

ROY THOMAS' MARVEL OF A COMICS FANZINE



# Alter Ego™

A 1970s BULLPENNER TALKS ABOUT  
**MARVEL COMICS**  
& SOME COMIC BOOK LEGENDS

**\$8.95**  
In the USA

**No.108**  
April  
2012

WARREN REECE  
ON CLOSE ENCOUNTERS  
WITH:

BILL EVERETT

CARL BURGOS

STAN LEE

JOHN ROMITA

MARIE SEVERIN

NEAL ADAMS

GARY FRIEDRICH

ALAN KUPPERBERG

ROY THOMAS  
AND OTHERS!

PLUS:  
GOLDEN AGE  
ARTIST  
MIKE PEPPE  
AND MORE!



80 PAGES  
FULL  
COLOR!

AND

# Sub-Mariner

FIGHTING SIDE BY SIDE!



CARL BURGOS & BILL EVERETT



Editor  
Roy Thomas  
Associate Editors  
Bill Schelly  
Jim Amash  
Design & Layout  
Jon B. Cooke  
Consulting Editor  
John Morrow  
FCA Editor  
P.C. Hamerlinck

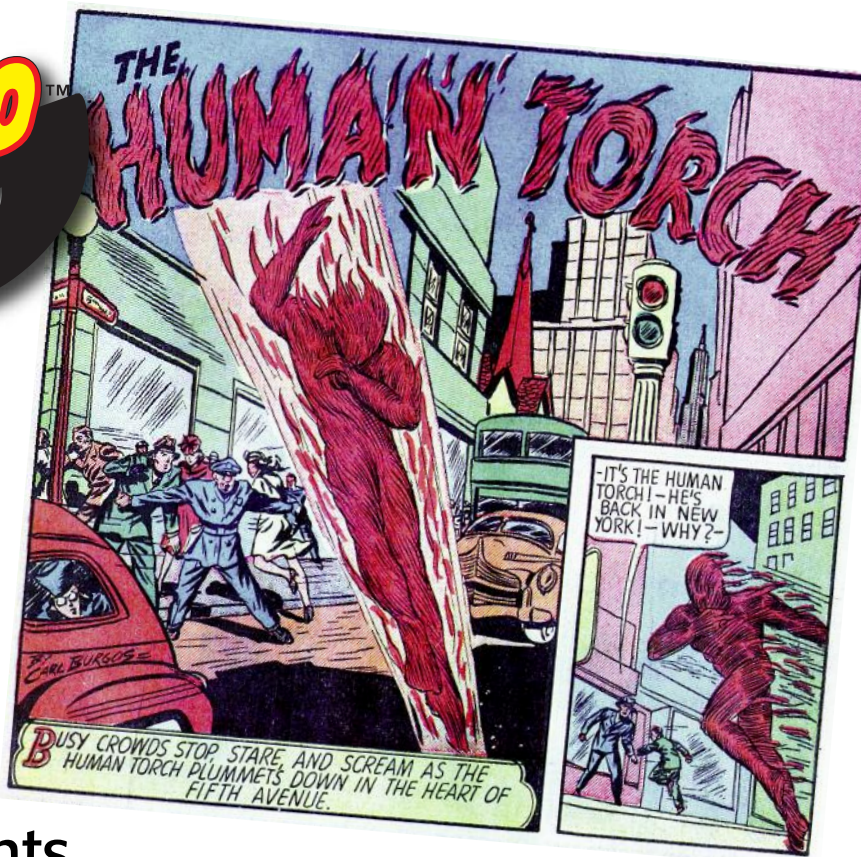
Comic Crypt Editor  
Michael T. Gilbert  
Editorial Honor Roll  
Jerry G. Bails (founder)  
Ronn Foss, Biljo White  
Mike Friedrich  
Proofreader  
Rob Smentek  
Cover Artists  
Carl Burgos  
& Bill Everett  
Cover Colorist  
Tom Ziuko

With Special Thanks to:

Glenn Ald	Barbara Harmon
Roy Ald	Heritage Comics
Heidi Amash	Archives
Michael Ambrose	Roger Hill
Dave Armstrong	Douglas Jones ("Gaff")
Richard Arndt	David Karlen [blog]
Bob Bailey	David Anthony Kraft
John Benson	Alan Kupperberg
Dominic Bongo	Batton Lash
Lorraine Broertjes	Len Leone
Susan Burgos	Jim Ludwig
Mike Burkey	Russ Maheras
Aaron Caplan	Timothy Marion
Nick Caputo	Barry Pearl
James Cassara	Fern Peppe
Dewey Cassell	Michele Peppe
Shaun Clancy	Warren Reece
Bob Cosgrove	Gene Reed
Jose Delbo	Marc Swayze
Mike Delisa	Tony Tallarico
Jackie Estrada	Mitch Tart
Justin Fairfax	Jeff Taylor
Sholly Fisch	Dann Thomas
Shane Foley	Dorothy Tuska
Joe Frank	Albert Val
Stephan Friedt	Gary Watson
Paul Gambaccini	Gregg Whitmore
Janet Gilbert	Robert Wiener
Kevin Greenlee	Bill G. Wilson
Jennifer Hamerlinck	



**AT LAST!  
ALL IN  
COLOR FOR  
\$8.95!**



## Contents

Writer/Editorial: Magnificent Obsession ..... 2

"With The Fathers Of Our Heroes" ..... 3  
1970s Marvel Bullpenner Warren Reece talks about legends Bill Everett & Carl Burgos—and how he amassed an incomparable collection of early Timelys.

"I'm Responsible For What I've Done" ..... 35  
Part III of Jim Amash's candid conversation with artist Tony Tallarico—re Charlton, this time!

"Being A Cartoonist Didn't Really Define Him" ..... 47  
Dewey Cassell talks with Fern Peppe about her husband, Golden/Silver Age inker Mike Peppe.

Mr. Monster's Comic Crypt! Charles Atlas—Man And Myth! . 57  
Michael T. Gilbert on the 97-pound weakling who transformed all the rest of us!

Comic Fandom Archive: Fandom's 50th Birthday Bash, Part I ... 63  
Bill Schelly begins his coverage of that 2011 San Diego Comic-Con event—with a photo festival!

re: [correspondence, comments, & corrections] ..... 69

FCA [Fawcett Collectors Of America] #167 ..... 73  
P.C. Hamerlinck proudly presents two of Fawcett's finest—Marc Swayze & Roy Ald.

**On Our Cover:** *What do you do when most of the art and story mentioned in an issue's featured piece has been reprinted in hardcover Marvel Masterworks: Golden Age volumes over the past few years? Well, first of all, you realize that it really hasn't—'cause most of those vintage pages have had to be retouched and fixed up (albeit with increasing skill and improved results in recent times), 99% of the original art having been blown away forever by the errant winds of time. Luckily, thanks to collector/historian Robert Wiener, Ye Editor has been in possession for some years of good photocopies of pristine Photostats of original art for a number of those early Timely pages—including the Torch/Namor splash page of Marvel Mystery Comics #17 (March 1941), the first time the mag's two stars battled the Axis together rather than pasting each other. Presto—a Carl Burgos & Bill Everett image which has never before appeared on a cover! [© 2012 Marvel Characters, Inc.]*

**Above:** *The first image (out of many) in this issue which is reproduced from color photocopies made from original comics of late 1939 through the early 1940s: Carl Burgos' "Human Torch" splash panel (plus one) from Marvel Mystery Comics #4 (Feb. 1940), courtesy of Warren Reece. The "Torch" scripting, too, is presumed to be by Burgos, at least in the earliest issues. [© 2012 Marvel Characters, Inc.]*

This issue is dedicated to the memory of:

**Bill Everett  
& Carl Burgos**



Alter Ego™ is published 8 times a year by TwoMorrows, 10407 Bedfordtown Drive, Raleigh, NC 27614, USA. Phone: (919) 449-0344. Roy Thomas, Editor. John Morrow, Publisher. Alter Ego Editorial Offices: 32 Bluebird Trail, St. Matthews, SC 29135, USA. Fax: (803) 826-6501; e-mail: roydann@ntinet.com. Send subscription funds to TwoMorrows, NOT to the editorial offices. Eight-issue subscriptions: \$60 US, \$85 Canada, \$107 elsewhere. All characters are © their respective companies. All material © their creators unless otherwise noted. All editorial matter © Roy Thomas. Alter Ego is a TM of Roy & Dann Thomas. FCA is a TM of P.C. Hamerlinck. Printed in Canada. ISSN: 1932-6890

FIRST PRINTING.

# “With The Fathers Of Our Heroes”

Personal Memories Of CARL BURGOS, BILL EVERETT, & Others—And Of Collecting The Earliest Appearances Of Their Seminal Brainchildren

by Warren Reece



## A World Discovered

Cartooning fandom was a different world when I was a teenager, back in a period that was, metaphorically, analogous to what Australian aborigines term “the dream time.” In that bygone era, there were few shops where you could find old “comic books” (cartoon magazines might be a more accurate term), few books about their history (and little money to buy them), and even fewer opportunities to meet the creators of the legendary characters: “the fathers of our heroes.”

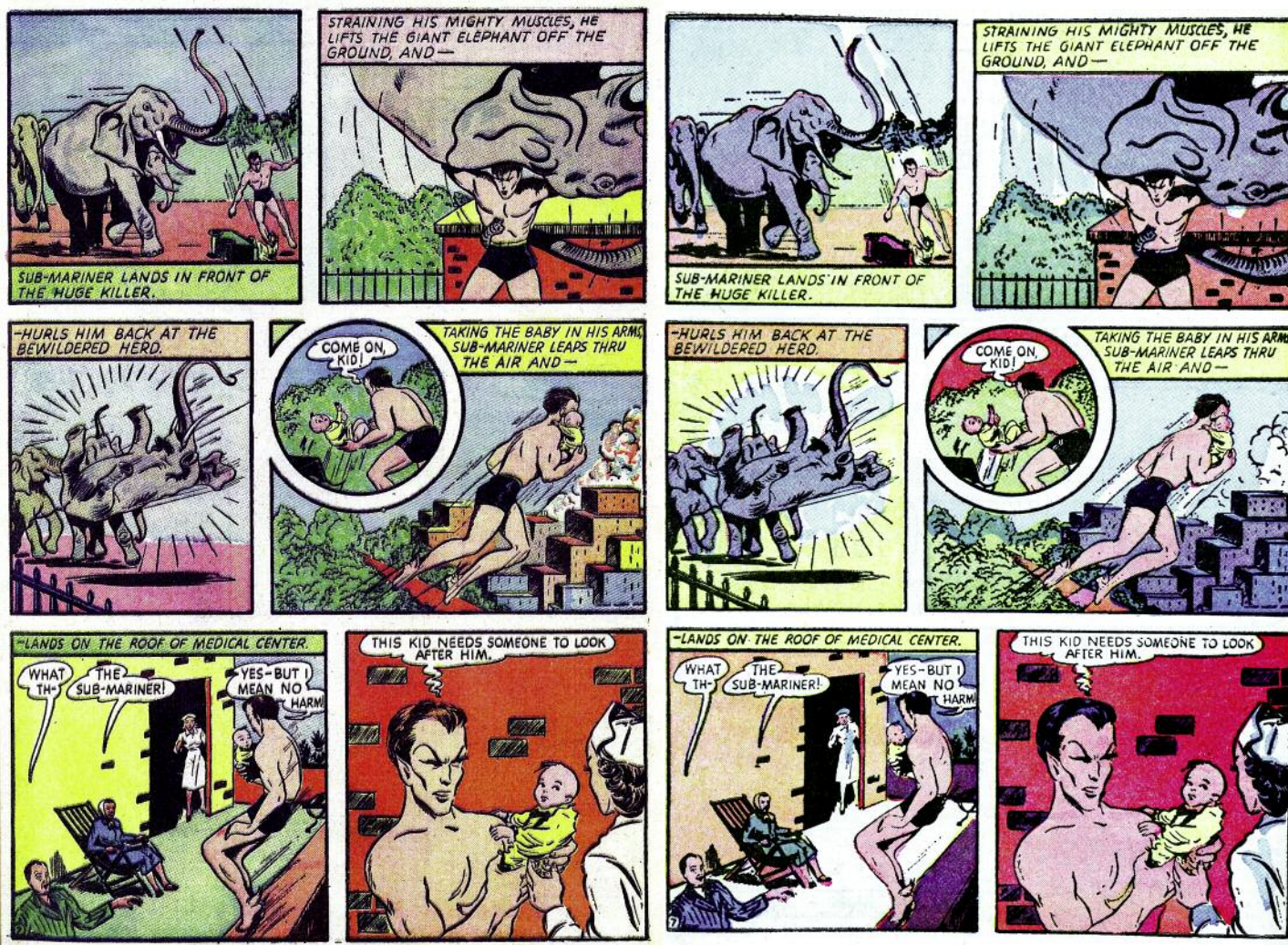
For me, the first of these awesome encounters occurred when I was seventeen and I became aware of the new phenomenon of comics conventions. Until then, besides, I had been considered too young to be traveling to and from Manhattan on trains. All I’d had up till that time was the printed page, but that was a wondrous fate:

In 1966, following my first few months of collecting *The Amazing Spider-Man*, *Fantastic Four*, and the anthologies that presented “Hulk,” “Iron Man,” “Captain America,” and company, I bought *Marvel Super-Heroes* #1. In this one-shot, 25¢ special edition, a lost era was briefly glimpsed through a somewhat blurry reprint “window,” when Smilin’ Stan Lee elected to include the “Sub-Mariner” story from *Marvel Mystery Comics* #8 (June 1940). Readers like me witnessed a furious young Prince Namor destroy a Hudson River tunnel and an airplane, release animals from their enclosures in the Bronx Zoo (an act softened by his rescue of an infant from the path of stampeding elephants), damage the George Washington Bridge, and, as a

### Marvel Super-Heroes — From 1939 To The 1960s

Warren Reece (then Warren Storob) in the 1980s with his collection of goodies—which includes the Oct. ’39 edition of *Marvel Comics* #1, the very first Timely/Marvel title. At the time the photo was taken, only one copy with an October cover date (as opposed to the larger-print-run second edition of #1, which had a cover date of November) was known to exist. Warren’s copy is autographed by three of the artists featured therein: Bill Everett, Carl Burgos, and humor-cartoonist Fred Schwab. Photo by Mary Jane Medvecky originally taken for *Spigot* magazine, as reproduced in *Comics Interview* #8 (Feb. 1984); with thanks to David Anthony Kraft. [© 2012 the respective copyright holders.]

Also shown: the composite Bill Everett & Jack Kirby cover of *Marvel Super-Heroes* #1 (1966), which trumpets at bottom the first Golden Age super-hero story ever reprinted by Marvel—or seen by young Warren. All comic art repro’d with this article was provided by Warren, unless otherwise noted. [© 2012 Marvel Characters, Inc.]



### A Herd Of Stampeding Elephants Couldn't Stop Me!

(Left & right:) A key "Sub-Mariner" page written and drawn by Everett for *Marvel Mystery Comics* #8 (June 1940)—and that page as reprinted (as retouched on Photostats) in 1966's *Marvel Super-Heroes* #1. Thanks to Barry Pearl for the latter scan. [© 2012 Marvel Characters, Inc.]

topper, have his first bout with the original, android Human Torch. This was not only *their* first meeting; according to one scholarly source, it was the first time in publishing history that cartoon characters from separate strips "crossed over" into one story. The opening caption explained that the fantastically-powered Sub-Mariner, master of travel undersea, on land, and in the air, was seeking revenge on humanity for attempting to electrocute him after he had refused to lend his powers to its cause. I didn't thoroughly understand, but I soon found myself obsessed with the quest for every rare old issue that could tell me more!

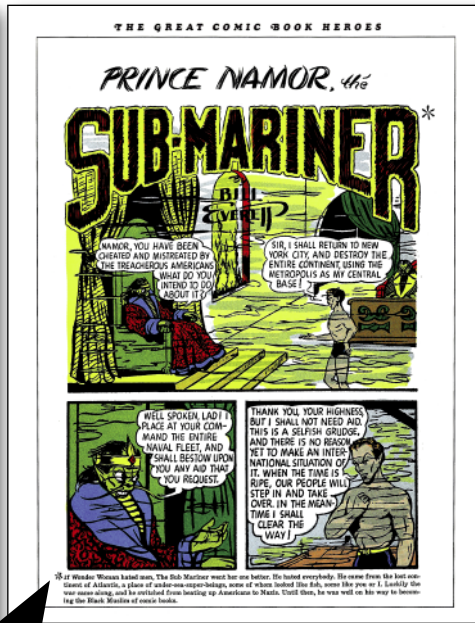
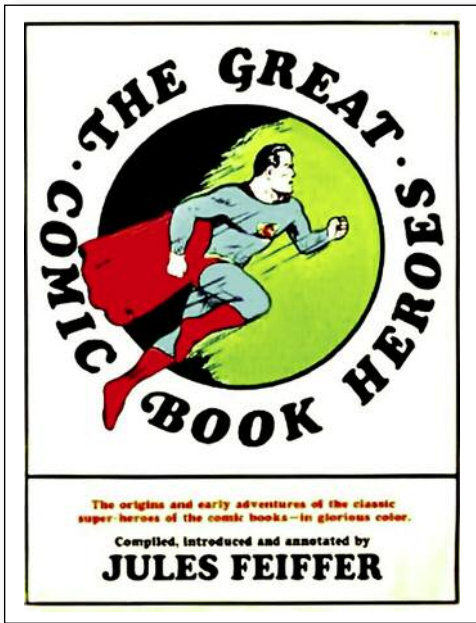
With further vintage stories being reprinted in *Fantasy Masterpieces* #7, 8, & 9 in 1967, I became more familiar with the lost "Golden Age" genesis of Marvel from 1939-41. Of particular interest to me were Prince Namor, the Sub-Mariner, and his encounters with the original Torch in *Marvel Mystery Comics* #8-10. The reprints were slightly edited and condensed, but they were all that were available at the time, at least for kids. I saw more of Namor's savage rampage against what he perceived as a villainous America, as the Torch and the authorities tried to stop him. I was also introduced to Namor's undersea people, and was particularly struck by the large-eyed male Sub-Mariners with their huge, spine-like mustaches, which I mistook for products of primitive drawing technique by signing artist Bill Everett. I soon learned not to underestimate his titanic talent, for those undersea guys looked just as their creator

wanted them to look in those pre-revisionist Marvel times.

I also quickly came to look upon the character of Officer Betty Dean with great respect. This clever, classy, charismatic, cute, courageous cop, introduced in the *Marvel Mystery* for January 1940, was originally assigned as a decoy to trap Namor, but soon became his friend, an ally against the Nazis, and the mediator who settled his battle with the Torch and humanity. As a character and a female role model, she was, I think, ahead of her time. I had to get more old mags and learn more.

Shortly after my return from living in England for a year and a half, the opportunities for fulfillment began to present themselves. I was sixteen when I purchased *Marvel Mystery Comics* #78, 81, & 85, for \$15, at My Friend's Book Store in Brooklyn, NY. Before that, I had never seen any older Marvels. That summer, one of the first big conventions for comic book collectors was held in New York.

Meanwhile, Jules Feiffer's 1965 book *The Great Comic Book Heroes*, featuring an impressive array of Golden Age reprints, came belatedly to my attention. Among the stories therein was the "Sub-Mariner" episode from *Marvel Mystery* #7. In it, the hero renewed his quest for vengeance, planning to invade and conquer America single-handed. Before long, he was shoving a ferryboat into the path of an ocean liner, wrecking a trestle and train, and hurling the



\*If Wonder Woman hated men, The Sub Mariner went her one better. He hated everybody. He came from the lost continent of Atlantis, a place of under-sea-super-beings, some of whom looked like fish, some like you or I. Luckily the war came along, and he switched from beating up Americans to Nazis. Until then, he was well on his way to becoming the Black Muslim of comic books.

**The Great Comic Book Nostalgia**  
 (Top left:) The cover of the original 1965 Dial Press edition of Jules Feiffer's all-important collection *The Great Comic Book Heroes*, with its Joe Shuster Superman figure. This book, and an excerpt from it that appeared a couple of months earlier in *Playboy*, did much to trigger the nostalgia (or at least the admission of nostalgia) of a number of adults for the comics of their allegedly misspent youth.  
 [Superman art © 2012 DC Comics.]  
 (Top right:) The splash page of the vintage "Sub-Mariner" story reprinted in *GCBH*, complete with a footnote by Feiffer, enlarged above. His full text for the tome was reprinted by Fantagraphics a couple of years back, but minus the comics reprints, all of which are available elsewhere today.  
 [Sub-Mariner page © 2012 Marvel Characters, Inc.; text © 2012 Jules Feiffer.]

dirigible mooring-mast atop of the Empire State Building down upon the crowds below! There was more than a little *King Kong* in the latter two depredations. I was hooked, and I don't think I was the only one, because *The Great Comic Book Heroes* was always checked out from my local public library, and my high school's library, as well.

It was a hot vacation day in July of 1968 when my father brought me some newspaper articles about the convention. One featured a photo of old Henry Keller, a dealer of cartoon treasures, with Gwen and Heather Seuling, young daughters of convention chairman Phil Seuling. On Sunday, July 7th, my father's birthday, he and I took the train into Manhattan to attend the last day of the convention. On the way into the Statler Hilton Hotel, I bought a *Marvel Boy* #1 for \$4. Up on the hotel's 18th floor, I went from table to table, asking the dealers if they had *Marvel Mystery Comics* #1 or *Captain America Comics* #1. Finally, I was directed to Roger Nelson, an elderly, bespectacled gentleman from Chicago with an impressive batch of Golden Age mags, including those two first issues!

Roger explained that his copy of *Marvel*

*Comics* #1 (the series' first issue lacked the word *Mystery* in its title) was missing its back cover; even so, he treasured it, and it was not for sale. His face beamed with wonder and delight as he made reference to "the Torch in the bottle." For my part, I was transfixed by artist Frank R. Paul's cover rendering of The Human Torch as a fiery, pointy-eared genie with a blazing top-lock. After I snapped out of my trance, I worked out a deal for *Captain America* #1 and *Marvel Mystery* #13, 24, & 28, the earliest issues he had for sale. The batch was priced at \$152, but Roger, perhaps touched by my awe, let me have it for \$125, which constituted my life savings. Then, some big guy at the door was shouting for everyone to get out of there, because the convention was closing soon. What a drag that was!

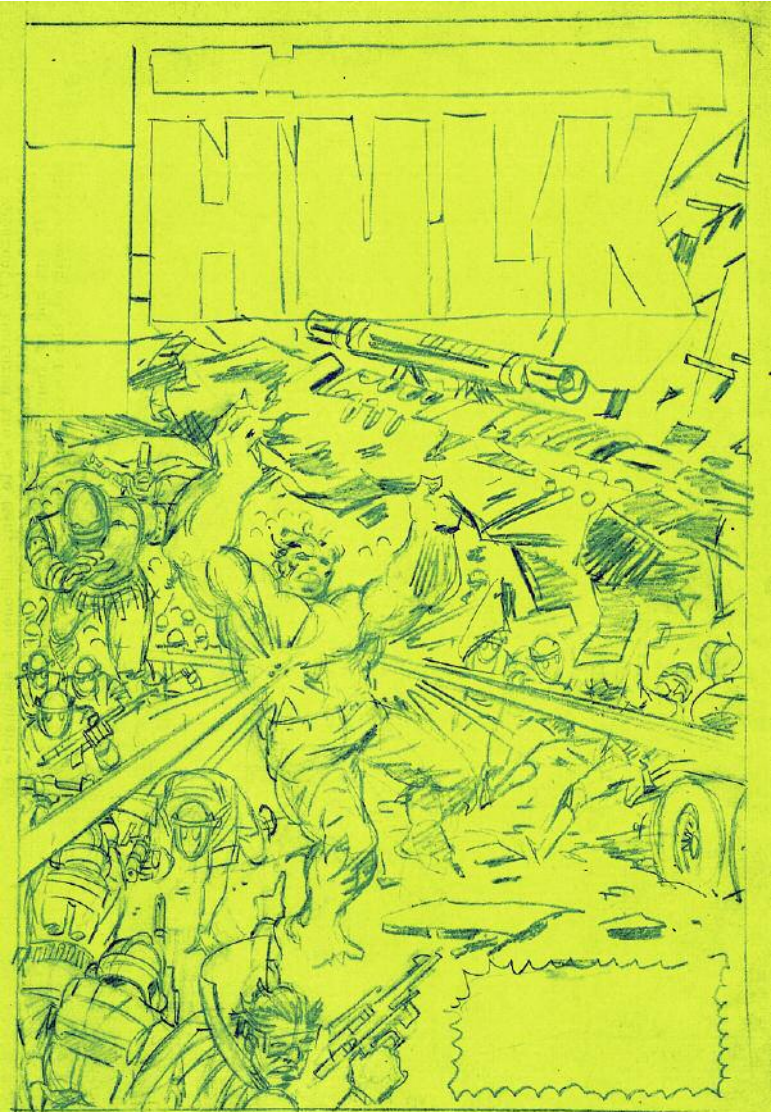
For the rest of the summer, I found myself dealing doubles of old mags and saving my allowance. I phoned Phil Seuling, who told me he had a beautiful *Marvel Comics* #1 for sale at \$250. I think I worked for my dad in order to earn a little extra. After some rocky negotiations, the two of us went to the Seulings', whose apartment overlooked the famous Cyclone roller-coaster in Coney Island. I think my dad, who didn't approve of my hobby, loaned me \$150 so I could make the purchase before another collector could beat me to the treasure. Upstairs, I recognized Phil as the loud guy at the convention who'd been ordering everyone out. I also met his wife Carole, who, like Phil, eventually did some writing for Marvel, and their two sweet little daughters, whom I recognized from the newspaper photo.

Phil took my dad and me into a little back room, where he kept lots of Golden Age mags and two framed pieces of original art. He pulled *Marvel Comics* #1 from a box on a top shelf. With trembling hands, I glimpsed wonders as I paged through the mag. I noticed that the Human Torch's costume was blue, not red as it had been in the *Fantasy Masterpieces* reprint. I flipped past the debuts of "The Angel" and "The Masked Raider" to reach "The Sub-Mariner," which was drawn by Bill Everett with an artistic process Marvel had been unable to reproduce in *FM*. Apparently the use of Craft Tint, an illustration board that allowed shading by bringing out fine parallel and cross hatchings by brushing two different photographic developers on the illustration boards, combined with the screened tones of the colored inks added at the printers, had been perceived as "muddy" by the artist/writer and his superiors in 1939, so its use was dropped after the first two stories.

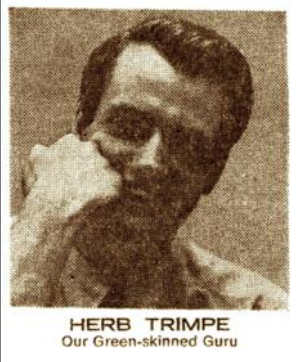


**Phil 'Er Up!**  
 Comics dealer Phil Seuling at the 1969 New York Comic Art Convention—his first solo con, after he'd been a co-host of the SCARP-Con the year before. Reprinted from *Alter Ego* [Vol. 1] #10, 1969.

Still, I was captivated by Namor's origin: Captain Leonard McKenzie's accidental bombardment of the Antarctic undersea city of the Sub-Mariners; the Emperor's deployment of the lovely Princess Fen as



**I'd Rather Be Blue**  
 Herb Trimpe, as per the '69 *FF Annual*, and two of the four blue-pencil cover roughs he generously gave to Warren during that office visit: an alternate Hulk/Glob sketch to the one used for *The Incredible Hulk* #129 (July 1970), and one for a *Hulk* issue which was to have showcased *The Mole Man*, a story apparently not done at that time. [© 2012 Marvel Characters, Inc.]



used for selfish gain by profiteers who might sell the signed mags for a higher price—just as (to repeat an earlier image) the Torch had declared, at the end of his debut story, that he would never again allow himself to be used for selfish gain or crime. Off went the letter, and quite a bit of time went by with no response.

**"With the 'Foster Fathers' Of Our Heroes"**

My later encounters with Bill Everett had some connection with my first appointment up at the Manhattan offices of Marvel Comics, at 635 Madison Avenue, in Manhattan. I managed to get an appointment around two years after my first personal letter from Stan Lee, for whom I had boundless high regard. Upon arrival, I was greeted by a robust, clean-shaven, dark-haired man in a white shirt with rolled-up sleeves. Smiling, he vigorously shook my hand, introducing himself: "John Romita." Away I went with Marvel's de facto art director, who was drawing *The Amazing Spider-Man*, to very good effect, in the wake of co-creator Steve Ditko's resignation; that made Johnny Romita a sort of "foster father" to Spidey.

We settled into a cubicle partition that served as the in-house art department. Sharing the area was a tall young man, also with dark

paper upon which Carl had simultaneously signed his name, forwards and backwards, with a pen in each hand, several times. There they were like mirror images. I thought that was absolutely brilliant: a cosmic power exclusively possessed by Golden Age Marvel cartoonists! Actually, like most magic tricks, it can be performed in a simple, effective way, for people can move their right and left limbs in relatively symmetrical patterns if the movements are simultaneous.

Remembering his telling me that he had never autographed any other mags, and recalling a story I'd heard about a fan who'd had Frank Frazetta sign a paper cup and then sold the darned thing, I asked Carl in my letter whether he might want to let the several signed mags in my archive *remain* the only ones he ever signed. I reasoned that, if he didn't autograph any others, they would become incredibly important collector's items, as well as not *being*

# “I’m Responsible For What I’ve Done”

## Part III Of A Candid Conversation With Veteran Artist TONY TALLARICO

Conducted by Jim Amash    Transcribed by Brian K. Morris

### INTERVIEWER’S INTRODUCTION:

In parts 1 & 2 of this interview with the comic book artist (and sometimes writer), we discussed his entry into comics as an assistant to various artists and his early work for Avon, Youthful/Story, et al., as well as his long partnership with fellow artist Bill Fraccio both for Charlton and elsewhere. This time, we conclude the part of our talk that deals primarily with the Charlton years. —Jim.

“[Editor Pat Masulli] Was Always The Boss’ Pet”

**JIM AMASH:** You started working at Charlton under Al and Blanche Fago. Pat Masulli soon became your editor. Tell me about him.

**TALLARICO:** I felt he didn’t really know that much about comics, editing, or anything else, but he was there. He was a body, which is all you can say about most of the people who were there. I guess that’s a criticism to say that somebody was just there. He didn’t strike you as being brilliant or bad or anything. Masulli had a coloring company with a man named Pallet, but that didn’t mean he [knew much about putting a good book together]. As far as my work was concerned, he was very uncritical.

**JA:** How long did Charlton have that New York office?

**TALLARICO:** They had it for several years, because at one time they had a knock-off of *Playboy* that they were doing out of that office. I don’t remember the title.



### Tony Gets Toasted

Tony Tallarico at an exhibit of his work, at a “Berndt Toast Gang” function in conjunction with the National Cartoonists Society—and a chapter-splash from *Geronimo Jones* #1 (Sept. ’71) that he both scripted and inked, with pencils by Jose Delbo. That issue’s opening splash was seen last issue. Tony says in this installment that creating, writing, and inking the latter series was his most pleasurable experience at the Connecticut-based comics company. Thanks to Gary Watson for the comics page scan. [Page © 2012 the respective copyright holders.]



**JA:** After Charlton closed the New York office, did you go in person or did you do it by mail?

**TALLARICO:** By messenger. They would send a messenger down to the city, and we still met at the same office. Only they weren’t Charlton anymore—it was a law office, and they allowed Charlton to use the office as a drop-off or pick-up area. Then I started doing illustration spots for their Word Search magazines. Somebody at Charlton went to Canada and saw a Word Search magazine, and thought it was great, so they did a knock-off.

**JA:** You hardly ever went to the Derby, Connecticut, offices?

**TALLARICO:** I was there twice. Once for this magnificent feast to try to talk us all into moving up there; and the second time, Sal [Gentile, editor] invited my whole family to have a barbeque at his house, and we had to stop at Charlton to pick him up. It was a

# “Being A Cartoonist Didn’t Really Define Him”

Spotlight On Golden & Silver Age Inker MIKE PEPPE  
—By His Wife FERN PEPPE And Others Who Knew Him

Interview Conducted & Transcribed by Dewey Cassell

## INTERVIEWER'S INTRODUCTION:

*Inkers are the unsung heroes of comic artistry. Their craft is often undervalued and their contribution frequently overlooked. But there are many pencilers of the Golden and Silver Ages whose graphite was refined, enhanced and improved by the work of exceptional inkers. The best of them were able to finish the artwork, leaving it better than when they started without overpowering the pencils with their own style. Mike Peppe (pronounced “pep’-i”) was one such unsung hero, whose inks graced the work of such legendary comic artists as Alex Toth, Mike Sekowsky, Steve Ditko, Mike Roy, John Celardo, and George Tuska.*

*Mike Peppe was born on October 4, 1921, in the Greenwich Village area of New York City. His family was of Italian descent, but his parents were born in America. His father worked as a truck driver and later as a bartender. His mother raised four children, of which Mike was the oldest.*

*Mike started with the S.M. (“Jerry”) Iger shop in 1944. Iger had many clients, Fiction House being one of the biggest. Rumor has it that Mike left Iger after making a delivery to Fiction House and discovering that company had much better working conditions. Mike joined the staff at Fiction House in 1945. While at Fiction House, Mike penciled and inked a number of two-page filler pieces with titles like “Jungle Facts” that appeared in Jungle Comics and other books of their line. He remained at Fiction House for several years, working with artists like Celardo, Tuska, and Bob Lubbers.*

*Mike left Fiction House in 1948 for Standard Publications, where in*



### The Hands Of Mike Peppe

Mike Peppe during the comic book years—and the splash page he inked superbly over Alex Toth’s dramatic pencils for Standard’s *Adventures into Darkness* #9 (April 1953), as re-colored for the mid-1980s Eclipse reprint title *Seduction of the Innocent*. Scripter unknown. Thanks to Fern Peppe for photos and other artifacts accompanying this piece; all comic art herein was provided by Dewey Cassell, unless noted otherwise. [Page © 2012 the respective copyright holders.]

*some respects he made his biggest mark in the comics industry as art director, alongside editor Joe Archibald. Mike worked closely with artist Alex Toth at Standard, and the two of them defined the style by which Standard would be best known in both romance and adventure stories. Mike reportedly encouraged Standard artists to draw like Toth, but Mike’s own influence is clearly evident in the brushstrokes of other inkers who were working at Standard at that time, such as Frank Giacoia.*

*Mike left Standard in 1954. As a freelance inker, he did some crime, adventure, and romance stories for Timely and St. John. He also assisted Mike Roy on newspaper strips such as Ken Weston and Nero Wolfe. In addition, he was one of the artists who contributed to the Picture World Encyclopedia.*





**A Sekowsky Double-Dip**

At both Gold Key (Western) and DC, Peppe inked some interesting work penciled by Mike Sekowsky—and he did it up proud. The script for the moody page from *Twilight Zone* #6 (Feb. 1964) is attributed to Dick Wood—while the “Supergirl” tale in *Adventure Comics* #398 (Oct. 1970) was written as well by Sekowsky. The latter, Dewey Cassell notes, was the first appearance of the Maid of Steel in a re-designed costume, but the artists clearly hadn’t quite got the hang of it yet: note the missing “s” symbol in panel 2, and the indication of fingernails on her gloves! [Gold Key pages © 2012 the respective copyright holders; “Supergirl” page © 2012 DC Comics.]

supplemented his income. We lived very nice. We never lived poor. I had a beautiful home on the Island. In those days, you could buy a house for five or six thousand dollars down. We bought it in 1960 and we sold it in 1970. My mother passed away and we went to live in New Jersey in my father’s house because he was alone.

DC: Tell me about the Voice of America.

PEPPE: My husband applied for a job at the Voice of America. He had a very good friend in Washington, DC, Mike Roy, who went to work for the Voice of America in the art department. He encouraged Mike to fill out an application for it, because it was a steady job. This probably was about 1970-something. Mike asked for too much money, so he didn’t get that job. He had quite a few disappointments. That’s part of living and you have to accept them.

DC: Did you save any of Mike’s comics?

PEPPE: No, I’m very sorry that I didn’t save his comic books. I have to be honest with you. I never read comic books as a kid. Every month, when we got a check, we received two issues of whatever comic book he worked on, that his inking was in. They would kick around the house for a couple of weeks, and then I

would say, “Honey, we don’t need these books. Do you need these books?” “No, that’s okay.”

We used to go to Frank Giacoia’s house and he would be working downstairs in the basement. We didn’t socialize with him too much, maybe once a year. He had files and files filled with reference material and books. And I would be throwing Mickey’s books out.

DC: Did Mike do any advertising work?

PEPPE: He did *Smokey the Bear*. And he also did *The Man from U.N.C.L.E.* My husband did Jackie Gleason’s comic book, too. If my husband were alive, he could tell you so much.

DC: Did Mike ever get any original art back?

PEPPE: He had a few [pages]. I don’t know what happened to them. I don’t have any of Mike’s artwork. Very seldom do you see his name on his artwork.

DC: Did it ever bother him that he didn’t get credit?

PEPPE: He didn’t care. He really liked what he did. Do you know how many men go to work that hate their jobs? My husband never



THE CAPTION THAT ACCOMPANIED THIS LIFE MAGAZINE PHOTO READS "ACTUAL PHOTOGRAPH OF CHARLES ATLAS, 'WORLD'S MOST PERFECTLY DEVELOPED MAN,' IN THE ACT OF TOWING THE 72 1/2-TON CAR ALONG THE TRACKS OF THE PENNSYLVANIA RAILROAD."

IN 1939, IN A REMARKABLY SUCCESSFUL PUBLICITY STUNT, ATLAS PULLED THE OBSERVATION CAR OF THE BROADWAY LIMITED ALONG 112 FEET OF PENNSYLVANIA RAILROAD TRACK. IN 1941 THE FLEISCHER BROTHERS BEGAN WORK ON THEIR THIRD SUPERMAN CARTOON, "BILLION DOLLAR LIMITED," WHICH WAS RELEASED ON JAN. 1942.

THE SIMILARITIES BETWEEN THE ATLAS PHOTO AND THIS SUPERMAN CEL ARE OBVIOUS. THE ATLAS STUNT WAS WELL-KNOWN, AND LIKELY INSPIRED THE SCENE (NOTE THE SIMILAR NAMES OF THE BROADWAY LIMITED AND THE BILLION DOLLAR LIMITED). IN HIS SPARE TIME ATLAS ALSO BENT STEEL BARS AND RIPPED TELEPHONE BOOKS IN HALF! TODAY WE'LL DISCOVER THE TRUTH ABOUT THE REAL MAN OF STEEL...

**CHARLES**  
**ATLAS!**

## Before Crowds of Thousands



## World's Most Perfectly Developed Man TOWS NEW "STREAMLINER" 112 FEET

New York, N. Y.—Charles Atlas demonstrated his might before a group of reporters and photographers by pulling the 145,000 pound observation car of the famous "Broadway Limited" a distance of 112 feet along the tracks at Sunnyside Yards (Long Island) of the Pennsylvania Railroad.

# Charles Atlas— Man And Myth!

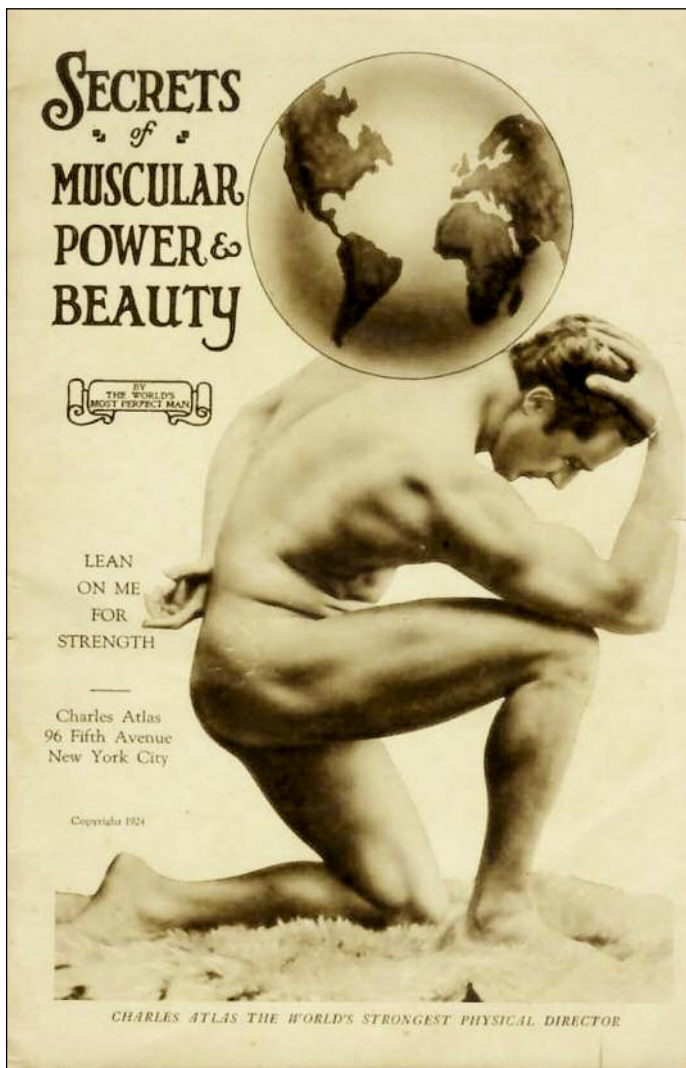
by Michael T. Gilbert

If Charles Atlas had never existed, Angelo Ciciliano would have had to invent him.

Come to think of it—he *did*!

According to his *New York Times* obituary, Ciciliano was born on October 30, 1893, in Acri, Calabria, Italy. When he was ten, he moved to Brooklyn and changed his name to Charles Ciciliano.

He later changed it again to become the iron-muscled Charles Atlas, legendary icon of those famous comic book ads. You know, the ones where poor slobs got sand kicked in their faces until they wisely bulked up with the Atlas Course—and instantly became the Hero Of The Beach! But how many fans know anything about the man himself?

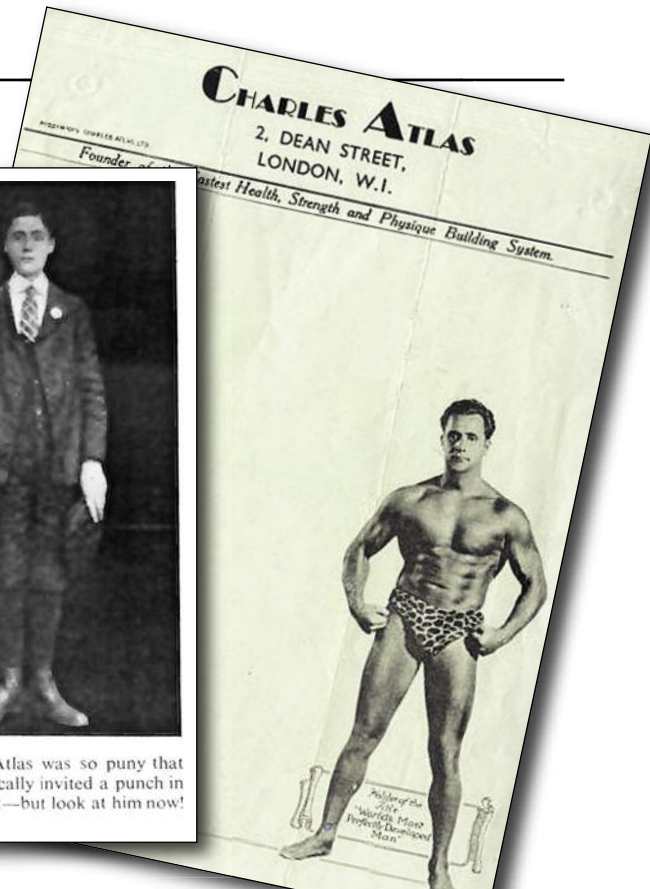


### No Sweat!

(Above:) Charles Atlas has the world on his shoulders on this cover to his 1924 booklet, *Secrets of Muscular Power & Beauty*. [© 2012 Charles Atlas Ltd.]



At 15, Atlas was so puny that he practically invited a punch in the snoot—but look at him now!



### Young Atlas!

(Above:) "At 15, Atlas was so puny that he practically invited a punch in the snoot — but look at him now!" reads the caption in *Life* magazine, April 17, 1964. But when the same photo appeared in 1924's *Secrets of Muscular Beauty and Power*, it listed his age as 11! Also, he was called both Angelo and Angelino Ciciliano back then. But this 1941 letterhead shows the Charles Atlas we grew up with! [© 2012 Time-Life Books, Inc.]

According to Robert Lewis Taylor's article "I Was Once a 97-Pound Weakling!" (*New Yorker*, January 3, 1942), Charles was indeed the archetypal skinny nerd. Taylor writes, "A picture of him in his mid-teens shows a spindly youth standing in an attitude of listless dejection. People who lived in the neighborhood remember him as being sensationally feeble. Atlas does not misrepresent the facts when he cries out in his advertisements in the pulp magazines, 'I was once a 97-pound weakling!'"

According to Taylor, the 16-year-old Ciciliano was inspired to change his puny physique after seeing a statue of Hercules at the Brooklyn Museum. Disappointed with the standard muscle-building techniques, he came up with another method while watching a Bronx Zoo lion keep in shape by flexing his muscles. Charles called his system "Dynamic Tension," based on the idea of "pitting one muscle against another."



### Proof Positive!

(Left:) Charles Atlas won the "America's Most Handsome Man" contest in 1921 and the "America's Most Perfectly Developed Man" contest in 1922, as proven by this \$1000 check and certificate, (made out to Angelo Siciliano Atlas).

P.C. HAMERLINCK'S

# FCA

Fawcett Collectors of America

No. 167

April 2012



# Roy Ald

## The Fiery Finale

[Captain Midnight art by Leonard Frank ©2012 the respective copyright holder.]

# “Is This What I Want To Do For The Rest Of My Life?”

## The ROY ALD Interview, Part 5 (Conclusion)

Interview Conducted & Transcribed by Shaun Clancy

Edited by P.C. Hamerlinck

**R**oy Ald was an editor and writer for Fawcett Publications' comic books from 1946 to 1953, applying his talents to such titles as Wow Comics (featuring Mary Marvel, the Phantom Eagle, Commando Yank, Mr. Scarlet, and his comical creation "Ozzie and Babs"), Captain Midnight, Don Winslow of the Navy, This Magazine Is Haunted, Captain Video, Life Story, Worlds of Fear, Strange Suspense Stories, Beware! Terror Tales, Gabby Hayes Western, Sweethearts, Suspense Detective, Negro Romance, and others, as well as developing Fawcett's early graphic novel experiment, Mansion of Evil, before editing various Fawcett magazines after the publisher terminated its comics line. Ald later moved on to other noteworthy publishing ventures with various companies and also authored dozens of books—predominately in the health and fitness fields.

Last issue, the 90-year-old Mr. Ald shared with interviewer Shaun Clancy more memories of the many people with whom he worked at Fawcett Publications. As we wind up this fascinating five-part discourse, Ald divulges more stories—and a few misgivings—from his publishing endeavors.

—PCH.

**SHAUN CLANCY:** What happened to you after Fawcett terminated their comics line?

**ROY ALD:** They transferred me to *True Confessions* magazine, where I worked with all women! [laughs] When the editor needed a quick story, I'd go home and write one for him in one night. The magazine would have its main story—the actual “true” story—but some of the back-up features were fabricated, and whenever

[editorial director] Ralph Daigh found out about anything fictitious being used, there would be trouble. Since it was a reporting-type magazine, there wasn't the need for me to use a pseudonym like I had done with the comics. I once wrote an article in *True Confessions* about a famous court trial involving a \$500-a-night call girl named Pat Ward who had dated a judge, and which became a national sensation. The issue sold very well and, because of the story, they not only reprinted the issue, but Fawcett also published a separate book on Pat. She also became my companion. As a result of her story being published, a large number of high-class call girls in town tried to get me to do their stories—many of whom I spent time with. They kept me busy... but I never wrote a word! [laughs]

**SC:** Did you ever happen to appear in photographs for any of Fawcett's magazines?

**ALD:** No, but when I ran a gymnasium in Manhattan, a German investor approached me about doing a muscle/fitness magazine. When I later met with him about getting a job writing for it, he asked me to take off my shirt... so instead of writing for it, I posed in it! [laughs]

**SC:** After Fawcett, where did you go?

**ALD:** I had an office at St. John [Publications] in Manhattan after I left Fawcett in 1954. I didn't do any work for St. John; I just had rent-free space there to work on my own publications. One of them was called *Photographers Showplace*. The arrangement I made with Archer St. John when I moved in there was that they cover all the expenses of whatever magazine I was doing at the time.



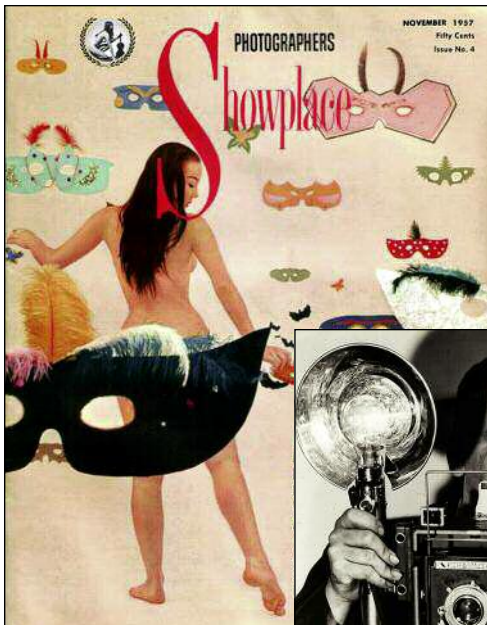
### Ald Acquaintance

(Left:) After Fawcett ditched their comics line, Ald transferred over to *True Confessions* and made his mark on that top-selling Fawcett magazine before going out on his own. Above is the cover of the July 1948 issue, released several years before his tenure with the publication.

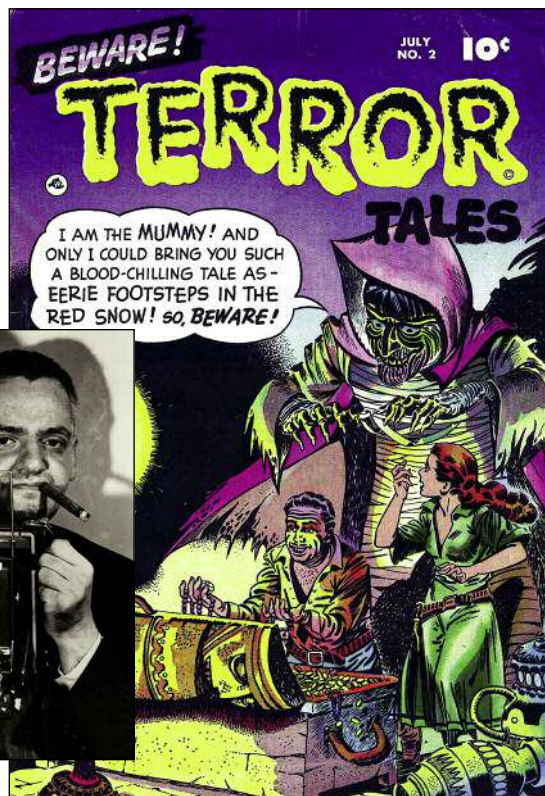
(Top right:) Ald at the Fawcett offices in 1947, with fellow comics department co-workers Bob Laughlin and (on left) Virginia "Ginny" Provisiero in a cropped photo, which was seen in its entirety back in *A/E* #104. Photo courtesy of Len Leone.

(Right:) As detailed in a recent issue, Roy Ald was a U.S. Army Intelligence officer prior to becoming a comic book editor at Fawcett Publications in 1946. Photo provided by Glenn Ald.

[© 2012 the respective copyright holders.]



SC: Bernard Baily had worked with you on Photographers Showplace.



**Naked City**

(Far left:) One of the publications Ald produced after leaving Fawcett was a "girlie"-type magazine called *Photographers Showplace*; here's the cover of the 4th issue, from Nov. 1957. Ald's art-directing collaborator during this period was Spectre/Hour-Man co-creator Bernard Baily, whom Ald had met and befriended while Baily illustrated crime, romance, and horror comics at Fawcett during the '50s.

(Left:) Baily's cover for Fawcett's *Beware! Terror Tales* #2 (July 1952)—edited by Roy Ald.

(Inset:) Arthur "Weegee" Fellig, the famous photographer known for capturing grisly street scenes from NYC's Lower East Side during the '30s and '40s, was another Ald friend/collaborator who joined forces with him as his photo editor. Ald later did a book with the photojournalist. [© 2012 the respective copyright holders.]

ALD: Bernard was my art director.

SC: So you had

ALD: Yes. Ben the art and lay photographer mine for years in 1959 called

SC: Did you keep Fawcett after you

ALD: I stayed and Ray Coh

SC: How long

ALD: I published there, so long

SC: When you were just getting

ALD: [laughs] comics! And I worked in com

SC: How would

ALD: Bernard friendly, and

he deserved something better out of himself than what he was doing. He and his wife had a wonderful relationship. I think he may have said some things about me to his wife, because I don't think she thought very kindly of me. I'm glad he got back into comics, because I felt badly for him when he was doing girlie magazines. I was so glad

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

**ALTER EGO #108**

1970s Bullpenner WARREN REECE talks about Marvel Comics and working with EVERETT, BURGOS, ROMITA, STAN LEE, MARIE SEVERIN, ADAMS, FRIEDRICH, ROY THOMAS, and others, with rare art! DEWEY CASSELL spotlights Golden Age artist MIKE PEPPE, with art by TOTH, TUSKA, SEKOWSKY, TALLARICO Part 3, plus FCA, MR. MONSTER, BILL SCHELLY, cover by EVERETT & BURGOS, and more!

(84-page FULL-COLOR magazine) \$8.95  
(Digital Edition) \$2.95

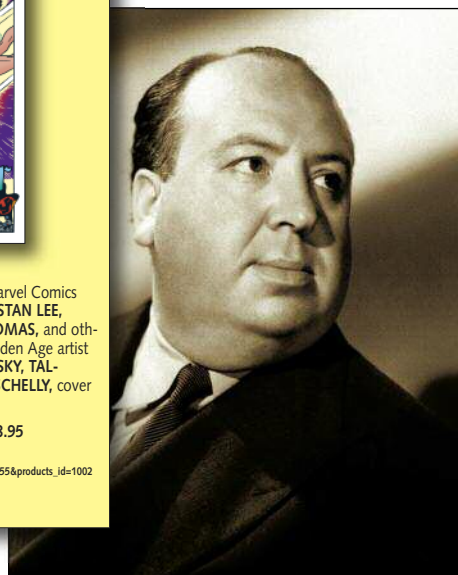
[http://twomorrow.com/index.php?main\\_page=product\\_info&path=98\\_55&products\\_id=1002](http://twomorrow.com/index.php?main_page=product_info&path=98_55&products_id=1002)

to handle known friend of with him

that I got away from it. At the time, I didn't even like what I was doing with comics, *True Confessions*, etc. I had no respect for it.

SC: Was that one of the reasons why you would use a fictitious name when writing books?

ALD: No, that had nothing to do with it. It was just a way to get more assignments. I was one person at one publisher, and another person at another publisher. You needed to do that if you wanted to work at several places at once.



SC: Do you recall anything else about working with Bernard Baily?

ALD: I remember while working on magazines at the St. John office, sitting there with Bernard—and each day we'd hear from what was called a "celebrity-locating service," who'd inform you where all the celebrities were at the moment... which hotels they were staying at, phone numbers to contact them, and so forth. I picked up the phone once to make a call when a startled Benard heard me say, "Mr. Hitchcock?" I was talking to Alfred Hitchcock, and I said, "You know, you're doing so well on TV that you should have a magazine." And he said, [imitating Hitchcock's voice] "Do you want to do it?" of which I replied, "Yes!" Then he said, "If you give my daughter an editorial job for \$15,000 a year, then you may do it." That was, of course, manageable, so I acquired the rights and knew I had a valuable property.

SC: So you just cold-called him?

ALD: Yes. The locating service had told me

**Suspense In Publishing**

After a simple phone call to renowned film director and Master of Suspense, Alfred Hitchcock, Roy Ald was the first person to secure the rights to do a Hitchcock magazine ... but he didn't hang on to them for long.