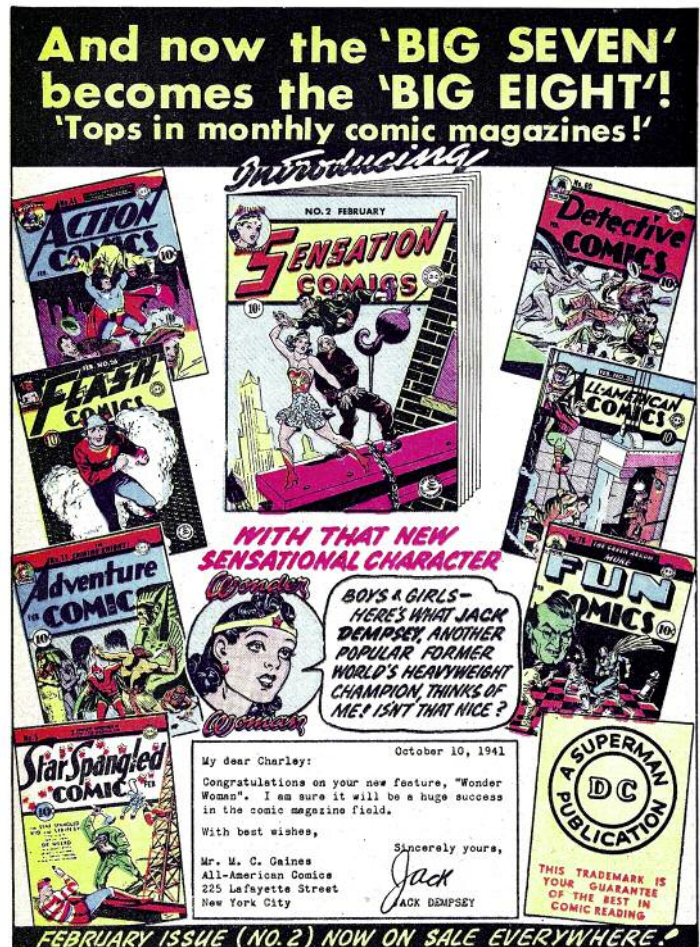
**Adventure Comics:** Sandman, Hour-Man, Starman, Shining Knight, Federal Men, Steve Conrad – Adventurer, and Paul Kirk – Manhunter.

**All-American Comics:** **Green Lantern**, The Atom, Dr. Mid-Nite, Sargon the Sorcerer, Red Tornado & The Cyclone Kids, Red, White, & Blue, Hop Harrigan, and Mutt & Jeff.

**Detective Comics:** **Batman**, Spy, Crimson Avenger, Larry Steele, Steve Malone, and Slam Bradley. [Air Wave arrived in March, and Boy Commandos debuted later in the year.]

**Flash Comics:** **The Flash**, Johnny Thunder, Les Sparks, The King, The Whip, Minute Movies, and Hawkman.

**More Fun Comics:** Green Arrow, Dr. Fate, Radio Squad, Aquaman, Johnny Quick, Clip Carson, and The Spectre.

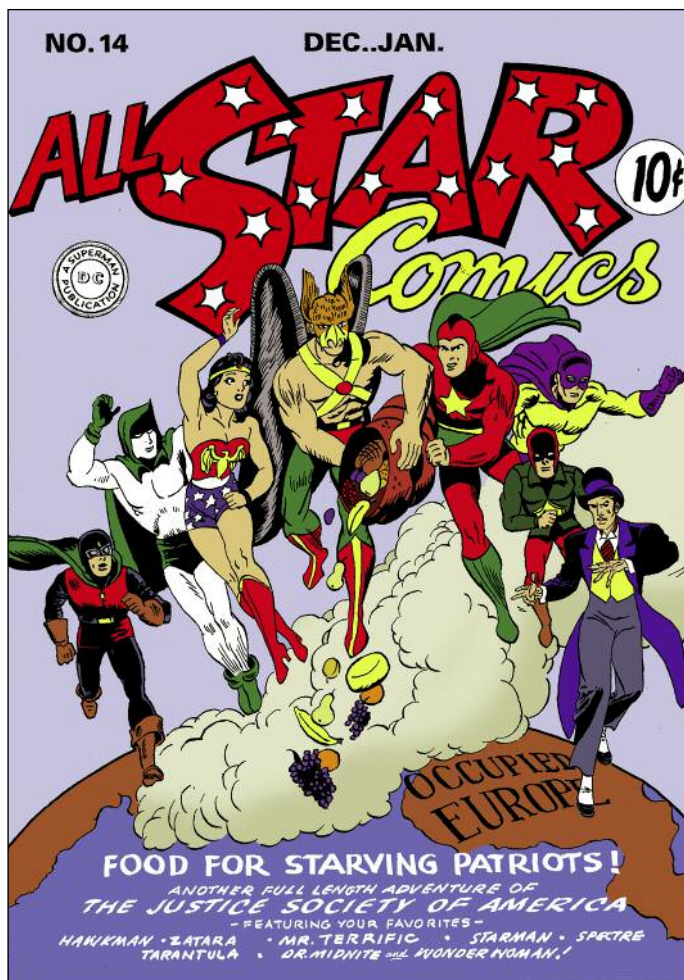


### 5-6-7-8—Who Do We Appreciate?

This full-page house ad for DC/AA's newly-expanded “Big Eight” lineup—i.e., its monthly anthologies published with a cover date of Feb. 1942—appeared in *All-Star Comics* #9 (Feb.-March 1942), emphasizing its Amazon ingénue, Wonder Woman. [© 2012 DC Comics.]

**Sensation Comics:** **Wonder Woman**, The Black Pirate, Little Boy Blue, Gay Ghost, Mr. Terrific, and Wildcat.

**Star Spangled Comics:** Star-Spangled Kid, Armstrong of the Army, Tarantula, and Captain X of the RAF. [Newsboy Legion & The Guardian, TNT & Dan the Dyna-Mite, and Robotman all debuted in April 1942. Liberty Belle wouldn’t debut until May 1943.]



### Food For (Starving) Thought

As per Hurricane Heeran's fantasy reconstruction of the JSA lineup: If co-publishers Donenfeld, Liebowitz, and Gaines had decided their premier group title must contain one hero from each of DC/AA's eight monthlies, the cover of *All-Star Comics* #14, might've looked much like this, rather than the version now on view in *All Star Comics Archives*, Vol. 2. Joe Gallagher's cover art has been amended by amiable Al Dellings to display a lineup of (left to right) Dr. Mid-Nite, The Spectre, Wonder Woman, Hawkman, Starman, Tarantula, Mr. Terrific, & Zatara (the latter definitely in the style of a young Joe Kubert). But alas—we must've neglected to have Al add Air Wave! Our bad! [Heroes TM & © 2012 DC Comics.]

(The preceding list does not include trademark-purposed "ashcan editions" with very limited circulation, such as *Superboy Comics*, *Supergirl Comics*, and *Old Glory Comics*.)

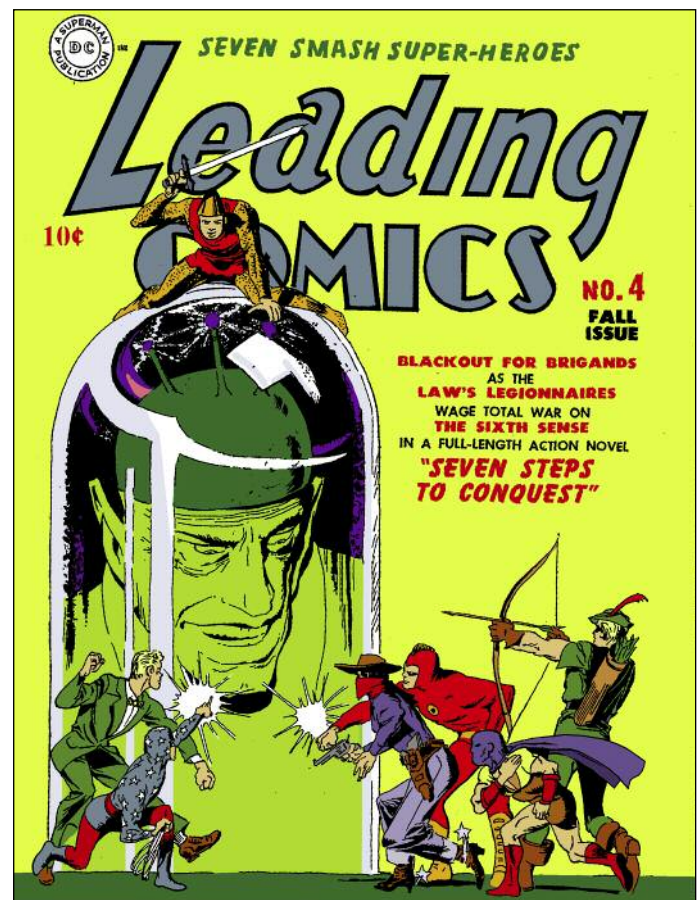
DC began to promote its monthly titles as "The Big 8" (up from "The Big 6" and, very briefly, "The Big 7"). Now, let's suppose that the company's powers-that-were had decided that that concept and its promotion also needed to be reflected in its bi-monthlies and quarterly anthologies—the ones that ran a "Best of" sampler line-up.

Before we move on to a few other titles, we'll start with *All-Star Comics* #9 (Feb.-March 1942)—and a JSA lineup that, as decreed in our imaginary timeline by co-publishers M.C. Gaines, Jack Liebowitz, and Harry Donenfeld, had to feature a character from each and every monthly title. Certainly that would have made sense as an alternative to *All-Star*'s original plan, which had been to feature two heroes each from the DC & AA titles *More Fun Comics*, *Adventure Comics*, *Flash Comics*, and *All-American Comics*:

*All-Star Comics*: The previous issue of *All-Star* (#8) had seen Dr. Mid-Nite and Starman become JSA members, replacing Green Lantern and Hour-Man (as representatives of *All-American* and *Adventure*). Doc and Starman remained in the line-up, as did Hawkman and The Spectre (from *Flash* and *More Fun*), while The Atom and Sandman departed—replaced by Tarantula (from *Star Spangled*) and Mr. Terrific (from *Sensation*). At the same time, Zatara (from *Action*) spelled Dr. Fate—while Bart Regan, from the feature "Spy," would serve as a liaison of the US government (and a representative of *Detective Comics*) for the group. Ninth member Johnny Thunder left the JSA after issue #10.

Wonder Woman guest-starred in issues #11 and #13 (fighting Japan and being shanghaied into space with the rest of the JSA, before relinquishing her solo spot permanently to Mr. Terrific). Bart Regan departed after #12's Black Dragons caper, with *Detective*'s Air Wave becoming a member in #14's "Food for Starving Patriots!"

Things remained stable through 1943, though the title moved back to quarterly status for the duration of the war, due to paper quotas. A shrinking page count saw The Spectre, Zatara, and Tarantula take rotating byes on missions, with the latter gone for good after #21 (Summer 1944). When the All-American line split from DC Comics in 1945, the JSA's line-up was changed to feature



### Leading With Your Chin

In HH's alternate universe, de facto editor Mort Weisinger didn't waste much time in adding dropped JSAers Johnny Thunder and The Atom to the "Seven Soldiers of Victory" roll call in *Leading Comics* #4 (Fall 1942). Mort Meskin's cover art has been amended by Al Dellings; you can view the Our-World version in *Seven Soldiers of Victory Archives*, Vol. 1.

[Heroes TM & © 2012 DC Comics.]

A trip through American history, as a relic passed from Tomahawk (of *Star Spangled Comics*), to The Wyoming Kid (*Western Comics*), then to Johnny Thunder (*All-American Western*), to the pre-WWII 20th century with Superboy (*Adventure Comics*), then to the present with Vigilante (*Action Comics*), and Pow-Wow Smith (*Detective Comics*).

The Justice Coalition of America: During the late 19th century, a group of heroes found a great threat poised to strike at an expanding United States in its Western territories. The JCA was made up of Nighthawk, Johnny Thunder, The Wyoming Kid, and Strong Bow, an Indian character who didn't yet appear elsewhere. After a year, the JCA concept was dropped, although Strong Bow stayed on to have a solo series, as did the new Trigger Twins.



### Give Me Liberty

(Above:) Victor Fox's Liberty League, as rendered by Shane Foley, in a scene inspired by Hibbard's cover for *All-Star Comics* #4 (Spring 1941). In the USA of the so-called Real World, there actually was a Liberty League (or, at least, an American Liberty League, often called by the shorter phrase) from 1934 to 1940. It was made up of conservative, anti-FDR Democrats such as 1928 Presidential candidate Al Smith, and opposed Roosevelt on grounds that he was leading the country toward a fascist dictatorship. (Incidentally, Roy Thomas was unaware of that historical Liberty League when he first used "The Liberty Legion" as the name of no less than two of his fan-creation super-groups in the 1950s; he would later utilize that name in the mid-1970s for a WWII-era Marvel Comics assemblage which nearly got its own bi-monthly title.) [Blue Beetle TM & © DC Comics; other characters TM & © 2012 the respective trademark & copyright holders.]



### All The Way With MLJ

(Above:) This time, Shane Foley shows us what an MLJ hero-group might've looked like, before teenager Archie Andrews put 'em all out to pasture. Note that the abbreviation of "Marshals of Law and Justice" is "MLJ"—the company name, which reflected the initials of the first names of its original owners. (Clockwise from top left:) Hangman, Shield, Blackjack, Steel Sterling, Roy the Super Boy, Mr. Justice, Dusty, The Wizard, Black Hood. Based on Arthur Peddy & Bernard Sachs' cover for *All-Star Comics* #54 (Aug.-Sept. 1950). [Characters TM & © Archie Comic Publications, Inc.]

## Something Different, But The Same

Despite how the history of American comic books suggests that, if one company stumbles into something that proves to be successful, other companies generally fall over themselves trying to duplicate that success, for some reason the Justice Society was rarely imitated by DC's rapacious rivals. Fawcett's *Marvel Family* and Timely's *All Winners Squad* were the rare exceptions, since the Blackhawks don't quite count.

Yet, if other comics companies had tried to do something similar to the JSA, we might have gotten the following type of titles, groups, and lineups:

Originally conceived as a "Best of" anthology, with its second issue *America's Greatest Comics* became the home of Fawcett's team, christened America's Champions. As it tapped heroes from each of its monthly titles, the group's line-up consisted of Captain Marvel and Spy Smasher (from *Whiz Comics*), Bulletman and Minute-Man (from *Master Comics*), and Mr.

# “Will” Power

## Three Pages Of The First Chapter Of That Legendary Lost “JSA” Story—In Color!

Introduction by Roy Thomas

**B**y now, if you’ve been a long-time reader of *Alter Ego* or of the four volumes I edited of *The All-Star Companion* for TwoMorrrows, you’ve seen most or all of the original art that has turned up over time of the never-published Golden Age “Justice Society of America” story titled “The Will of William Wilson.”

I won’t relate yet again all the detective work that, over the years, has gone into tracking down info about that particular story, except to say the quest was set off in 1965 when “JSA” co-creator and first writer Gardner Fox told founding *A/E* editor Jerry G. Bails that “Will” was one of four “JSA” exploits he had scripted that appeared not to have been published—or else, he suggested, might have seen print under different names from those he’d given them.

From his personal records, Fox gave the date of his scribing that particular AWOL epic as “September 1945.” However, later reconstructive work proved decisively that the adventure had once contained no less than 48 pages, which is the length of “JSA” yarns produced no later than 1943. This is just one of several anomalies related to “Will” and the other three “lost” Fox-written “JSA” stories which have yet to be fully resolved.

From around 1969, after burgeoning comics writer and intern staffer Marv Wolfman heroically rescued numerous tiers (thirds of pages) of DC original art that had been sliced up for easier fitting into the company incinerator, his friend Mark Hanerfeld was in possession of many of the surviving fragments of “Will’s” pages, until he sold his entire cache to me circa 1990. Other tiers (and one uncut splash panel) turned up over time in the collections of Jerry

Bails (via trade with Mark), Ethan Roberts, Dominic Bongo, George Hagenauer, Dan Makara, science fiction/mystery/pop-culture author Ron Goulart, comics writer and editor Len Wein, and Marv himself—and Stephen Fishler.

In 2001, Stephen, who is the owner of Metropolis Collectibles (both store and mail-order business) in New York City, came into possession of the original art for the five-page “JSA” opening chapter of “The Will of William Wilson,” as drawn by Martin Naydel. These pages, unlike nearly all the work liberated by Marv Wolfman in 1969, had never been sliced into thirds, but had survived intact for over half a century. In answer to my request, Stephen generously mailed me full-size photocopies of those pages, which were printed for the first time ever in *The All-Star Companion*, Vol. 2 (2006).

Still, there were a few lettering and paste-up elements related to the chapter’s splash page that had gotten lost over the years, if indeed they had ever existed. These lacks were remedied by a combination of fan-artist Al Dellinges (who lettered the story’s MIA title), layout man Christopher Day (who placed JSAers’ cameo heads over the seven solid black [!] circles along one side of the page and also Photoshopped in a “Justice Society of America” logo and a roll call from published issues of the same period), and publisher John Morrow (who replaced the handwritten/cursive wording of Wilson’s will with the look of cold, hard type, as an editorial note in the margins had decreed be done). The “corrected” splash to the tale saw print in *The All-Star Companion*, Vol. 3.

Even so, that restored five-page chapter still lacked one important element that it had never had—but would have, if it had been published in the mid-1940s as originally intended:

*Color.*

Enter Randy Sargent, who has helped us out with a couple of specialty coloring jobs over the past year or so (including the preceding piece in this very issue). He agreed to take a stab at coloring the introductory section in the bright colors that had been the comics industry standard seven decades ago—and we think he really caught the feel of it.

Thus, on the following three pages, we re-present a portion of the first chapter of “The Will of William Wilson,” with script by Gardner Fox and art by Martin Naydel... as it should have been seen in 1946:



### The Once And Future “King”

Among the various stories that were slated for total, never-to-be-published destruction in 1969 was a circa-1947 “Flash” story that dealt with reawakened knights of King Arthur’s Round Table. It was penciled by a young Carmine Infantino, who would one day become editorial director and even publisher of DC Comics. Thanks to the Heritage Comics Archives, as retrieved by Dominic Bongo. Inker & scripter unknown. [Flash TM & © 2012 DC Comics.]

# The Justice Society of AMERICA



*The STRANGEST CHALLENGE OF ALL TIME.*  
IN FACT, A CHALLENGE TO ALL MANKIND. IN HIS WILL A  
MAN HAS LEFT ALL HIS WEALTH TO CHARITY ..... IF SIX  
IMPOSSIBLE THINGS ARE DONE.

RALLYING TO THE DESPERATE NEEDS OF THE POOR  
AND NEEDY, THE JUSTICE SOCIETY LIFTS UP THE GAUNT-  
LET, GALLANTLY TAKES THE DARE, AND SALLIES FORTH  
TO ATTEMPT TO FULFILL THE STARTLING PROVISIONS IN..

"THE **WILL OF WILLIAM WILSON**"



# “I Absolutely Love What I’m Doing!”

## The Conclusion Of Our Four-Part Interview With Artist TONY TALLARICO

Conducted by Jim Amash    Transcribed by Brian K. Morris

### INTERVIEWER’S INTRODUCTION:

*In previous installments, longtime artist Tony Tallarico and I discussed the early days of his career working for Avon, Youthful/Story, et al, and the years he spent working for Charlton, often in collaboration with his friend Bill Fraccio. Thanks to our mutual friend Stan Goldberg for putting me in touch with Tony.*

—Jim.

### “I’ve Done DC’s Work, But Never Through DC”

**JIM AMASH:** Did you have a least favorite genre?

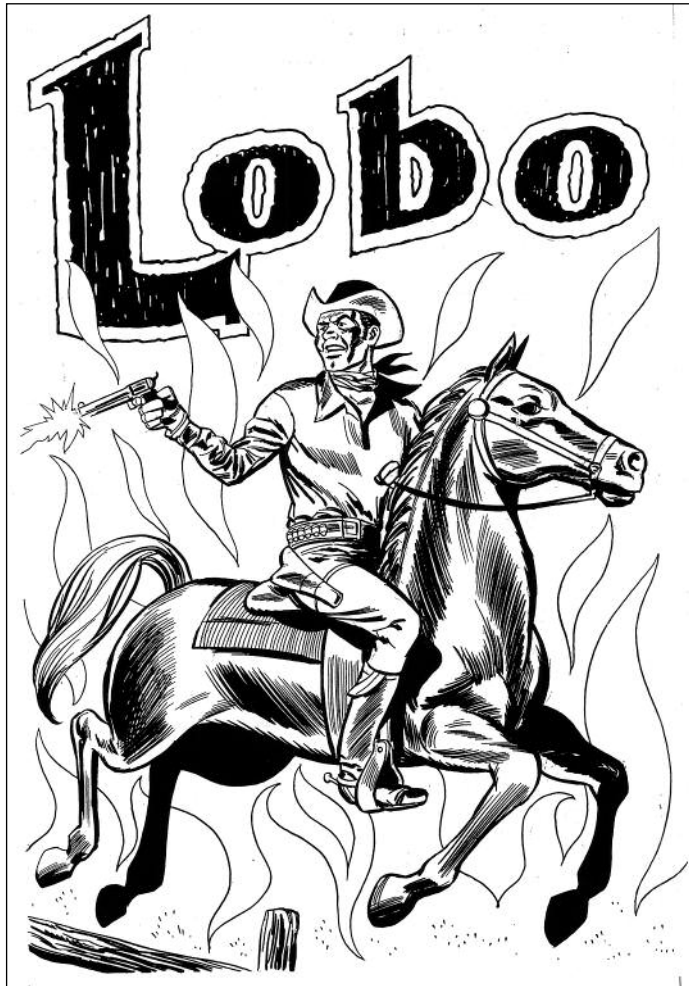
**TONY TALLARICO:** Not really. By the way, Charlton, at one point in the late ‘70s, wanted to do coloring books based on the Hanna-Barbera characters, and they knew I had done coloring books for other publishers.

[Editor] Sal Gentile said, “We’ll do some with you.” I said, “I don’t want to do some. If you want me to do coloring books, I want to do *all* of them.” So I did them all. I wrote them, too. They paid better than comic books.

I also did a Batman coloring book for Grosset & Dunlap. I started doing book work for them. They really that kept me busy doing that. I wrote and drew all kinds of books for them, including Superman and Wonder Woman.

**JA:** Did you have help on these?

**TALLARICO:** No. When I stopped doing comic books, I did not have help from anybody. I stood or fell on my own.



### O Pioneer!

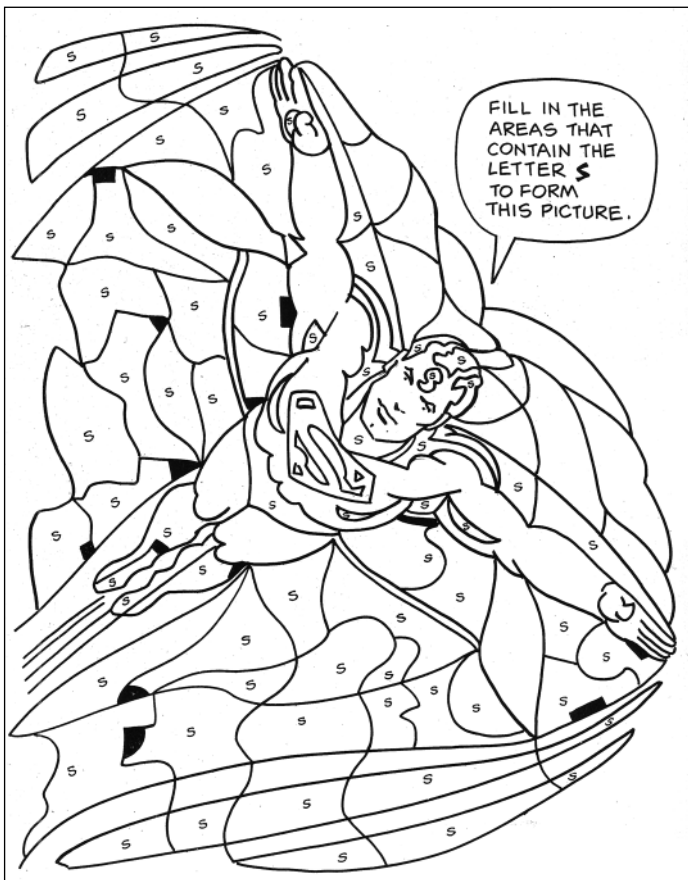
On May 20, 2005, Tony Tallarico received the Pioneer Award from Temple University in Philadelphia for his creation of *Lobo*, the first fictitious African-American hero to star in his own comic book. Also seen above is his cover art for the never-published *Lobo* #3. As to *why* the series was canceled so quickly—read the final installment of his interview! Thanks to Tony for both items. [Art © 2012 Tony Tallarico.]

**JA:** How did you feel about doing the Superman, Batman, and Wonder Woman books, since they were DC Comics characters, and you couldn’t get a job there when you tried?

**TALLARICO:** That’s true. [laughter] DC approved it, and the people who were there when I couldn’t get a job were no longer there, so it didn’t matter. I never worked for DC. I’ve done DC’s work, but never through DC.

**JA:** Did you ever try to get work from Marvel Comics?

**TALLARICO:** No. The only work I ever did for Marvel Comic was in their humor magazine, *Crazy*, in 1978. Paul Laikin was the editor.



### "Wanna See My Big Red 'S'?"

A page from a Superman and Batman Coloring Book produced and drawn by Tallarico. [Superman TM & © 2012 DC Comics.]

## "I Was Deadly Afraid Of Going [To Joe Simon's Place]"

**JA:** You had drawn some stories for Sick magazine, which Joe Simon was editing.

**TALLARICO:** Yes. My kids were about seven years old, and I would walk them to public school. Right across the street were the offices of the *Cracked* publisher, and about that time [my best-selling comic book] *The Great Society* was out. I went in there one day with some samples and was hired. Bob Sproul was the owner/publisher, and he liked the idea that I was a neighborhood guy and could do something for him if he was in a pinch.

**JA:** You did *Cracked* in 1970. That same year, I have you as doing some work in *Web of Horror*, which was a Warren type of magazine, and Sproul was its publisher. You and Bill Fraccio are credited as "Alfred Payan." It doesn't ring a bell at all, does it?

**TALLARICO:** Not at all. But Payan was the name of the street I lived on.

**JA:** What was it like to work for Joe Simon on *Sick*?

**TALLARICO:** I was deadly afraid of going there, because Joe had three dogs that were man-eaters, and he kept them loose in his yard. [Jim chuckles] I would stay in the car, blow my horn, and Joe would come out laughing, "Ha ha ha ha!" I said, "Put them

away, and I'll come out. Otherwise, I'm not coming out." But he was good to work with. I also drew "Jigsaw" and "Dr. Yes" for him at Harvey Publications. Jigsaw was a good character, though it was really a knock-off of Plastic Man.

The pay [on *Sick*] was good. I think it was thirty-five a page, no lettering. It didn't last. Angelo Torres told him that I wanted to do some things in the humor magazine, and that's how I got the first few jobs out of Joe. Then, when he packaged those books for Harvey, he asked me if I was willing to do [something]. I said, "Sure."

**JA:** Tell me about Angelo Torres.

**TALLARICO:** In high school, he was the best natural artist I ever saw. He could draw anything, really anything. He was a quiet guy. We became good friends, and have been for sixty years.

Angelo was in the National Guard, and first he was stationed on a beach near Coney Island with an anti-aircraft battery to ward off the Koreans from attacking the East Coast. They would be attacked every day when the neighborhood school would let out, and all the kids would run over and they couldn't stop them. So that was #1, which was pretty funny. Then he was going to be shipped to Korea. He was placed on a boat and he went all the way down the East Coast of South America, picking up other U.N. forces. And then he came back up, went through the Canal, went down on the West Coast, picking up a dozen here and 12 there; came back up, finally arrived in Korea. By that time, his time was up. He must have been there a month, and then he came back home. That was his war experience.

In school, we always used to play Slap Ball at lunchtime. And in my senior yearbook, he wrote, "To one of the finest Slap Ball umpires in the U.S." [mutual laughter] So I don't have to be an artist for a living. I can be a Slap Ball umpire. [more laughter] [NOTE: See photo of Angelo Torres in A/E #106.]

## "[Classics Illustrated] Were Very, Very Fussy"

**JA:** As long as we're taking an interlude away from Charlton Comics, I want to ask you about working for Gilberton—*Classics Illustrated*. You did some World around Us, How Fire Came to the Indians, in the early '60s. You also did *Right Foods and Food of the Gods*. Was this for Roberta Strauss?

**TALLARICO:** No, it was for Lenny Cole. When he was let go at Gilberton, he went to Dell.

**JA:** Gilberton was known for being very nit-picky.

**TALLARICO:** Oh, boy, I'll say! Now

### Is A Puzzlement!

The cover of *Jigsaw* #1 (Sept. 1966), drawn by Tony Tallarico. The hero was apparently conceived by editor/packager Joe Simon, but the scripter is uncertain. Thanks to Stephan Friedt. [© 2012 Harvey Comics or successors in interest.]



# “[Mike And His Friends] Were Like A Band Of Brothers”

## Concluding Our Spotlight On Golden & Silver Age Artist/Inker MIKE PEPPE

Interview Conducted & Transcribed by Dewey Cassell

### INTERVIEWER'S INTRODUCTION:

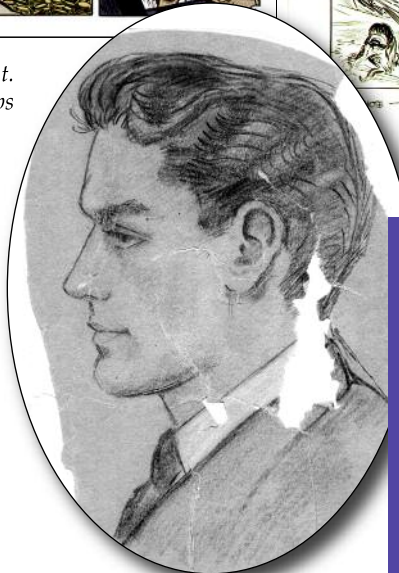
(adapted and abridged from previous issue): Mike Peppe, whose inks embellished the pencils of such legendary artists as Alex Toth, Steve Ditko, John Celardo, Bob Lubbers, and George Tuska, was born in New York City in 1921. In 1944 he gained employment at Jerry Iger's comic shop, whose clients included Fiction House; by 1945 he joined the staff of the latter company to receive more pay and better working conditions.

In 1948 he went to work for Standard Publications, where he eventually became art director, alongside editor Joe Archibald. In addition, the comic art Alex Toth penciled and Peppe inked set the pace for the Standard adventure and romance style.

As a freelancer after 1954, he also inked for Timely and St. John, and assisted fellow artist Mike Roy on newspaper strips such as Ken Weston and Nero Wolfe. Beginning in the mid-1950s, Mike worked predominately for Dell (and later for Western Publishing). Later he also embellished for DC Comics. After his last assignments for Western and DC in the early '70s, he did little other comics before his untimely death in 1982.

The first installment of this study, last issue, consisted of a somewhat longer overview of Peppe's career and style, a checklist of his work, and an interview with his widow, Fern Peppe. In this final part, we talk with his daughter Michele and with three noted comics artists who knew him well: John Celardo, Bob Lubbers, and George Tuska. Sadly, both John and George have passed away since this interview was completed two or three years ago.

—Dewey.



### Setting The Standard

Mike Peppe, in the self-portrait at left, contemplates the first and last pages of "Images of Sand," one of the classic Alex Toth-penciled tales that Peppe inked at Standard/Nedor. The final page from that story in *Out of the Shadows* #12 (May 1953) is repro'd from a scan of the original art, courtesy of the Heritage Comics Archives, as retrieved by Dominic Bongo. All images accompanying this piece, unless otherwise noted, were provided by Dewey Cassell; the photos were sent to him by Fern and/or Michele Peppe. A photo of Alex Toth was seen last issue. [© 2012 the respective copyright holders.]

## Interview With Michele Peppe

One of the few surviving pieces of Mike's artwork that Fern Peppe has is a small pencil sketch of their daughter Michele that was done when she was about fourteen years old. It sits in a frame on the dresser in Fern's bedroom. In this interview, conducted over the telephone in March 2006, Michele Peppe talks about her special relationship with her father. Michele copy-edited the interview.

**DEWEY CASSELL:** What are the earliest memories you have of growing up with your father?

**MICHELE PEPPE:** I have memories from when I was just a little toddler. My mom went to work and my dad worked at home. I had a very strong connection with him, right from the very beginning. I remember him always being at his drawing board. That was something that was just part of growing up with a dad who was a cartoonist. When I was little, I sat on his lap while he drew, many times. I shared a lot of time with him. He was an unbelievable father, probably my best friend in the whole world. He was very patient, very loving, always offering a way to explain things about what's going on the world differently than anybody I've ever known.

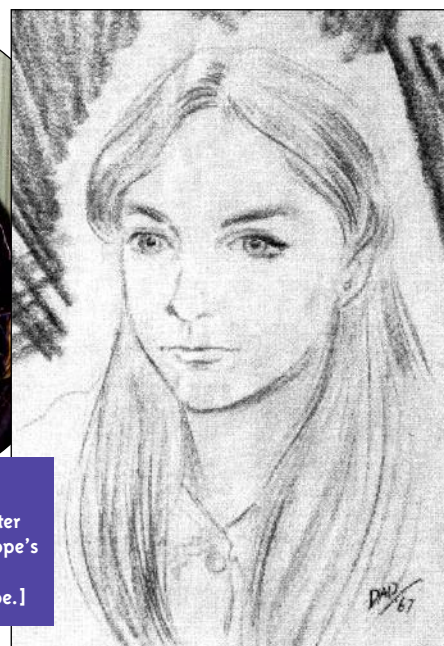
**DC:** Where did you grow up?

**PEPPE:** I was born in Queens, and we lived in Queens until I was almost five years old. Then we moved down to Hauppauge, out on Long Island. When we lived in Queens, we lived in a two-bedroom apartment in Jackson Heights, and my dad's drawing board was in our apartment. When we moved to Long Island, we got a bigger home, and downstairs in the basement there was a room. It was a finished basement with a family room, and a fourth bedroom. That's where his studio was and that's where my desk was as well. We shared the studio. I drew pictures and I had all my



**Michele, Ma Belle**

(Above:) Fern Peppe & daughter Michele, 2006. (Right:) Mike Peppe's pencil sketch of Michele. [Art © 2012 estate of Mike Peppe.]



paints and crayons and markers and pastels all laid out. When I came home from school, I went straight to my dad's studio. I knew he was there.

**DC:** I understand he did not work traditional business hours?

**PEPPE:** Absolutely not. He was just getting up when I was getting home from school. He made me my snack and we did homework together and we had our visit. And when I went to bed at night is when he started doing his work, mostly. And then he would get me off to school in the morning and go to bed. He slept in the daytime, most of the time. There are nine years between myself and my brother. The first nine years of my life, that was my dad's schedule.

**DC:** Did he enjoy working at night?

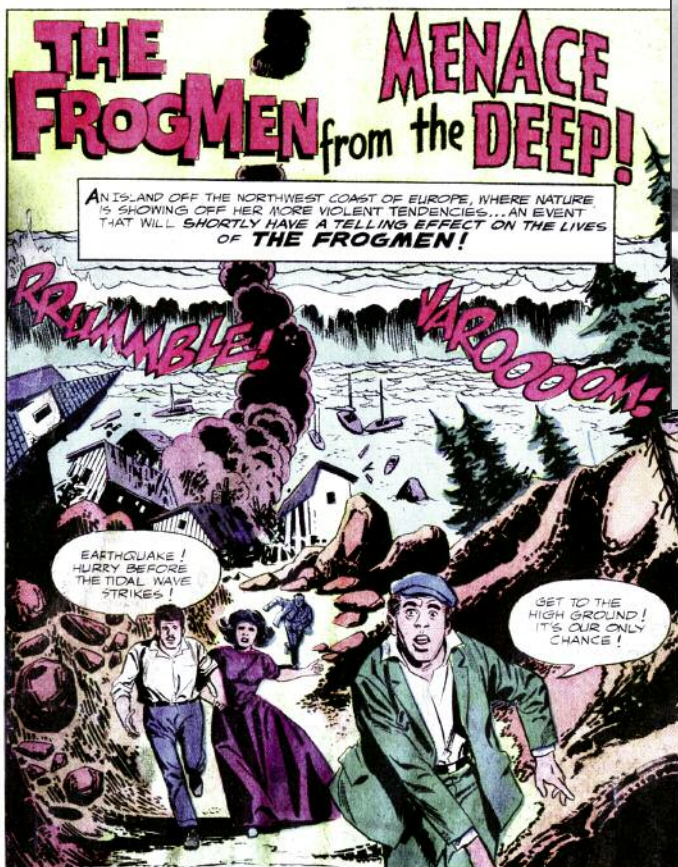
**PEPPE:** I think he preferred it. The house was quiet.

There weren't any interruptions. He would have his nighttime shows on, like Johnny Carson, and that was his quiet time. He got a lot more done. The phone didn't ring. There was no knock on the door. The house was still. I think

he really enjoyed that time of day. He was a bit of a night owl.

**DC:** Your mom said he probably knew more about Johnny Carson than anyone around.

**PEPPE:** Dad was pretty smart. He was one of those guys that, when you watch *Jeopardy* with him, he knew all the answers. I think a lot of that just came from watching television. If he were alive today, he'd be a History Channel junkie.



**It's Raining Frog(men)**

Mike Sekowsky—and a Sekowsky-penciled, Peppe-inked splash from Dell Comics' *The Frogmen* #11 (Dec. 1964-Jan. 1965). Scripter unknown. Photo courtesy of Pat Sekowsky. [Page © 2012 the respective copyright holders.]



HAS THERE EVER BEEN A BETTER COMIC BOOK AD THAN THIS? THE CHARLES ATLAS ADS HAVE BEEN SELLING DREAMS TO YOUNG BOYS FOR NEARLY NINETY YEARS. AND HAVE BEEN BADLY PARODIED FOR ALMOST AS LONG!

HECK, EVEN I COULDN'T RESIST! BUT WHO WAS THE MAN BEHIND THE MUSCLES? HERE'S THE STRAIGHT SKINNY ON THE REAL-LIFE SUPER-HERO KNOWN AS...

# CHARLES ATLAS!

**Hey SKINNY! ...YER RIBS ARE SHOWING!**

DON'T LET HIM HIT YOU, JOE! WATCH WHAT YOU SAY, FELLA... SHUT UP, YOU BAG OF BONES!

DARN IT! I'M TIRED OF BEING A SKINNY SCARECROW. MR. MONSTER SAYS HE CAN MAKE ME A NEW MAN! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK... LATER...

BOY! IT DIDN'T TAKE LONGS. WHAT A BUILD. NOW I'LL TAKE CARE OF THAT BULLY.

HIT ME WITH YOUR LOVE-TAP... YOU BIG BAG OF BONES!

OH, JOE! YOU BROKE EVERY BONE IN HIS BODY! WHAT A MAN! SIGH! HE'S A REAL HE-MAN!

**I Can Make YOU a New Man, Too, in Only 15 Minutes a Day!**

**FREE** My 32-Page Illustrated Book is Yours — Not for \$1.00 or 10c — But FREE

Send NOW for FREE book describing my famous method, 32 pages of photos, valuable advice. Shows what "Dynamic Slaughter" can do, answers vital questions. A real prize for any fellow who wants a better build. I'll send you a copy FREE. I may change your whole life. Rush coupon to me personally: DOC STEARN, PO Box 11421, Eugene, Or.

**CHARLES ATLAS**  
Holder of title "The World's Greatest Monster-Fighter!"

**DOC STEARN**  
Holder of title "The World's Greatest Monster-Fighter!"

**What's My Secret?**

When you look in the mirror and see a healthy, husky, fellow smiling back at you — then you'll be astonished at how fast "Dynamic Slaughter" GETS RESULTS! It is the easy, NATURAL method and you can practice in the privacy of your own room — your scrawny chest and shoulder muscles begin to swell those spindly arms and legs of yours bulge and your whole body starts to feel "alive," full of zip and go!

Thousands are becoming husky — my way I give you no gadgets to fool with. With "Dynamic Slaughter" you simply utilize the dormant muscle-power in your own body — watch it grow and multiply into real, solid LIVE MUSCLE.

CHARLES ATLAS, Dept. 389-A, 115 East 34th St., New York 10, N.Y.

Dear Charles Atlas: Here's the kind of results I want. (Check as many as you like)

☐ Slender Waist, ☐ More Powerful Arms

☐ Broader Chest, ☐ More Powerful Legs

☐ Shoulders ☐ More Energy, More Restful Sleep

Send me absolutely FREE a copy of your famous book showing what "Dynamic Slaughter" can do for me. 32 pages, crammed with photographs, answers to vital questions, and valuable advice. No obligation.

NAME \_\_\_\_\_ AGE \_\_\_\_\_

(Please Print or Write Plainly)

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

**Hey SKINNY! ...YER RIBS ARE SHOWING!**

DON'T LET HIM HIT YOU, JOE! WATCH WHAT YOU SAY, FELLA... SHUT UP, YOU BAG OF BONES!

DARN IT! I'M TIRED OF BEING A SKINNY SCARECROW. MR. MONSTER SAYS HE CAN MAKE ME A NEW MAN! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK... LATER...

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HIT ME WITH YOUR LOVE-TAP... YOU BIG BAG OF BONES!

OH, JOE! YOU BROKE EVERY BONE IN HIS BODY! WHAT A MAN! SIGH! HE'S A REAL HE-MAN!

**I Can Teach YOU to Break Bones, Too, in Only 15 Minutes a Day!**

**FREE** My 32-Page Illustrated Book is Yours — Not for \$1.00 or 10c — But FREE

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# The Atlas Effect!

by Michael T. Gilbert

**L**ast issue we explored the history of musclemen Charles Atlas, possibly the greatest comic book huckster since Stan Lee.

Pick up any comic book from the '30s through the '80s and you'll probably find a Charles Atlas ad with a muscle-bound thug yelling, "Hey, Skinny! Yer Ribs Are Showing!"

Most readers probably thought the insult was hurled directly at them, but it was actually aimed at a poor schmoe named "Joe" (real name withheld).

Depending on the ad, the bully would then proceed to humiliate "Joe" by shoving him or kicking sand in his face, as Joe's bodacious girlfriend watched with sheer contempt. What's a hottie like her doing with this loser anyhow?

It's not until the bag of bones bulks up with the Charles Atlas course ("In only 15 minutes a day!") that he pummels the bully and wins back the fickle femme.

Lucky him.

Charles Atlas knew his customers. Many comic book readers were shy, flabby kids who dreamed of looking like their favorite steel-sinewed heroes. If they had a body like Superman, maybe that cute girl in math class would notice. As if!

Regardless, we comic fans owe Mr. Atlas a huge debt. Just think about how many comics his ads subsidized over the decades. Whew! And how did comics repay him? Why, with numerous parodies, of course!

One of the best was Harvey Kurtzman's "Man and Superman!" The story actually begins with a twist. Rather than the strongman kicking sand in the face of Niels, a nerdy scientific genius, musclemen Charlemagne instead asks for his help—and discovers



## What Hath Atlas Wrought?

(Above & below:) Writer/artist Harvey Kurtzman's "Man & Superman!" from *Weird Science* #6 (March 1951) features an amusing takeoff on the ubiquitous Charles Atlas ads. [© 2012 William M. Gaines, Agent, Inc.]



that Niels has invented something that will make him a comic book super-hero. How's that for the old switcheroo?

Using Niels's invention, Charlemagne makes his mass so incredibly dense that he becomes a real-life Superman. At one point a crook makes the mistake of pumping some bullets into the strongman's impenetrable skin. "Look at me, Niels!" says Charlemagne as he slugs the crook halfway to Brooklyn. "Bullets bouncing off me! I'm a real comic book character!" But poor Charlemagne expends so much energy doing super-feats that he eventually fades away to nothing! Leave it to Kurtzman to show scientifically why actually being Superman would never work. What a buzz-kill.

Earlier, Kurtzman has fun with a beach scene showing Charlemagne kicking sand in some skinny slob's face. Humiliated in front of his girl, skinny Sheldon vows revenge! "I'll gamble a three-cent stamp and send away for a physical culture course! I'll show him!" Er, good luck with that, Sheldon.

While muscular super-heroes generally fared well in the comics, strongmen in other genres often came to bad ends. Two different Marvel sci-fi stories featured arrogant bullies who dreamed of becoming Mr. Universe... *literally!*

# Fandom's 50th Birthday Bash!

## Part 2: More Photos From The 2011 Reunion Party

by Bill Schelly

In *Alter Ego* #108, we began our multi-issue coverage of the "50th anniversary of comics fandom" events at the 2011

Comic-Con International in San Diego, with a cornucopia of photographs generously contributed by a team of fans and collectors who made sure there was an ample visual record of said event. These included Dave Armstrong, Aaron Caplan, Bob Cosgrove, Jackie Estrada, Jeff Gelb, Batton Lash, Russ Maheras, and Bill G. Wilson.

In fact, the event was so big that it inspired more photos than we could fit into one issue, and so we happily offer more images of a gathering that qualified as an historical event even before it happened.

In addition to depicting a goodly number of the participants, *Alter Ego* wants to recognize each and every person who showed up, so we offer the following list of attendees, which is as complete as we could make it. It was constructed by starting with the names in the Guest Book (thoughtfully provided by Sturdy Steven Fears), which was then augmented by folks such as Jackie Estrada and Aaron Caplan.

The list contains 157 folks, including some "plus 1's" whom we hope to identify. Naturally, it isn't perfect, so I ask that additions and corrections be sent to me at: [hamstrpres@aol.com](mailto:hamstrpres@aol.com). Some of the handwriting in the Guest Book was a bit difficult to decipher, and there must certainly have been a few people who wandered in after things were underway who are unlisted.

We sadly note that Richard Alf, one of the founders of the San Diego Comic-Con, found himself in the hospital during the year-end holidays. Alas, he passed away in January of 2012, while this issue was in production. We salute him and dedicate this feature to him.

Now—onward to the revelers, featuring this time the cutting of the 50th Reunion Cake, kindly supplied by the folks of Comic-Con International. The Reunion program was designed by Gary Sassaman.



**REUNION GUESTS:** Richard Alf + 1 • Frank Alison • David Armstrong • Jean Bails • Kirk Bails • Astrid Bear • Greg Bear • Bob Beerbohm • Larry Bigman • Harry Broertjes • Lorraine Broertjes • Gary Brown • Dr. Juan Camacho • Aaron Caplan • Jeff Caplan • Suzi Carr • Mike Catron • Jon Chadwick • Johnny Chambers • Dave Clark + 1 • William Clausen • Mark Clegg • Ed Cormier • Bob Cosgrove • Jamie Coville • Nichola Cuti • Lou Deroy • David Ealy • John Ellis • Jackie Estrada • Mark Evanier • Steve Fears • Tracy Ford • Bob Foster • Doug Fratz • Tom Galloway • Jeff Gelb • Robert Gluckson • Gary Groth • Rob Gustavson • Richard Guy • Michael D.

Hamersky • Peter Hansen • R. C. Harvey • Eugene Henderson • Mary Henderson • Jennifer Hussey • Jon Hussey • Alan Hutchinson • Bob Ingersoll • George Clayton Johnson • Peter Jones • Cathy Sea J. Jones • Anthony Keith + 1 • Jane Kenealy • Chris Kettler • Denis Kitchen • Greg Koudoulouian • Richard Kyle • Steve Lake • Stan Landman • Batton Lash • Jim Lee • Steve Leialoha • Paul Levitz • Marc Levy • Laura Lozano • Sonja Luchini • Alex Luciano • Claire Luciano • Dylan Luciano • Mark Luciano • Sherry Luft • Russ Maheras • George R. R. Martin • James McClinchey • Pat McGreal • Clayton Moore • Ken Moreno • Spencer Nodell • Michelle Nolan • Paul R. Norris • Rick Norwood • David Oakes • George Olshevsky • Mike Pasqua • Steve Perrin • Michelle Pincus • Richard Pini • Wendy Pini • Paul Power • Mike Raub • Trina Robbins • Mike Rossi • Mike Royer • Arthur Salazar • Jim Salicrup • Rob Salkowitz • Paul M. Sammon • Gary Sassaman • Tina Lo Sasso • Buddy Saunders • Conan Saunders • Jenny Saunders • Judy Saunders • Bill Schelly • David Scroggy + 1 • David Seidman • Barry Short • David Siegel • Jerome Sinkovec • Dennis Smith • Scott B. Smith + 1 • Jared Souza • June Spano • Mark Spieller • Frank H. Stack • Joe Staton • Lynn Stedd • William Stout • Hugh M. Surratt • Peter Svensson • Tom Syden • David E. Tabbtu • Dann Thomas • Roy Thomas • Maggie Thompson • Valerie Thompson • Anthony Tollin • Katrina Tollin • Mike Towry + 1 • John Tripp • Mike Tuohey • Michael Uslan • Mark Verheiden • Eunice Verstegen • Bob Wayne • Mark Wheatley • Jack White • Steve Wilber • Alan Williams • Adam Wills • Beth Wilson • Bill G. Wilson • Marv Wolfman • Noel Wolfman • Eric Yockey • Matt Yockey • Craig Yoe

**NOTE:** This is the second installment of our extended, multi-issue coverage of the "50th anniversary of comics fandom" events at Comic-Con International 2011 (San Diego).



### Circle Of Friends

(Above:) Bob Cosgrove (publisher of *Champion*) with Valerie and Maggie Thompson (Maggie and her late husband Don launched *Comic Art* and *Newfangles*), Jeff Gelb (*Men of Mystery*), and Hugh Surratt (contributor to many fanzines in the 1960s, such as *Intrigue*, *Bombshell*, and *Comic Comments*).  
Photographer unknown.



### Buttons And Bows (Rhymes With "Pows")

(Above:) Jackie Estrada, chairperson of Comic-Con International and organizer of the Reunion along with Yours Truly (a.k.a. Bill Schelly). The latter proudly sports a "Comicon 1964" button—a rare souvenir of the very first comics convention, given to Bill by its host, Bernie Bubnis, not long before the Reunion. Thanks, Bernie—you were here in spirit if not in the flesh! At right is a blow-up of the button. Photos by Jeff Gelb.

### Button, Button, Who's Got The Button?

Official Fandom reunion button, designed and paid for by Aaron Caplan. A free button was given to each attendee. Commemorated are the first three regularly published fanzines to spotlight comics material: Dick & Pat Lupoff's *Xero* (Sept. 1960; basically a science-fiction fanzine with a department on comics nostalgia/history)... Jerry G. Bails' *Alter-Ego* #1 (March 1961; oriented toward current and past super-hero comics)...and Don & Maggie Thompson's *Comic Art* #1 (April 1961; potentially dealing with any and all comic books and comic strips). [Art © 2012 the respective copyright holders.]

Gary Sassaman's stunning design for the program book was also used as the basis of the ID tags, which are seen on the previous page.



### Festive Fans

(At left, from l-to-r:) Prominent fans (and, in some cases, Comic-Con personnel) Gene Henderson, Richard Alf, David & Rosemary Scroggy, Paul Sammon, Clayton Moore, Denis Kitchen, and Greg Koudoulian. But who's the attractive blonde lady in front? (Thanks to Aaron Caplan for helping identify some of the folks here.)  
Photo by Bill G. Wilson.

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# The Bad Magicians

by C.C. Beck

Edited by P.C. Hamerlinck

*A previously unpublished essay from 1981 by Captain Marvel's co-creator & chief artist*

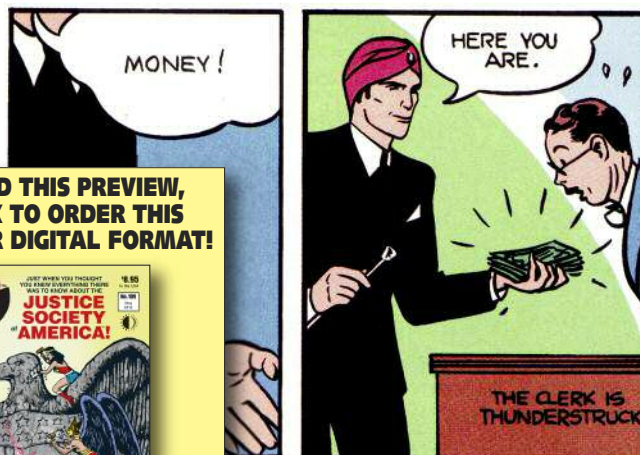
**A** good magician performs his feats by controlling and directing the attention of his audience. Successful ventriloquists do the same. They direct your attention away from what they're actually doing and toward what you imagine is going on. A ventriloquist doesn't "throw his voice"; if you look at him instead of at his dummy you will see quite plainly that he is doing the talking. But nobody looks at a ventriloquist if he is any good; we all look at his dummy.

A good cartoonist, like a good magician or ventriloquist, never calls attention to himself. By careful

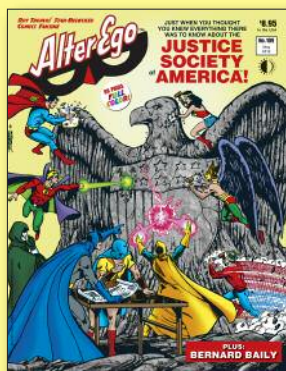
composition, he directs attention away from himself while he works away from such as background wrinkles on. He directs the viewer to the hidden mirrors of the reader or himself.

Bad cartoonists do things. They say "Look, it's a portion of the done? It's a

Comic penciled lettered books, and but it does the ventriloquists, at whom the audience should not look.



**IF YOU ENJOYED THIS PREVIEW, CLICK THE LINK TO ORDER THIS ISSUE IN PRINT OR DIGITAL FORMAT!**



## ALTER EGO #109

Spectre/Hour-Man creator **BERNARD BAILY**, '40s super-groups that might have been, art by **ORDWAY, INFANTINO, KUBERT, HASEN, ROBINSON, and BURNLEY**, conclusion of the **TONY TALLARICO** interview by **JIM AMASH, MIKE PEPPE** interview by **DEWEY CASSELL, BILL SCHELLY** on "50 Years of Fandom" at San Diego 2011, **FCA, Mr. Monster's Comic Crypt, PÉREZ** cover, and more!

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## The Good Magicians

In this issue, artist C.C. Beck deplores the acts of bad magicians... but, during the Golden Age of Comics, he and writer Bill Parker had created Ibis the Invincible, a good gentleman who always had a trick or two ready to unleash with the support of his Ibisstick, as in the two panels, at left, from his first appearance in *Whiz Comics* #2 (Feb. 1940). Another Parker/Beck creation, Captain Marvel, derived his power by magical means, and as in this Otto Binder-written/C.C. Beck-Pete Costanza-drawn sequence (above) from *Whiz Comics* #71 (Feb. 1946), Billy Batson sometimes had to use those powers literally! [Ibis the Invincible & Shazam hero TM & © 2012 DC Comics.]

does not want a being—

on to the wrong as if saying, haded this marvelously

lling who dited and who sell comic at they admire, much drawn to

Cartoon characters, like ventriloquists' dummies, should not be human-looking. Magicians use rabbits, doves, scarves, glasses of water, and other non-human props in their acts. The magic is in making the audience imagine that these things appear and disappear mysteriously, as if controlled by magical forces, not by a man. The ventriloquist's dummy is always an outrageously caricatured thing who seems to have a life of his own. The dummy can be disrespectful, stupid, smart, or even wicked. He can be a monster, or he can be a head in a box, or simply the manipulator's hand in a glove.

Nobody wants to see perfectly normal-looking people doing magical, impossible things. Super-heroes who look like high school athletes dressed in long-johns and swinging on wires are pitiful. The stories in which they appear are not only nonsensical; they're stupid and dull. They're like bad magic acts, than which nothing is worse.

