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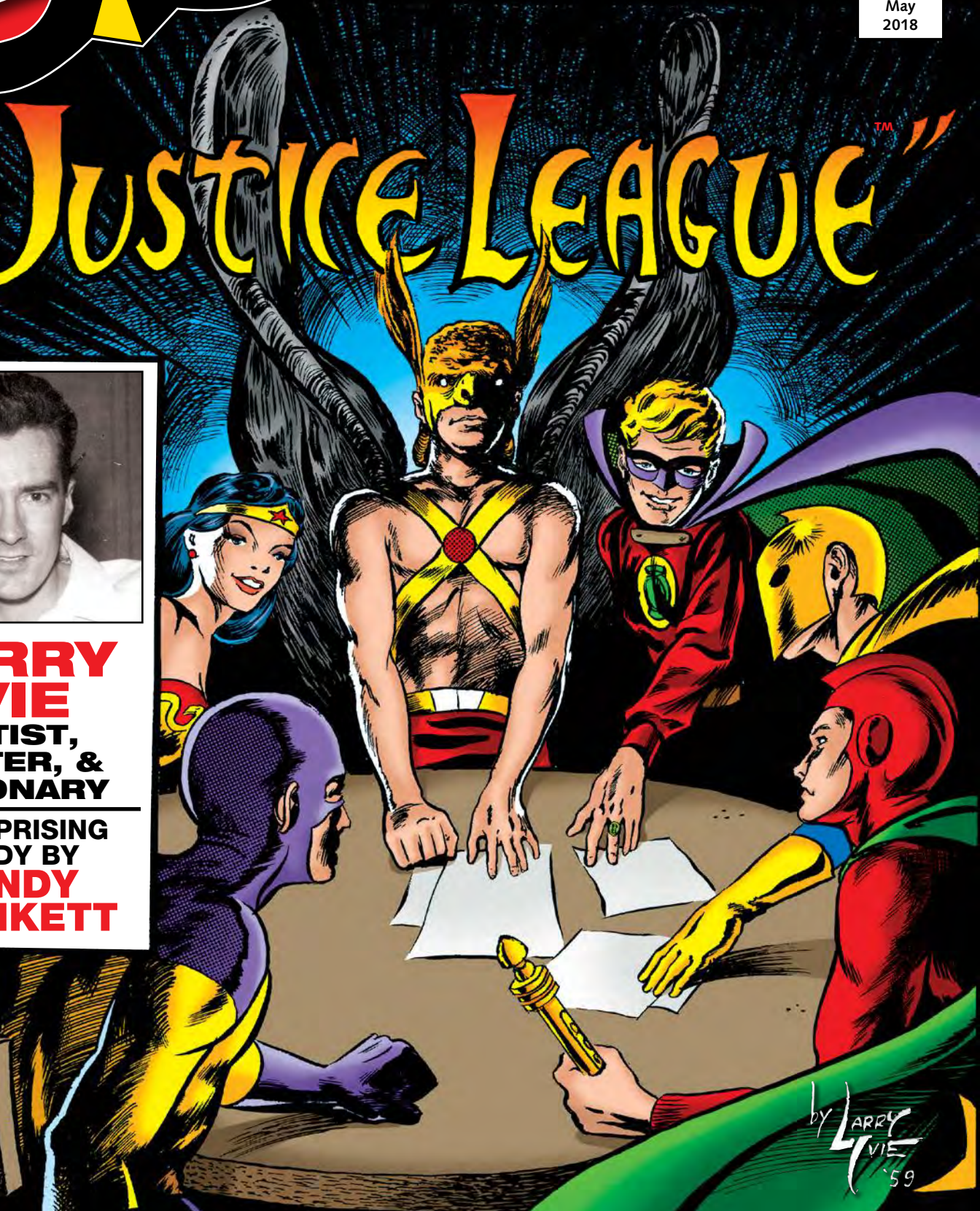
**No.152**  
May  
2018

# The Justice League™



**LARRY  
IVIE**  
ARTIST,  
WRITER, &  
VISIONARY

A SURPRISING  
STUDY BY  
**SANDY  
PLUNKETT**



by **LARRY  
IVIE**  
59

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**Above:** *A previously unpublished full-color illo by Larry Ivie of his young super-hero Altron Boy, who was featured in the artist/writer/editor's late-1960s magazine Monsters and Heroes. Courtesy of Sandy Plunkett. [TM & © Estate of Larry Ivie.]*

This issue is dedicated to the memory of  
**Larry Ivie  
& Sam Glanzman**



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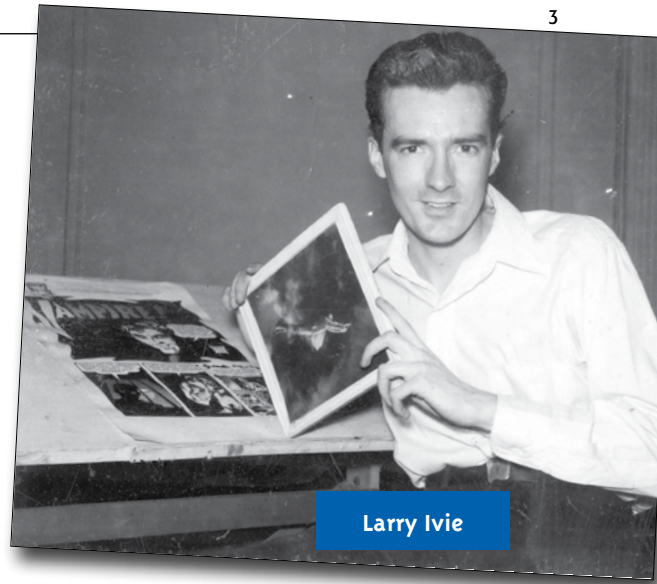




# A Man Of Uncompromising Vision

## The Story of LARRY IVIE— Fan, Pro, Artist, Writer, & Dreamer

by Sandy Plunkett



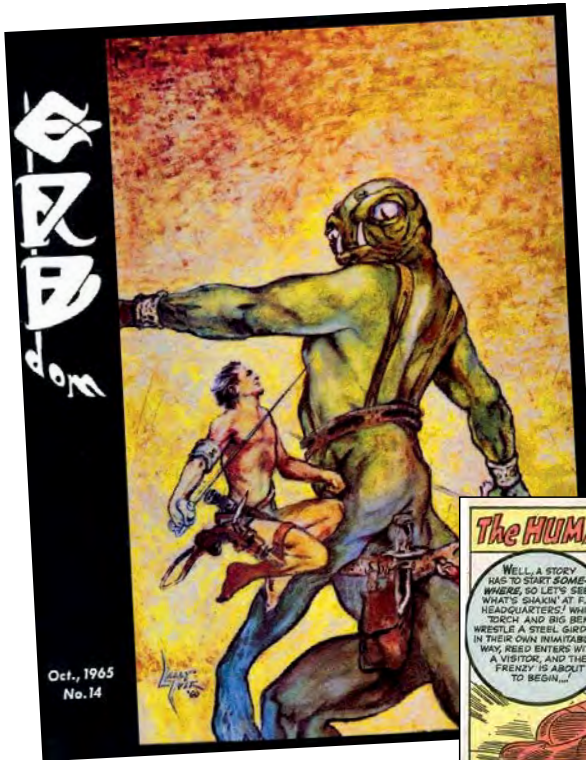
Larry Ivie

### Author's Introduction

**T**he history of comics is filled with the names of esteemed artists whose creations have long outlived them. These are the men and women who most often receive the honor of posthumous articles on their lives and work. By contrast, Larry Ivie's contributions to his chosen field, as a professional, were modest.

His intention upon arriving in New York City in the mid-1950s was to join the ranks of the EC artists he admired as a teenager and to gain a livelihood in the business. In the ensuing years, he established himself as a major figure in the NYC comic fan scene and shared close friendships with some of the most talented artists of the day, often working shoulder-to-shoulder with them at the drawing board. But Larry suffered many professional setbacks during those years, and the dreams he held of a fulfilling career were never entirely realized.

He was omnipresent in the early days of fandom and in a very real way helped shape and ennoble the fledgling movement that, within his lifetime, grew from crude, mimeographed newsletters to the phenomenon known as the annual San Diego Comic-Con.



### Monsters & Heroes—Times Three!

A triptych representing Larry Ivie's many artistic interests/endeavors. (Left to right:) His Barsoomian cover for the Edgar Rice Burroughs fanzine *ERBdom* #14 (Oct. 1965)... the "Human Torch & Thing" splash page from Marvel's *Strange Tales* #132 (May '65), written by Ivie, with pencils by Bob Powell and inks by "Mickey Demeo" (Mike Esposito)... and his dynamic "Altron Boy" cover for his own magazine *Monsters and Heroes* #3 (March 1968). For more details, read on! Thanks to Barry Pearl for the *Avengers* scan. Unless otherwise noted, all art and Ivie-related photos accompanying this article were supplied by author Sandy Plunkett, most of them from the Ivie estate. [*Strange Tales* page TM & © Marvel Characters, Inc.; other art © Estate of Larry Ivie.]







### Kid Stuff

(Above:) Larry with his parents Wilton and Arleen at Niagara Falls, circa 1947.

(Right:) Ivie in a homemade costume based on Jerry Siegel & Joe Shuster's hero Funnyman. Since Magazine Enterprises' *Funnyman* comicbook saw print in 1948, this photo was probably taken that year or soon afterward.



This article, then, is that story—not a profile of a well-known figure but a sketch of a unique individual and of a life tinged with sadness and disappointment, but which in the end had a greater influence on the field of comic art than has yet been fully recognized.

## Part 1: Salt Lake City

It's possible that Larry Ivie's expectations of life were higher than those of most children of his generation. He was born in 1936 and, according to all his autobiographical recollections, his childhood in Salt Lake City, Utah, was magical. He was an only child born into a prolific Mormon culture and a huge extended family. His one surviving cousin, Marcia Exeter, remembers him as a boy whom all parents would point to as a model for their own offspring to emulate.

Larry's father, Wilton, was a larger-than-life figure whom his son revered. He would later compare his father to the adventurous Indiana Jones of the movies. Wilton was a star athlete in college, excelling both at track and wrestling. But he was a serious science student as well, a Phi Beta Phi scholarship recipient, and eventually a renowned researcher of spiders. He produced a prodigious volume of papers based on field research that took him across the country and, later, on expeditions into Central and South America.

Both Wilton and Larry's mother (Arleen Berlin Ivie) encouraged Larry's creativity, fueling his imagination with a steady stream of comics, adventure books (especially those of Edgar Rice Burroughs), and regular trips to the local movie theatre. In grade school, Larry was already writing and drawing his own comics, the number of which beggar the imagination. Inspired by Saturday matinee serials and radio programs like *The Lone Ranger* and *The Green Hornet*, he began making his own costumes (extraordinary in quality) based on his favorite characters. The importance he placed on these emblems of his childhood is evident from the fact that many of them survived his death nearly seven decades later. Several of them are now carefully preserved as part

of the permanent archives of the Billy Ireland Cartoon Museum and Library.

But what truly differentiated Larry from most other boys of the era, those who were likewise swept up in the fantasy worlds of these fictional heroes, was that he felt the need to *save* the pop-culture ephemera that most considered to be cheap and disposable amusement. Even at this early age, he was not only saving his comics but creating a library of his favorite comicbooks and comic strips, binding them into homemade books and decorating the cardboard covers with his own illustrations. This practice of amassing self-made volumes was one he would continue throughout his life.

It's a little eerie how early in Larry's life this aspect of his nature was in evidence, this desire to become completely immersed in, and knowledgeable about, the worlds of his favorite fictional heroes. In an autobiographical essay, he recalls his first exposure to comics:

When I was five years old, my mother decided I could select a magazine [for] myself. We were about to leave a department store and there was a large magazine rack against the wall to our right, just inside the door. Immediately, something caught my attention. On one cover there were three figures—a sailor, a soldier, and, between them, a man dressed in red and blue with a flowing cape. It was *Superman* #12. Eleven precious issues had come and gone, plus additional issues of *Action Comics* before that, without my environment bringing their existence to my attention! What treasures had been in those issues I had missed? I

### Hot Clippings

The cover that a very young Larry Ivie created for a compilation, in binder form, of "Human Torch" stories cut out of 1940s Timely comics. *A/E V3#5* reproduced the binder cover he put together of his own "All-Star Comics #58," which consisted of clipped-out stories of "Green Lantern," "Hop Harrigan," and "Aquaman." [Human Torch & Toro TM & © Marvel Characters, Inc.; other art © Estate of Larry Ivie.]



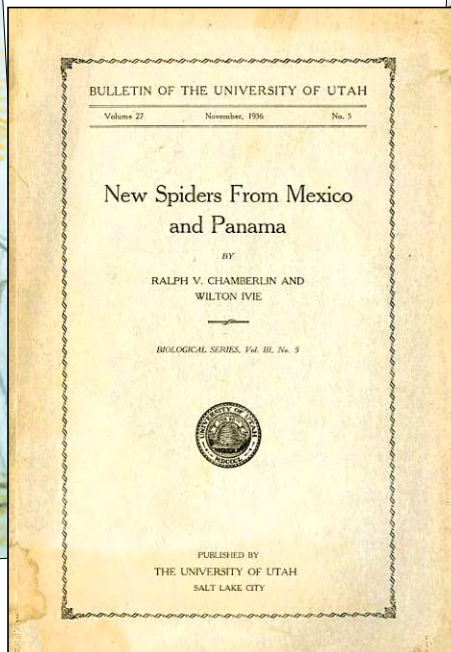
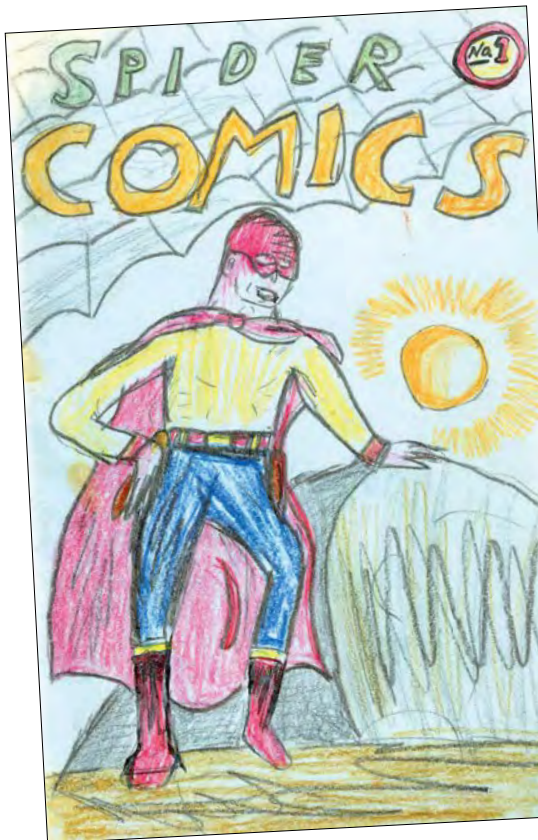




Home-made Heroes

As a child, Ivie wrote and drew his own comicbooks, based both on established characters (like The Claw and The Flash) and on his own creations (Spider Man and Spider). The latter pair both predate Marvel's wall-crawler by nearly two decades; nor did Larry's Spider share anything but the name with the *Spider* pulp hero. Rather, his Spider characters were probably inspired by his father, an entomologist who did scientific research on spiders (see cover of one of his scientific treatises at bottom of page). [The Spider-Man name is a TM of Marvel Characters, Inc.; The Spider name is a registered trademark Argosy Communications, Inc.; The Flash TM & © DC Comics; other art © Estate of Larry Ivie or © the respective copyright holders.]

Also depicted in *A/E*, Vol. 3, #5, in conjunction with Ivie's controversial article "DC vs. the Justice Society of America," was a small reproduction of an issue he wrote and drew of "*All-Star Comics*" that featured the JSA's "Arabian Nights Adventure."







### Woody Gelman

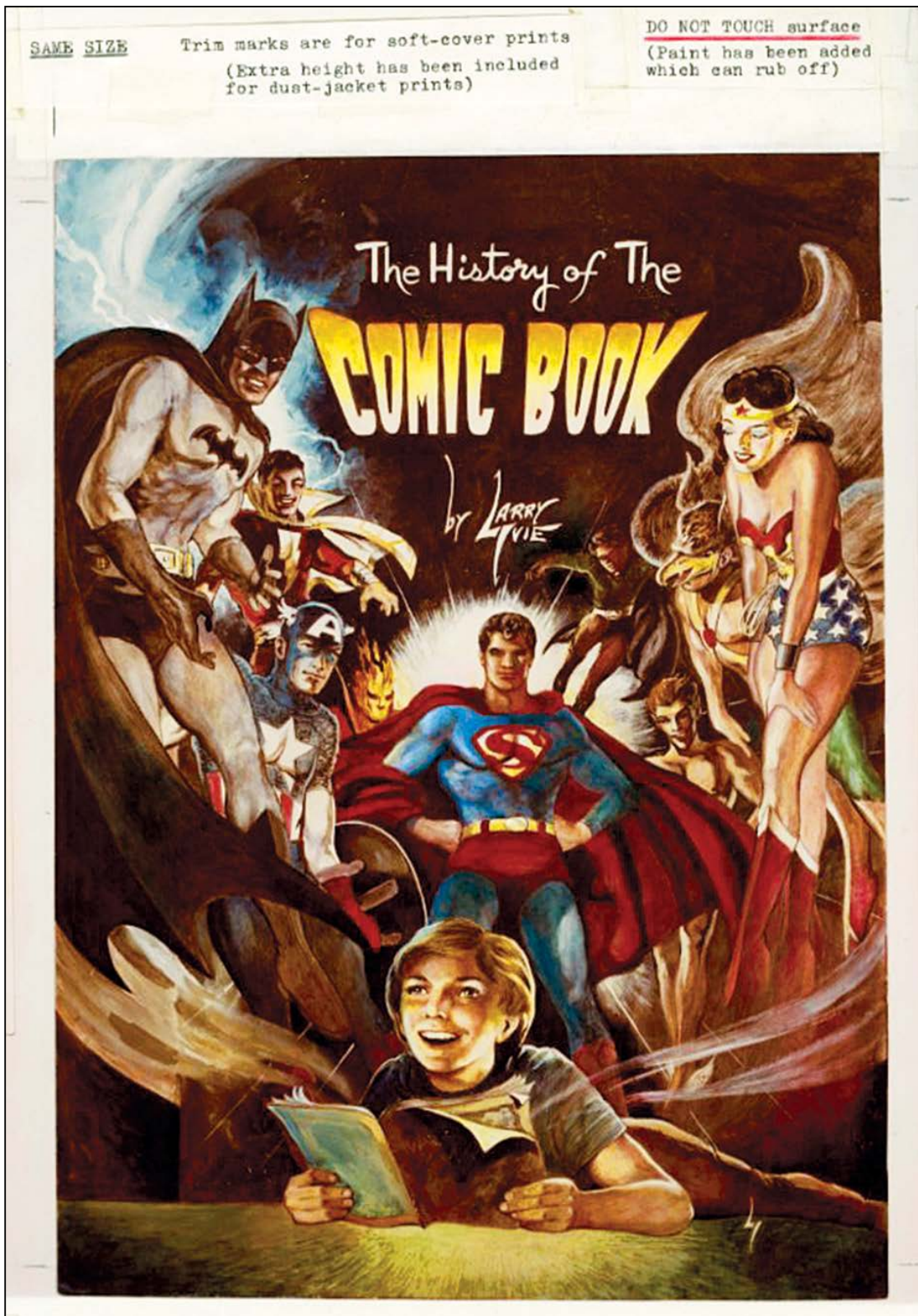
Topps Chewing Gum Co. executive—and founder/publisher of Nostalgia Press, which in the mid-1960s began an ambitious program to reprint hardcover collections of *Flash Gordon*, *Prince Valiant*, *Terry and the Pirates*, *Popeye*, et al. In the end, his only comicbook-related volume was one seminal tome that reprinted EC horror stories.

and Schuster. The book, as published in 1959, fell well below his expectations. Not only was his name hardly noticeable in the volume (one photo credit!), but the section devoted solely to comicbooks had dwindled to little more than a token entry, far less than originally envisioned.

In something of a retaliatory move, Larry wrote a 400-page manuscript which focused entirely on the medium he loved. Titling it *The History of the Comic Book*, he sold the option for publication to Woody Gelman's Nostalgia Press.

It was indeed a very personal take on the subject matter. He shaped the content to fill a somewhat utilitarian purpose and wrote what amounted to a mission statement for prospective publishers:

This book [is] designed, among other things, for those wishing to enter the comic book field professionally—presenting an outline of the untapped potential of the medium... research into how the modern comic book began and how they are produced, the true



### Don't Know Much About History? You Would—If You'd Had A Chance To Read This Book!

A color proof of the cover Ivie painted for his *History of the Comic Book*—with his typed instructions to others involved. [Superman, Batman, Wonder Woman, Hawkman, & Shazam hero TM & © DC Comics; Captain America, Human Torch, & Sub-Mariner TM & © Marvel Characters, Inc.; Altron Boy art & other art © Estate of Larry Ivie.]





Make His Marvel!

(Above:) Ivie often mentioned to folks—including to A/E's editor—that in the mid-1960s Stan Lee offered him a staff job as an editorial assistant. Also, around the end of '64, Larry scripted two tales for Marvel. The first, apparently done from a synopsis by Stan Lee (chances are the story was done "Marvel style"—laid out by Jack Kirby, then dialogued), was *The Avengers* #14, (March 1965). In its credits, for some reason, he used the pseudonym "Paul Laiken." This name seems to bear no relation to a very real "Paul Laikin" (note the slight difference in spelling) who wrote for satire mags and quite probably the DC humor stories that are sometimes credited to Ivie. Layouts by Kirby, finished pencils by Don Heck, inks by Chic Stone. Lee's brother, Larry Lieber, apparently also contributed to the script.

(Top right:) Shortly afterward, Ivie wrote (and this time, there's no mention of a Stan Lee "plot") the "Torch/Thing" adventure for *Strange Tales* #132 (May 1965), which was penciled by Bob Powell and inked by Mike Esposito. Its splash was seen on p. 3, so here's an action page. This yarn, though, clearly didn't meet with favor from Larry's editor—because Lee made an unusual point of saying, in a note on that issue's letters page (see right), that he couldn't make heads or tails of the story! Thanks to Barry Pearl for both these Marvel scans. [TM & © Marvel Characters, Inc.]

Oh, and a frumious footnote: On p. 6 of this yarn, Ben Grimm is called by the fake name "Dr. Josiah Verpoorten." Larry probably knew artist (and 1970-77 Marvel production manager) John Verpoorten from The School of Visual Arts. At the time *Strange Tales* #132 was published, "Jumbo John" was working as artist Tom Gill's assistant on Dell/Western's *The Owl*, et al.

SEND YOUR LETTERS TO: THE MARVEL COMICS GROUP, 315 MADISON AVE., NEW YORK, N.Y. 10017

## STRANGE MAILS

**THE MIGHTY MARVEL CHECKLIST**  
 A line-up of some of the Marvel-on-Magz On Sale Right Now!

**FANTASTIC FOUR #38:** The one you've been waiting for! Super-powered "Frightful Four" returns to challenge the F. F.!

**AND YOU!** Never forget the "Frightful Four" again!

**SPIDER-MAN #24:** The title alone should be enough to tell you it's called "Spider-Man Goes Mad!" You've never seen a superhero crack up like Spidey does here! It took a lot of nerve to produce this bit—but we think our globe's going to pay off!

**AVENGERS #15:** This one is for all those who claim the line is never polished off for good! In our magz All we'll see this time the Avengers really do some avenging—and if you like lots of swordplay, this one's for you!

**DAREDEVIL #7:** It's to excite you each...

—Well, that's it for this ish! But, before we close, we want to ask you one thing... can you figure out exactly what our Torch and Thing story was all about? We have to admit it had us pretty confused! We read it over and over again and never could quite understand what the villain was really after! If it wasn't too embarrassing, we'd offer a no-prize to anyone who could explain our own story to us. Oh well—!

—Anyway, we're still anxiously waiting to learn what you think of our story! As you know...

—Well, that's it for this ish! But, before we close, we want to ask you one thing... can you figure out exactly what our Torch and Thing story was all about? We have to admit it had us pretty confused! We read it over and over again and never could quite understand what the villain was really after! If it wasn't too embarrassing, we'd offer a no-prize to anyone who could explain our own story to us. Oh well—!

—Anyway, we're still anxiously waiting to learn what you think of our story! As you know... we're penciling the new G. Power's art work! As you know, Thing, and we predict a bright future for him with Marvel! But, as always, it's up to you!

—Before we go, we want to take this opportunity to thank all you thousands of frantic fans for sending in your membership applications for the Mary Marvel Marching 50. And don't worry about Johnny Storm's membership pin—we took the precaution of making it out of asbestos!

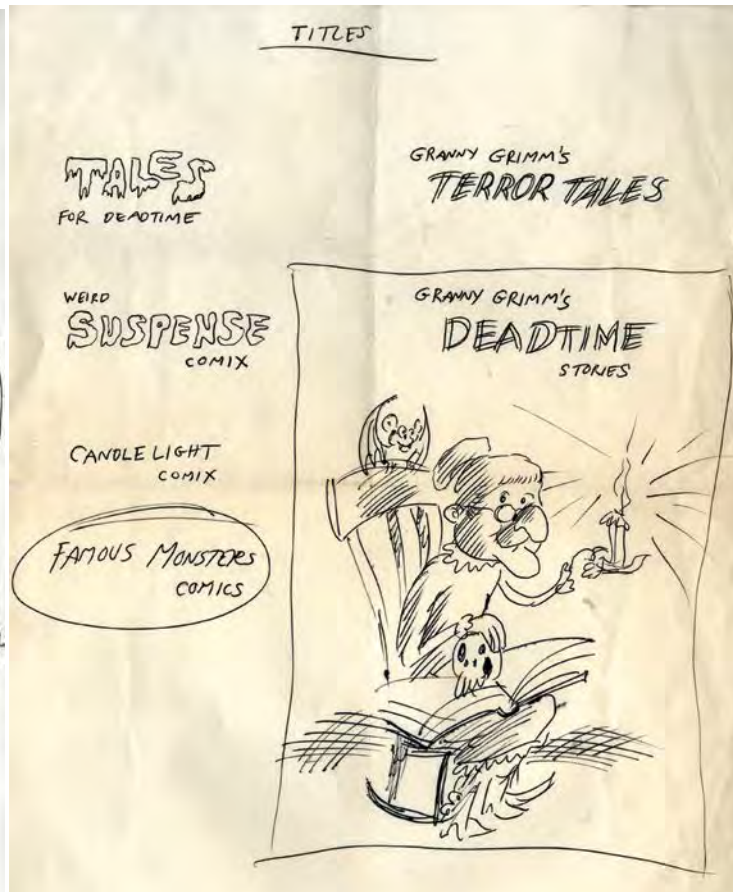
—Next ish, we've got lots more on Fantasy, and starting surprise reading you! And, we'll be sure you'll never forget where Dr. Strange will find himself! We couldn't guess until the pages of STRANGE TALES #133. If you see any stray "phantom walkin' around, give 'em our regards, hear?

Dear Stan and Dick and Steve,  
 STRANGE TALES #128 was fabulous, but one "thing" (that's a pun, son!) bothers me. When Namor was going to make peace, Johnny and Ben wrecked the whole deal. And now they did the same thing with Quicksilver and the Scarlet Witch. Quit messing them up! Look like saps! By the way, Dr. Strange was great, as usual.

William West, 33 Rickwell Hill Rd., Abington, Mass.

Goah, Bill—if Johnny and Ben make friends with And then, even if Dr. Strange is great, we'll be in a heap of trouble! As for our making them look like saps, we'll leave that up to our rabid readers! Are we preventing our two hot-headed heroes in too much of an unflattering light? If so, let us know—then Bill will have a chance to say "I told you so!"





**James Warren**

Publisher of *Famous Monsters of Filmland* and *Help!*—and eventually of *Creepy*, *Eerie*, *Vampirella*, et al.

### Creepy-Crawlies

(Left:) Ivie saved this concept sketch he'd done circa 1962-63 to sell the notion of *Creepy* magazine to Warren. Author Sandy Plunkett points out the layout similarity between Ivie's "*Deadtime Stories*" sketch and the cover of Bernie Wrightson's *Badtime Stories*, which may have been drawn some time before that collection's 1971 publication.

(Right:) Larry's notes from a brainstorming session (most likely conducted with Ted White), when he was casting about for a title for Warren's intended horror comic. [TM & © Estate of Larry Ivie.]

[Continued from p. 32]

Shorten, the publisher of Tower Books, asking if he'd be interested in developing a horror comic for the company, presumably because Larry's name had been associated with the successful line of Warren books. Larry instead suggested that a super-hero title might be more timely, considering the heavy censorship horror color comicbooks were subjected to and the consequent delays in getting the books to the stands. As he recounted in print, both in *Scary Monsters* and *Comic Book Artist*, he sketched out the premise for *T.H.U.N.D.E.R. Agents*, designed characters, and drew an introductory page.

Others dispute this story. Interviewed in issue #14 of *CBA*, one of Wally Wood's assistants of the time, Dan Adkins, claimed that Larry (as well as two others of Wood's assistants, Ralph Reese and Tim Battersby) were "lying their asses off" in fanzines about their involvement with the project. Wikipedia, however, credits Larry as co-founder of the Tower line of comics.

There are published artifacts taken from Larry's files—concept sketches for the *Creepy* logo and for the *T.H.U.N.D.E.R. Agents* characters—that strongly suggest there is validity to Larry's version of events, even if all the particulars cannot be taken as gospel.

The extent of Larry's involvement with other comics companies is hard to gauge, and any attempt to make a comprehensive review of his freelance work would most likely sell his efforts short. As in the case of many other commercial writers and artists of the day, much of his work appeared without attribution. In the years preceding his death in 2006, the late Jerry G. Bails put together what is doubtless the most comprehensive checklist of Larry's output to date; it is posted on his *Who's Who in American Comic Books 1928-1999* website ([www.bailsprojects.com](http://www.bailsprojects.com)). Companies listed there for which Larry worked include Harvey Comics, Panic Publications, Gilberton, Charlton, Dell, *Mad* magazine, and Marvel, as well as DC, for which he *may* have penned a script or two.

Trying to ferret out information on work he did outside (but related to) the comics industry is a frustrating endeavor for the same reason: most of it was done anonymously. He wrote the text for a series of Batman trading cards (with beautiful art provided by Norman Saunders and others) and



**Russ Jones**

(on left) with actor Lon Chaney, Jr., in a publicity shot that shows Universal's one-time "Wolf Man" perusing Jones' latter-'60s magazine *Monster Mania*.





**Rolling T.H.U.N.D.E.R.**

(Clockwise from above left:) Color sketch by Larry Ivie for the cover of Tower's *T.H.U.N.D.E.R. Agents* #1 (Nov. 1965), which Sandy Plunkett feels may have been a concept drawing for the entire series.... a Wally Wood pencil sketch of the mag's primary hero, Dynamo, et al.... and Wood's published cover for the issue. [TM & © John Carbonaro.]

TIMOTHY G. BATTERSBY  
217 MONITOR STREET  
BROOKLYN 22, N. Y.

Record of comic book stories written 1965 ALL PAID

1965 - "Return of the IRON MAIDEN" - PLOT, SCRIPT -  
REVISED BY WOOD - PAID \$20.00 BONUS

"RED DRAGON" - SOME WORK ON SCRIPT

"DYNAMO VS. MENTOR" - " " " " ?

"MASTER OF EVOLUTION" - " " " " "

(PEARSON) "THE GOLEM" - " " " " "

"SYNTHETIC STAND-INS" - " " " " "

"BACK TO THE STONE AGE" - PLOT, SCRIPT -  
REVISED BY WOOD, MEDDLED WITH BY ADKINS - PAID \$20.00

"ANDOR" - WORK ON SCRIPT \$20.00 BONUS

"AGENTS OF THE RED STAR" - STORY IDEA,  
SCRIPT - PLOT AND REVISION BY WOOD \$20.00 BONUS

"A DAY IN THE LIFE OF DYNAMO" - STORY IDEA,  
SCRIPT - PLOT AND REVISION BY WOOD \$20.00 BONUS?

"DYNAMO - TRAITOR" - STORY IDEA - MOST OF  
PLOT (WITH WOOD) SCRIPT - REVISED BY WOOD, \$20.00 ?

OVERLORD - SCRIPT FROM WOOD PLOT - \$20.00  
REVISED BY WOOD

the script for "mini-comics" featuring Batman that were included as premiums inside boxes of Pop-Tarts during the mania for the character generated by the '60s TV show. He also wrote some freelance fiction, including a story illustrated by Gray Morrow, for *Man from U.N.C.L.E. Magazine* #2.

Arguably, Larry's best work outside the comics field appeared within the pages of monthly science-fiction magazines such as *Galaxy* and *Analog*, which were the last vestiges of the glorious pulps of the first half of the century. It was a natural market for his art and provided him with subject matter he could sink his teeth into. More importantly, it gave him the rare opportunity to spend the time he required on an individual drawing to display his potential.

These illustrations show a marked improvement over his student work and the sample pages he prepared for DC. As ever, his design sense is strong; but now, too, there was a more solid structuring to his figures and a confident ink line.

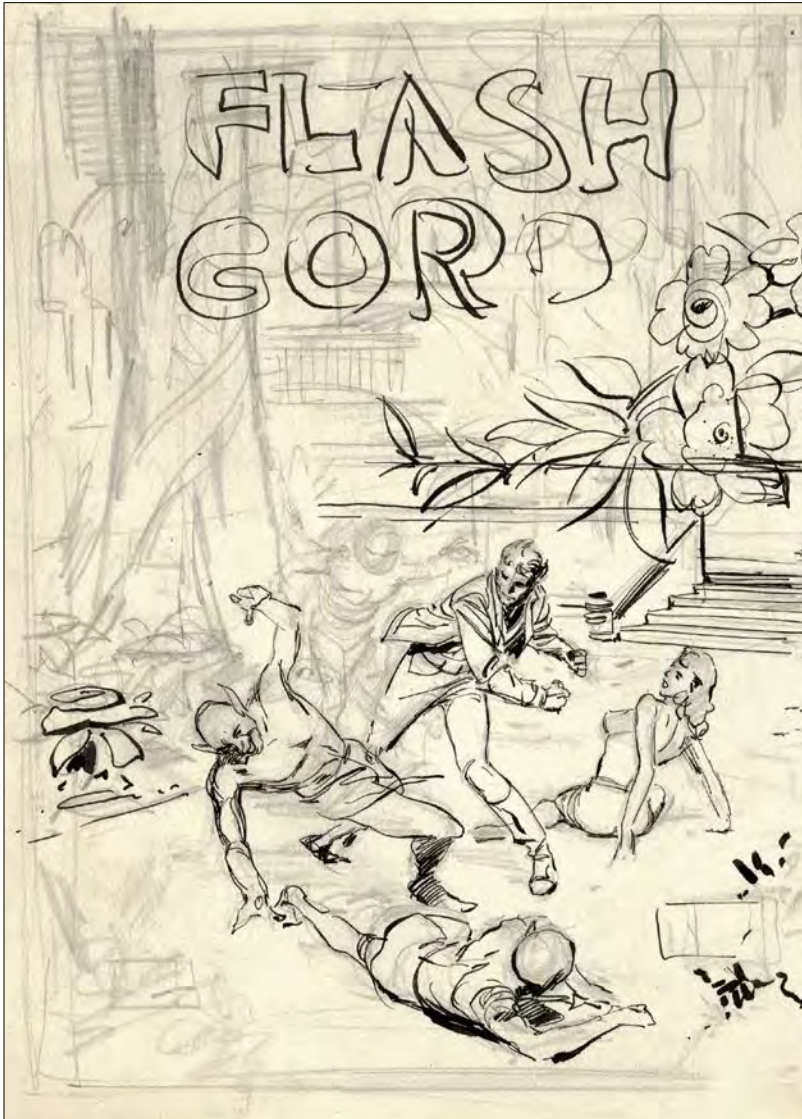
**For The Record...**

One of the pages of artist Tim Battersby's records of his work for Tower in 1965-66, which were part of Larry's collection. [© Estate of Tim Battersby.]

structuring to his figures and a confident ink line. The first among these were some of the best SF illustrations being done at

[Continued on p. 42]





### Flash-y Artwork

Tracings and layout art done by Al Williamson for the cover and first-issue interiors of King Comics' *Flash Gordon* #1 (Sept. 1966); the printed cover was seen in *A/E* #143's interview with Bill Harris, editor of the King line. According to Sandy Plunkett: "These are only a few of the many hundreds of preliminary drawings Williamson gave Ivie over the years." [TM & © King Features Syndicate, Inc.]



it upon himself to show Prentice samples of Williamson's work. Clearly, Larry had been right in his judgment. Though Williamson later described the early days on the strip as a steep learning curve (being forced, as he was, to adopt a slicker rendering line and a different approach to black-&-white spotting), within a few years he had come into his own as one of the most admired comic strip artists of his time.

But this wasn't the end of Larry's commitment to the Prentice/Williamson partnership. Not long after hiring Williamson, Prentice chose to move his operations to Mexico. In these pre-FedEx, pre-Internet days, this meant that if Williamson wanted to maintain his position as an assistant, he'd have to uproot himself and his wife Arlene and join Prentice in the change of locale.

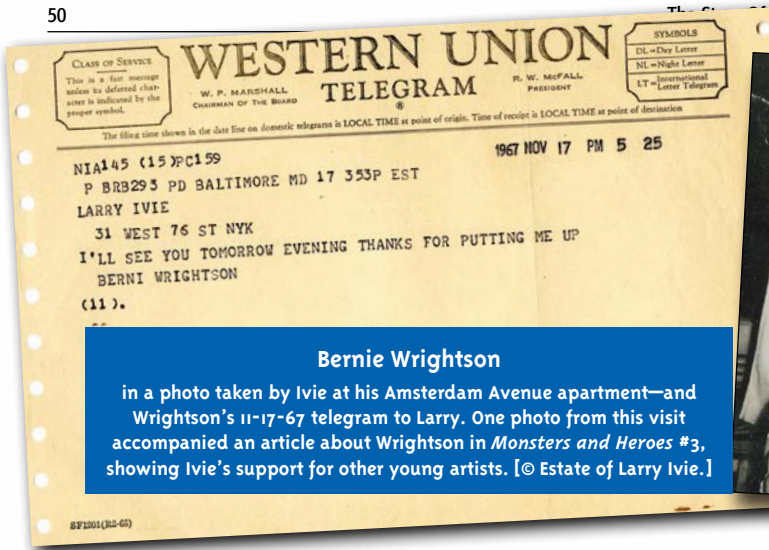
This presented a real problem. Matching Prentice's photo-based style meant Williamson was in need of a constant stream of reference material, something not easily available in a third-world country in the mid-20th century. He turned to Larry for help.

The central library of New York City held in those days a vast collection of visual reference material available on loan to its patrons. It was comprised of an untold number of photos and illustrations clipped from books, newspapers, and magazines, all indexed by subject matter or artist. It was a godsend to commercial artists throughout the tri-state area.

Larry served as Williamson's liaison to the States and his go-to







**Bernie Wrightson**  
 in a photo taken by Ivie at his Amsterdam Avenue apartment—and Wrightson's 11-17-67 telegram to Larry. One photo from this visit accompanied an article about Wrightson in *Monsters and Heroes* #3, showing Ivie's support for other young artists. [© Estate of Larry Ivie.]



*Monsters* #7 for a full account of the story). In his opinion, all such adaptations of comic characters fell short of the source material, and he felt he should establish in print, under his own copyright, the intended trajectory of the storyline. Burning through so much material so quickly meant that he was soon scrambling to meet any consistent publishing schedule (the TV-adaptation idea was eventually dropped when Paramount closed its New York office).

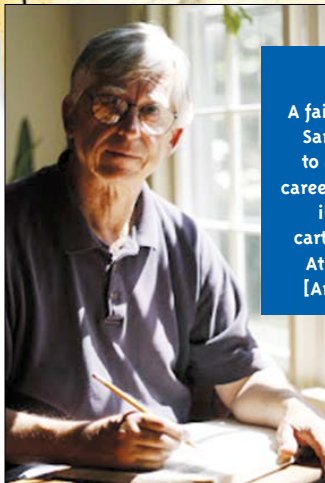
Throughout, the artwork displays Larry's characteristically solid design sense, which is at its best in those scenes depicting Altron Boy in flight. The figure work here is graceful, and the rendering lines on the boy's tunic work in unison to emphasize the overall motion of the action. These moments capture the magical dream of flight and hold the suggestion that, to Larry, flight was a metaphor for youth itself, with all its vitality and capacity for wonder.

The quality of the feature began to decline in later chapters. Larry decided, somewhat foolishly perhaps, that it was necessary to print three installments in *M+H* in issue #2. Shortly after the first issue appeared on the stands, Paramount Pictures contacted Larry, expressing interest in adapting Altron Boy to TV (see *Scary*

From the start, *Monsters and Heroes* was intended as a showcase for the work of promising new talent. This might have been the most exciting feature for a segment of its readership that aspired to be professional artists. It held the chance that one's work might be chosen for print and therefore receive a far larger audience than any fanzine could hope to offer.

With the second issue, Larry introduced his readers to the work of Jeff Jones (later to be known as Catherine Jeffrey Jones), and in the third, to that of Bernie Wrightson. Though both had been in print many times before, neither had yet received nation-wide exposure. Both of these young artists made contact with Larry at the same point in their lives. As letters in his files reveal, each was wrestling with the question of whether or not he should risk a move to New York City and seriously pursue a professional career. Both received strong encouragement and used Larry's apartment as a crash pad while they established themselves in the city.

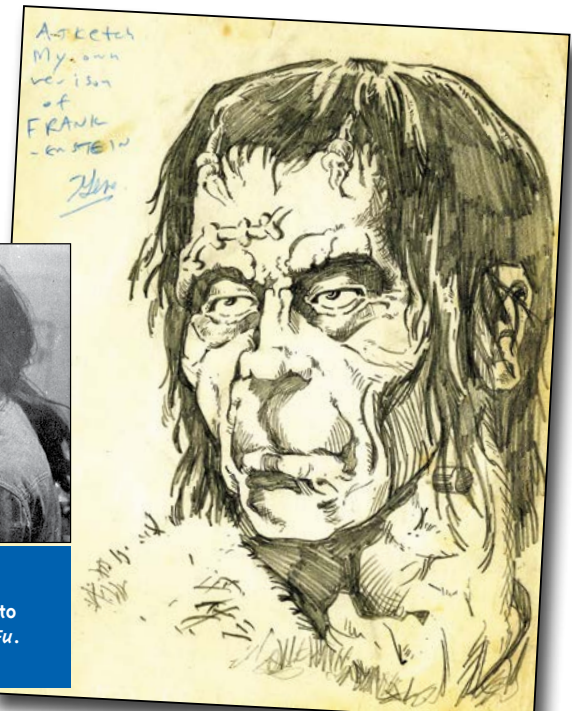
Few professionals find the time or have the inclination for more than a cursory exchange with fans through the post. But the fact that *M+H* was actively seeking submissions opened a floodgate of mail, and Larry read it all. Though many letters simply expressed their opinions on the magazine, others were filled with drawings by readers who sought Larry's advice and criticism.



**B.B. Sams**  
 A fairly recent photo. Sams has gone on to a distinguished career as a commercial illustrator and cartoonist, based in Atlanta, Georgia. [Art © B.B. Sams.]



**Gene Day**  
 Another friend of Larry's, who went on to a long run on Marvel's *Master of Kung Fu*. [Art © Estate of Gene Day.]





# ALTRON BOY Forever!

[All art & story on these two pages © Estate of Larry Ivie.]



The cover of a proposed Altron Boy Annual.

(Above & bottom right:) A pair of never-published "Altron Boy" pages, intended for future issues of *Monsters and Heroes*, which ended with issue #7 (May 1970).

By saving most—if not all—of these correspondences, he was (inadvertently, perhaps) compiling a fascinating record of the influences on and artistic abilities of teenage comic fans of the late 1960s and '70s.

To those who chose to accept Larry's guidance, he gave the same initial assignment: to draw a front view of a standing male nude, no reference allowed. This is a surprisingly difficult challenge for beginner and experienced anatomist alike. It decreases the possibility of relying on familiar figure positions to disguise a lack of knowledge and makes evident which aspects of anatomy need attention. From there, he would tailor his instructions to the individual.

The impact Larry's interest and generosity had on these young fans should not be considered lightly. Though Marvel Comics had brought the medium back from the brink of cultural irrelevancy, those seeking to enter the field in the '60s rarely got support from their family, schools, or communities, especially if they were living in small towns far from cultural centers. Comics







### ALTER EGO #153

Remembering Fabulous FLO STEINBERG, Stan Lee's gal Friday during the Marvel Age of Comics—with anecdotes and essays by pros and friends who knew and loved her! Rare Marvel art, Flo's successor ROBIN GREEN interviewed by RICHARD ARNDT about her time at Marvel, and Robin's 1971 article on Marvel for ROLLING STONE magazine! Plus FCA, MICHAEL T. GILBERT, BILL SCHELLY, and more!

(100-page FULL-COLOR magazine) \$9.95 (Digital Edition) \$5.95 • Ships June 2018



### ALTER EGO #154

ALLEN BELLMAN (1940s Timely artist) interviewed by DR. MICHAEL J. VASSALLO, with art by SHORES, BURGOS, BRODSKY, SEKOWSKY, EVERETT, & JAFFEE. Plus Marvel's '70s heroines: LINDA FITE & PATY COCKRUM on The Cat, CAROLE SEULING on Shanna the She-Devil, & ROY THOMAS on Night Nurse—with art by SEVERIN, FRADON, ANDRUJ, and more! With FCA, MR. MONSTER, BILL SCHELLY, and more!

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### ALTER EGO #155

Golden Age artist/writer/editor NORMAN MAURER remembered by his wife JOAN, recalling BIRO's Crime Does Not Pay, Boy Comics, Daredevil, St. John's 3-D & THREE STOOGES comic with KUBERT, his THREE STOOGES movie (MOE was his father-in-law!), and work for Marvel, DC, and others! Plus LARRY IVIE's 1959 plans for a JUSTICE SOCIETY revival, JOHN BROOME, FCA, MR. MONSTER, BILL SCHELLY, and more!

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### ALTER EGO #156

All Time Classic Con continued from #148! Panels on Golden Age (CUIDERA, HASEN, SCHWARTZ [LEW & ALVIN], BOLTIKOFF, LAMPERT, GILL, FLESSEL) & Silver Age Marvel, DC, & Gold Key (SEVERIN, SINNOTT, AYERS, DRAKE, ANDERSON, FRADON, SIMONSON, GREEN, BOLLE, THOMAS), plus JOHN BROOME, FCA, MR. MONSTER, & BILL SCHELLY! Unused RON WILSON/CHRIS IVY cover!

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### BACK ISSUE #61: LONGBOX EDITION

SPECIAL-SIZE REPRINT OF SOLD-OUT #61! Covers every all-new '70s tabloid, with checklist of reprint treasures. Superman vs. Spider-Man, The Bible, Cap's Bicentennial Battles, Wizard of Oz, even the PAUL DINI/ALEX ROSS World's Greatest Super-Heroes editions! With ADAMS, GARCIA-LOPEZ, GRELL, KIRBY, KUBERT, ROMITA SR., TOTI, and more. ALEX ROSS cover!

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### BACK ISSUE #104

FOURTH WORLD AFTER KIRBY! Return(s) of the New Gods, Why Can't Mister Miracle Escape Cancellation?, the Forever People, MIKE MIGNOLA's unrealized New Gods animated movie, Fourth World in Hollywood, and an all-star lineup, including the work of JOHN BYRNE, PARIS CULLINS, J. M. DeMATTEIS, MARK EVANIER, MICHAEL GOLDEN, RICK HOBERG, WALTER SIMONSON, and more. STEVE RUDE cover!

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### BACK ISSUE #105

DEADLY HANDS ISSUE! Histories of Iron Fist, Master of Kung Fu, Yang, the Bronze Tiger, Hands of the Dragon, NEAL ADAMS' Armor, Marvel's Deadly Hands of Kung Fu mag, & Hong Kong Phooey! Plus Muhammad Ali in toons and toys. Featuring JOHN BYRNE, CHRIS CLAREMONT, STEVE ENGLEHART, PAUL GULACY, LARRY HAMA, DOUG MOENCH, DENNY O'NEIL, JIM STARLIN, & others. Classic EARL NOREM cover!

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### BACK ISSUE #106

GOLDEN AGE IN BRONZE! '70s Justice Society revival with two Pro2Pro interviews: All-Star Squadron's ROY THOMAS, JERRY ORDWAY, and ARVELL JONES (with a bonus RICK HOBERG interview), and The Spectre's JOHN OSTRANDER and TOM MANDRAKE. Plus: Liberty Legion, Air Wave, Jonni Thunder, Crimson Avenger, and the Spectre revival of '87! WOOD, COLAN, CONWAY, GIFFEN, GIORDANO, & more!

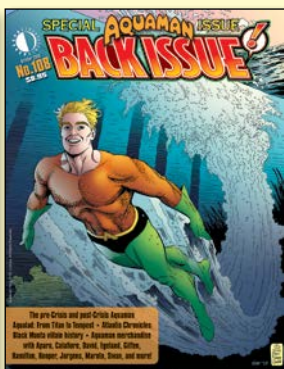
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### BACK ISSUE #107

ARCHIE COMICS IN THE BRONZE AGE! STAN GOLDBERG and GEORGE GLADIR interviews, Archie knock-offs, Archie on TV, histories of Sabrina, That Wilkin Boy, Cheryl Blossom, and Red Circle Comics. With JACK ABEL, JON D'AGOSTINO, DAN DeCARLO, FRANK DOYLE, GRAY MORROW, DAN PARENT, HENRY SCARPELLI, ALEX SEGURA, LOU SCHEIMER, ALEX TOTI, and more! DAN DeCARLO cover.

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### BACK ISSUE #108

BRONZE AGE AQUAMAN! Team-ups and merchandise, post-Crisis Aquaman, Aqualed: From Titan to Tempest, Black Manta history, DAVID and MAROTO's Atlantis Chronicles, the original unseen Aquaman #57, and the unproduced Aquaman animated movie. With APARO, CALAFIORE, MARTIN EGELAND, GIFFEN, GIORDANO, ROBERT LOREN FLEMING, CRAIG HAMILTON, JURGENS, SWAN, and more. ERIC SHANOWER cover!

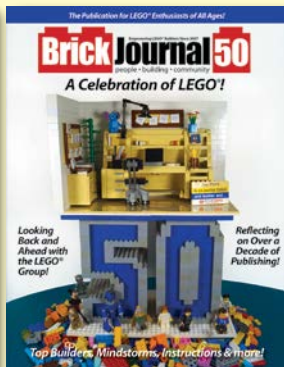
(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$4.95 • Ships Sept. 2018



### KIRBY COLLECTOR #74

FUTUREPAST! Kirby's "World That Was" from Caveman days to the Wild West, and his "World That's Here" of Jack's visions of the future that became reality! TWO COVERS: Bullseye inked by BILL WRAY, and Jack's unseen Tiger 21 concept art! Plus: interview with ROY THOMAS about Jack, rare Kirby interview, MARK EVANIER moderating the biggest Kirby Tribute Panel of all time, pencil art galleries, and more!

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### BRICK JOURNAL #50

Special double-size BOOK! Photo editor GEOFF GRAY talks to JOE MENO about the beginnings of BrickJournal, TORMOD ASKILDSEN of the LEGO GROUP interview, how LEGO's fan community has grown in 10 years, and the best builders of the past 50 issues! Plus: Minifigure customizing with JARED K. BURKS', step-by-step "You Can Build It" instructions by CHRISTOPHER DECK, BrickNerd's DIY Fan Art, & more!

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### COMIC BOOK CREATOR #17

The legacy and influence of WALLACE WOOD, with a comprehensive essay about Woody's career, extended interview with Wood assistant RALPH REESE (artist for Marvel's horror comics, National Lampoon, and underground), a long chat with cover artist HILARY BARTA (Marvel inker, Plastic Man and America's Best artist with ALAN MOORE), plus our usual columns, features, and the humor of HEMBECK!

(100-page FULL-COLOR magazine) \$9.95 (Digital Edition) \$5.95 • Ships Spring 2018



### DRAW! #35

Fantasy/sci-fi illustrator DONATO GIANCOLA (Game of Thrones) demoes his artistic process, GEORGE PRATT (Enemy Ace: War Idyll, Batman: Harvest Breed) discusses his work as comic book artist, illustrator, fine artist, and teacher, Crusty Critic JAMAR NICHOLAS, JERRY ORDWAY's regular column, and MIKE MANLEY and BRET BLEVINS' "Comic Art Bootcamp." Mature Readers Only.

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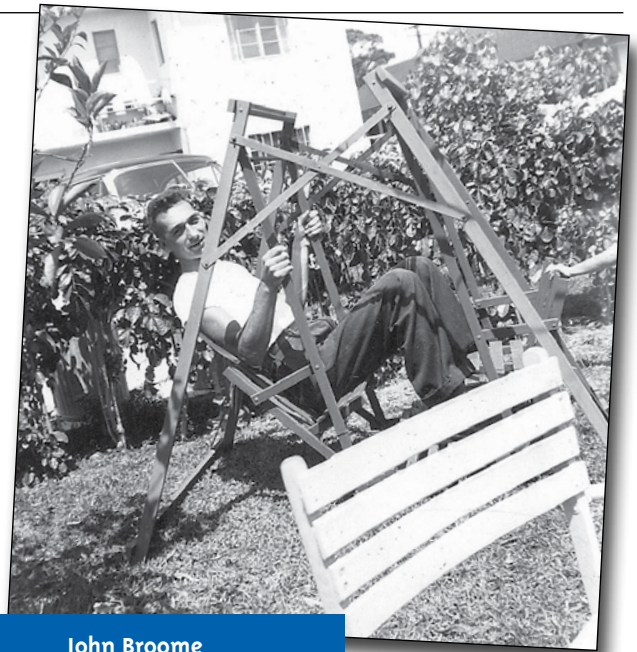
# My Life In Little Pieces – Part IV

JOHN BROOME'S 1998 Memoir, Continued

## A/E

**EDITOR'S INTRO:** Over the past three issues, our serialization of the Golden/Silver Age comics writer's self-proclaimed "Offbeat Autobio"

has introduced us to Broome and his wife Peggy, and—among other things—to his feelings about living (and teaching) in Japan during the last two decades of his life, which sadly ended in 1999. This time, among other things, he returns to novelist/essayist Arthur Koestler's concept of "holons"—which were defined in Part I (in A/E #149) as "a part of an organic unit such as the human body," which is "really composed of thousands, millions of other selves living quasi-independent lives side by side inside [it]." Our thanks to Ricky Terry Brisacque for permission to reprint this work in even smaller pieces than her late father intended—and to Brian K. Morris for retyping the small book....



John Broome

John Broome, in a photo taken in Miami, Florida, in May of 1951. Thanks to Ricky Terry Brisacque.

## My Flush Toilet

is one household item I admire tremendously. Despite its lowly function, this modest—and so far as I know, unsung—device fills me with a sense of wonder at its utilitarian beauty coupled with the sweet mechanical perfection of its action. How cunningly a tiny private maelstrom whirls up in the bowl once I've activated it; how the unwanted material vanishes in a trice; and then, how the water which has also almost disappeared rises again to just the right level to plug the drain and get all ready for the next cycle. Ah, yes. I'll confess: I've often wished I'd been the man to invent this superb article; if I could have done a teenieth as much for mankind I'm sure I could go to my rest content.

My flush toilet, however—I mean my western-style toilet in Japan, for they are plentiful here now and it is no longer necessary to put up the printed stick-figure diagrams one used to see, showing that one should sit with one's back to the water pipe and not facing it (which the Japanese with their peculiar penchant for doing things assways would certainly do if not corrected—see the article under "Topsy-turvydom" in Basil Chamberlain's *Japanese Things*)—my particular western toilet then does have one disturbing idiosyncrasy. At least twice during the last couple of years, it has flushed itself by itself and with no human hand near the mechanism.

To be sure, I don't believe in ghosts, least of all a ghost who uses my toilet, but still when you are alone in your house at night

## Selected Shorts

John Broome's anecdotal 1998 "autobio" wasn't the only time or place where that writer enjoyed dispensing tidbits of information. He, like his editor and friend Julius Schwartz, clearly relished doing so in his comics scripting as well. Witness this page from the Green Lantern episode of the "Justice Society of America" saga "The Mystery of the Vanishing Detectives" in the final Golden Age issue of *All-Star Comics* (#57, Feb.-March 1951). For the past two-thirds of a century, ever since he first read this page, A/E's editor has never forgotten what a "short-snorter" dollar bill is. Even today, Roy T. figures that world-traveler John Broome must've known whereof he spoke. Art by Frank Giacoia. Thanks to Jim Kealy for the scan. [TM & © DC Comics.]



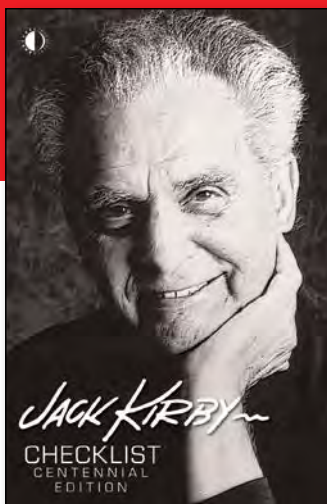


# NEW FOR 2018!

## JACK KIRBY CHECKLIST: CENTENNIAL EDITION

This final, fully-updated, definitive edition clocks in at **DOUBLE** the length of the 2008 "Gold Edition", in a new **256-page LTD. EDITION HARDCOVER** (only 1000 copies) listing every release up to Jack's 100th birthday! Detailed listings of all of Kirby's published work, reprints, magazines, books, foreign editions, newspaper strips, fine art and collages, forens, essays, interviews, portfolios, posters, radio and TV appearances, and even Jack's unpublished work!

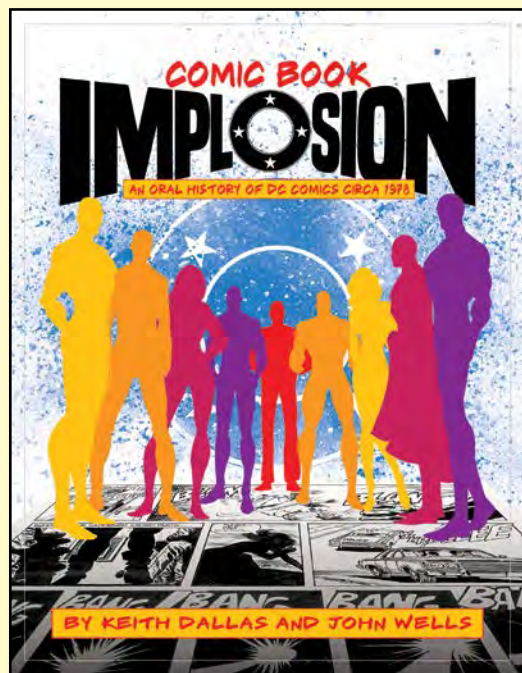
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ISBN: 978-1-60549-083-0 • **SHIPS APRIL 2018!**



## KIRBY & LEE: STUF' SAID! (JACK KIRBY COLLECTOR #75)

This first-of-its-kind examination of the creators of the Marvel Universe looks back at their own words, in chronological order, from fanzine, magazine, radio, and television interviews, to paint a picture of **JACK KIRBY** and **STAN LEE's** relationship—why it succeeded, where it deteriorated, and when it eventually failed. Also here are recollections from **STEVE DITKO**, **WALLACE WOOD**, **JOHN ROMITA SR.**, and more Marvel Bullpen stalwarts who worked with both Kirby and Lee. Rounding out this book is a study of the duo's careers after they parted ways as collaborators, including Kirby's difficulties at Marvel Comics in the 1970s, his last hurrah with Lee on the *Silver Surfer Graphic Novel*, and his exhausting battle to get back his original art—and creator credit—from Marvel. **STUF' SAID** gives both men their say, compares their recollections, and tackles the question, "Who really created the Marvel Comics Universe?"

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## COMIC BOOK IMPLOSION AN ORAL HISTORY OF DC COMICS CIRCA 1978

Things looked bleak for comic books throughout the 1970s because of plummeting sell-through rates. With each passing year, the newsstand became less and less interested in selling comic books. The industry seemed locked in a death spiral, but the Powers That Be at DC Comics had an idea to reverse their fortunes.

In 1978, they implemented a bold initiative: Provide readers with more story pages by increasing the price-point of a regular comic book to make it comparable to other magazines sold on newsstands. Billed as "**THE DC EXPLOSION**," this expansion saw the introduction of numerous creative new titles. But mere weeks after its launch, DC's parent company pulled the plug, demanding a drastic decrease in the number of comic books they published, and leaving stacks of completed comic book stories unpublished. The series of massive cutbacks and cancellations quickly became known as "**THE DC IMPLOSION**."

TwoMorrows Publishing marks the 40th Anniversary of one of the most notorious events in comics with an exhaustive oral history from the creators and executives involved (**JENETTE KAHN**, **PAUL LEVITZ**, **LEN WEIN**, **MIKE GOLD**, and **AL MILGROM**, among many others), as well as detailed analysis and commentary by other top professionals, who were "just fans" in 1978 (**MARK WAID**, **MICHAEL T. GILBERT**, **TOM BREVOORT**, and more)—examining how it changed the landscape of comics forever! By **KEITH DALLAS** and **JOHN WELLS**.

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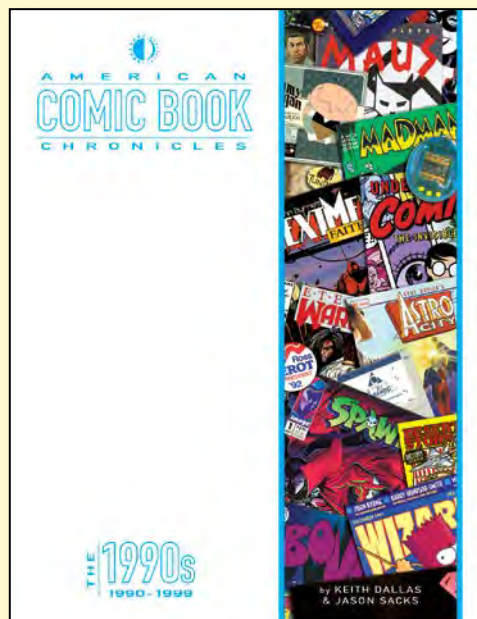
## AMERICAN COMIC BOOK CHRONICLES: The 1990s

**THE 1990s** was the decade when Marvel Comics sold 8.1 million copies of an issue of the **X-MEN**, saw its superstar creators form

their own company, cloned **SPIDER-MAN**, and went bankrupt. The 1990s was when **SUPERMAN** died, **BATMAN** had his back broken, and the runaway success of Neil Gaiman's **SANDMAN** led to DC Comics' **VERTIGO** line of adult comic books. It was the decade of gimmicky covers, skimpy costumes, and mega-crossovers. But most of all, the 1990s was the decade when companies like **IMAGE**, **VALIANT** and **MALIBU** published million-selling comic books before the industry experienced a shocking and rapid collapse.

**AMERICAN COMIC BOOK CHRONICLES: THE 1990s** is a year-by-year account of the comic book industry during the Bill Clinton years. This full-color hardcover documents the comic book industry's most significant publications, most notable creators, and most impactful trends from that decade. Written by **KEITH DALLAS** and **JASON SACKS**.

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IT TAKES AN AWFUL LOT TO OUT-SLEAZE FOX PUBLICATIONS, BUT CHARLTON'S REDO OF THIS CHEESY MY DESIRE COVER PULLED IT OFF! "AND JUST WHAT MUST I DO TO GET THOSE?" ASKS THE GAL ON THE RIGHT, INNOCENTLY.

"WELL, Y'DONT GET IT SELLIN' GIRL SCOUT COOKIES, HONEY!" WOULD BE AN APT REPLY.

WHAT FOLLOWS ARE MORE GLORIOUSLY EXPLOITATIVE COVERS FROM ARGUABLY THE SLEAZIEST COMIC COMPANY EVER! WELCOME TO OUR FABULOUS 2018. . .

**FOX LOVE COMICS**  
**SLEAZE-A-PALOOZA!**



(Above left:) Fox's *My Desire Intimate Confessions* #4 (April 1950). Artist uncertain. [© the respective copyright holders.]

(Above right:) Charlton's *True Life Secrets* #23 (Nov.-Dec. 1954). [© the respective copyright holders.]



# The Supremely Sleazy, Suggestive Victor Fox Comics!

by Michael T. Gilbert

"Sleazy" and "suggestive" sells. That about sums up Victor Fox's publishing philosophy. Fox, who may (or may not) have been a former DC Comics bookkeeper, produced some of the most notorious comics of the '40s and '50s. Fox's jungle comics were populated with erotic "jungle empresses" like *Zegra* and *Tegra*, while *Crimes by Women* (one of Fox's most popular crime comics) mixed gals and gats in copious quantities.

Similarly, Fox's romance titles promised cheap thrills—and usually delivered! Other publishers might be content to print namby-pamby stories about high school cuties pining over dim-witted football stars, but Victor Fox had other ideas.

He was selling sex.

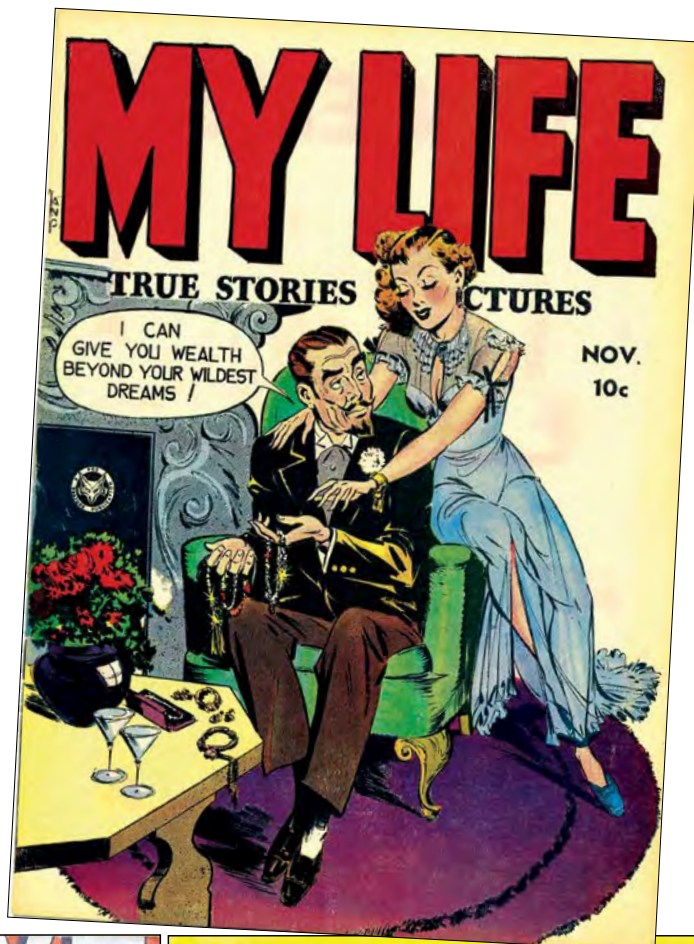
## My Life!

Take Fox's *My Life* cover on the right. Does anyone imagine that luscious babe in the sheer negligee would give that fop the time of day if he weren't dangling gobs of bling? I mean, the guy's wearing *spats*, f'gosh sakes!

The *My Love Secret* cover is even more explicit. "These could be yours," says the suave slob as he tempts her with diamonds and pearl necklaces.

Meanwhile, the gal on the cover of *My Love Affair* doesn't wait for an invite. She's very clear about what her "favors" cost.

"That's what I want!" she says, eyeing what appears to be a squirrel stole that sports a hefty \$1,392 price tag. The gal's "John" doesn't look too happy about it, but when it comes to lurid love comics, it was usually "pay to play" at Fox.



*My Life... And Welcome To It!*

(Clockwise from top:) *My Life* #5 (Nov. 1948)... *My Love Affair* #3 (Nov. 1949)... and *My Love Secret* #29 (April 1950). Artists uncertain, to say the least. [© the respective copyright holders.]



# Sense of Wonder —Times Two!

## Two Books For The Price Of One

by Bill Schelly

**T**wenty years ago, *Alter Ego* magazine made its surprising return from fanzine limbo. Thanks to Roy Thomas, John Morrow, and Jon B. Cooke, with an assist from yours truly, the premier publication of early comics fandom began its new life as the flip side of *Comic Book Artist* magazine (#1, Spring 1998). And since Joe Kubert was a favorite artist of both Roy and myself, it was appropriate that our “flip” cover featured Joe’s version of Hawkman. The response was phenomenal, and led to *A/E* becoming an independent magazine of its own, a year later.

A lot has happened in the past 20 years. What were you doing in May of 1998? Oh, that’s right, you were getting your first glimpse of *Comic Book Artist*, TwoMorrows Publishing’s first new magazine after its ground-breaking *The Jack Kirby Collector* had established the reputations of John and Pam Morrow in fandom.

My associate editor role in the new *A/E* was more or less a result of co-editing, with Roy, the Hamster Press book *Alter Ego: The Best of the Legendary Fanzine* (1997), which reprinted many of the best features from the fanzine’s original eleven issues (from 1961–1978). It was the third book published by my fledgling publishing company, which, by any measure, was an exercise in self-publishing. I’d returned to fandom in 1990 after gafiating (gafia: getting away from it all, a term from science-fiction fandom) in 1974. The *A/E* collection and *The Golden Age of Comic Fandom* became my best sellers, although I would publish another seven or so.

### Lo! There Shall Be A Memoir!

Once ensconced in the TwoMorrows Publishing fold, my Comic Fandom Archive articles generated enough interest that I felt there would be a sizable audience for a personal memoir. It would tell the story of my original days during comic fandom’s sensational ‘60s and early 1970s. It came to be called *Sense of Wonder: A Life in Comic Fandom* (2000), and sold surprisingly well. As Roy and others pointed out, it acted like a time machine, evoking the readers’ own memories of that halcyon era. No doubt the fact that it was designed and promoted by TwoMorrows and featured an introduction by the Rascally One (his “stamp of approval” of sorts), accounted for its healthy sales. Obviously, a large number of *Alter Ego*’s readers picked up a copy.

You may have been one of those readers, or perhaps came upon a copy in the ensuing years, and know its scope: my discovery of comic books in 1960—with my purchase of the *Giant Superman Annual* #1, to be precise—followed in 1964 by my equally joyful discovery of comic fandom, which by then was in near-full swing. In its 50,000 or so words, the memoir recounted my days as a fanzine publisher, my adventures with off-the-chain buddy



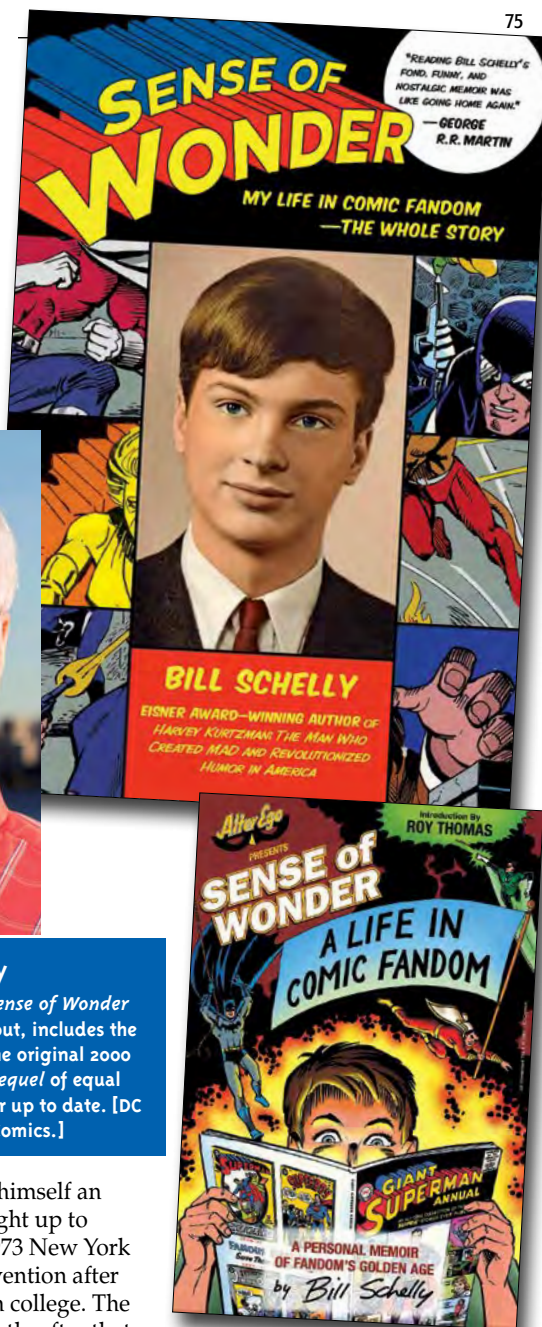
Bill Schelly

with both editions of his *Sense of Wonder* book. The new tome, now out, includes the (slightly revised) text of the original 2000 work, plus a brand new sequel of equal length, bringing the memoir up to date. [DC heroes TM & © DC Comics.]

Marshall Lanz (himself an ama-pubber), right up to attending the 1973 New York Comic Art Convention after graduating from college. The book ended shortly after that, when I was on the road to Seattle to “find my destiny.” (Somehow, I always hear Maurice Evans mouthing those words, though I’m no Charlton Heston.)

In 1974, I had no idea what the future held. But now, some 44 year later, I do know what came next. I know how I left fandom to deal with “real life” issues such as finding a career, paying the rent, and trying to become a professional writer of books. So much happened in the next decade-plus, including a brief stint as a partner in a comics retail store in Seattle’s university district.

Quite a story: How I went from being “lost” in a maelstrom of disappointment and frustration, to being “found” in 1990 when I re-discovered fandom and returned to the fold. How I began my research that led to *The Golden Age of Comic Fandom*, and how I worked on and wrote some 20 books from 1995 to the present day, struck me as the “other half” of the story. I found my place as a writer, bought a house, instigated a couple of fandom reunions, had encounters with my comics idols (from Jack Kirby to Julie Schwartz to Stan Lee), had children (in a rather unorthodox way), and eventually won an Eisner Award in 2016 for *Harvey Kurtzman: The*





Remember when Saturday morning television was our domain, and ours alone? When tattoos came from bubble gum packs, Slurpees came in superhero cups, and TV heroes taught us to be nice to each other? Those were the happy days of the Sixties, Seventies, and Eighties—our childhood—and that is the era of TwoMorrows' newest magazine, covering

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# FCA

Fawcett Collectors of America

In this issue:  
**Chapter 2 of**  
**"CAPTAIN MARVEL**  
**and the**  
**©OPYRIGHT**  
**©RISIS!"**

#211  
May 2018

Art by Jim Engel [https://www.facebook.com/jim.engel.376/media\_set?set=a.101385213209149.3296.100000130138364&type=3]. Shazam hero and related characters ™ & © DC Comics.



For AJ Hanley--JIM ENGEL



# Captain Marvel & The ©opyright ©rISIS! – Part 2

## MORE On Fawcett Publications & Its Complicated Legal Legacy

by Mike Tiefenbacher

**FCA EDITOR'S INTRO:** In *Alter Ego* #151, Mike T. began his study (which sets out to clarify copyright complexities and trademark troubles related to Fawcett Publications) with an overview of the disposal and dispersal of Fawcett's non-Marvel Family properties—from "Ibis the Invincible" to "Nyoka the Jungle Girl" to "Hopalong Cassidy"—among various publishers, including Charlton and, indirectly, DC. After musing on what might have happened if Fawcett and DC had arranged in 1953 for the latter company, post-lawsuit, to continue publishing the exploits of Captain Marvel and his relatives, he outlined the tangled road from Fawcett's Captain Marvel to Myron Fass' same-named android hero to Marvel Comics' Kree "Captain Mar-Vell," as well as DC's late-1950s acquisition of the assets of Quality Comics and, in the early '70s, DC's licensing of the original Captain Marvel and the launching of its Shazam! series, and how that dovetails (or doesn't) with Fawcett's renewing—or not renewing—of various copyrights related to its 1940-1953 comicbook issues.

Mike has done considerable hands-on research concerning Fawcett's and others' copyright renewals by actually dusting off and digging into decades-old volumes of the U.S. Copyright Office's Catalog of Copyright Entries. We pick up his narration from that point... and if one or two technical copyright or trademark matters don't seem restated quite clearly enough below, we urge you to go back and re-read last issue's FCA installment. The whole thing is way too complicated to go over again from scratch! —P.C. Hamerlinck.

**W**hile the tenor and tone of the first year's issues of DC's *Shazam!* comic were quite variable, eventually the lead stories began to more closely resemble the original run's reprinted tales that were part of the overall package. And, lo and behold, undoubtedly due to those reprints, beginning with issues dated from April 1945 through the final issues of January 1954, Fawcett renewed (or attempted to renew) every one of the Marvel—or was that *Shazam!*—family stories.

*Captain Marvel Adventures* #45-150, *Captain Marvel Jr.* #29-119, *Captain Marvel Story Book* #1-2 (#3-4 are missing from the listings in the Copyright Office's *Catalog of Copyright Entries*, perhaps because the 1975 volume contained both the 1947 and 1948 renewals and #3 was simply overlooked; #4 came out in 1949), *Fawcett's Funny Animals* #31-83, *Hoppy the Marvel Bunny* #1-15, *The Marvel Family* #1-89, *Mary Marvel* #1-28, *Master Comics* #61-133,



### Captain Marvel Has Another Day In Court!

Despite departed co-creator/artist C.C. Beck's contention that the DC writers never caught the spirit of the original Fawcett stories, some readers—including Mike Tiefenbacher—beg to differ. The story "The Man Who Stole Justice" from the 100-page *Shazam!* #16 (Feb. 1975) might be considered a case in point. Under editor Julius Schwartz, the script is by Elliot S! Maggin, the art by former Fawcett artist Kurt Schaffenberger. [TM & © DC Comics.]



*Whiz Comics* #64-155, and *Wow Comics* #36-69 were each properly renewed by Fawcett Publications. CBS purchased Fawcett in 1977; so, beginning with the 1978 renewals, “CBS Publications, Inc.” was the name on them; and then, with the 1981 renewals, “CBS Inc. CBS Publications.” (Incidentally, CBS accidentally renewed copyrights for 1953 issues *Battle Stories* #9-11, *Beware Terror Tales* #7-8, *Hopalong Cassidy* #78-85, *Lash LaRue Western* #39-46, *Six-Gun Heroes* #20-23, *Tom Mix Western* #61, and *Worlds of Fear* #9-10, which didn’t even cover all of their 1953 non-Marvel-Family issues.)

This information yields two significant facts. First, the renewals of these 2,070 (or 2,065, if the missing issues actually were overlooked by Fawcett) copyright registrations constitute an obvious attempt (at \$4 each, that’s a cost of more than \$8000) to protect their copyrights on these titles and characters, despite the lapse of the issues published from 1940-44—and again, we don’t really know whether Fawcett renewed any of those issues that are not explicitly shown in the Copyright Office’s *Catalog*, perhaps beginning with 1944 issues in 1972 when Fawcett learned that DC would be reprinting its old stories.

Additionally, it indicates that, when National Periodical Publications (DC’s corporate name as of 1961, when the company was taken public) brought Captain Marvel and family under their auspices in 1972, it was a *lease arrangement*, in which they merely licensed the rights to the characters rather than buying them outright. However, DC *treated* the heroes as if they’d bought them, affixing only DC’s own company copyright on new stories and on products they licensed (including the 1974-77 *Shazam!* TV series and the *Kid Super Power Hour with Shazam* cartoon).

Not until 1985 did DC finally purchase the full rights to the Marvel Family characters (and presumably the renewed copyrights); and by then it was from CBS. Between those dates, it wasn’t common knowledge among comics enthusiasts that DC hadn’t purchased the full rights in 1972. This confusion was aided by the fact that “Captain Marvel” stories reprinted in DC comics were listed as copyrighted by Fawcett Publications (starting with *Shazam!* #2), just as reprints from Quality magazines were copyright-credited to Comic Magazines or Comic Favorites. (Had the reprinted story starring “The Ray” sported a copyright, it would have listed Everett M. Arnold, the publisher name on *Smash*



### With One Magic Series...

Whatever its shortcomings, the 1974-77 *Shazam!* TV series caught at least some of the flavor of the old Fawcett comics, thanks in large part to the performances of its stars, Jackson Bostwick as Captain Marvel and Michael Gray as Billy Batson. As Mike T. says, DC copyrighted this series in its own name, not Fawcett’s.

[TM & © DC Comics.]

*Comics*. Three Quality funny-animal titles, *Buster Bear*, *Egbert*, and *Marmaduke Mouse*, were also published by Arnold Publications, but those would hardly have been reprinted in a DC comic).

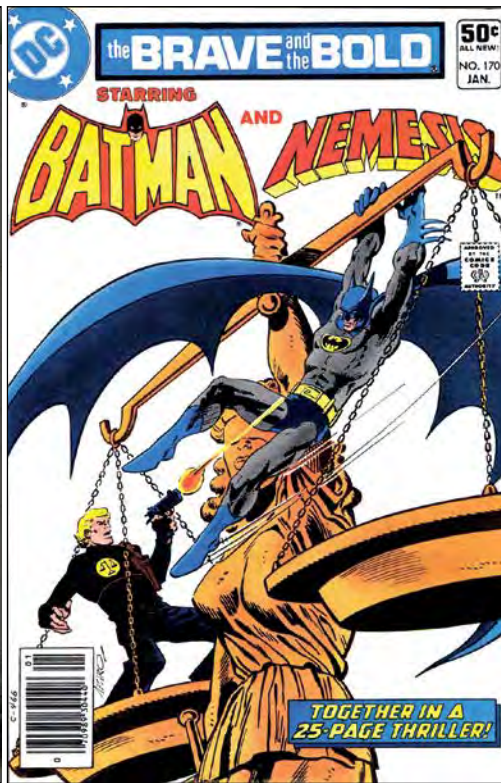
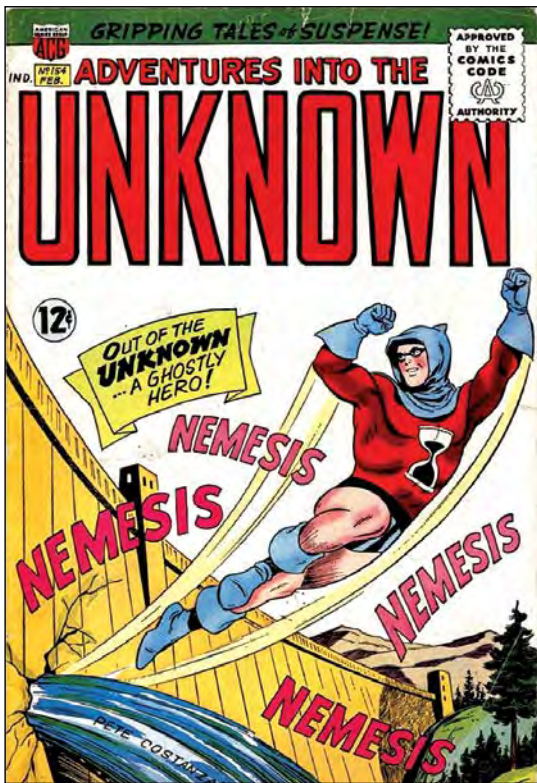
In fact, DC may have simply been following its own precedent on its prior purchases of comics properties from other publishers. The company itself had started life in 1938 as the forced takeover of Malcolm Wheeler-Nicholson’s National Allied Comics over incurred debt; and, in 1946, Harry Donenfeld and Jack Liebowitz’s Detective Comics, Inc., bought out partner Max Gaines’ All-American Comics half of the DC line to form National Comics Publications, Inc. But since those were essentially internal transactions, the first actual instance where DC absorbed another publisher was when they purchased the comics holdings of Everett M. “Busy” Arnold (the Quality Comics group) in 1956. In that instance, they continued only Quality’s four best-selling titles that didn’t duplicate something they were already publishing: *Blackhawk*, *G.I. Combat*, *Heart Throbs*, and *Robin Hood Tales*.

The remaining 1956 Quality series, which DC didn’t continue, included: seven more romance titles (including *Girls in Love*; DC was already publishing *Girls’ Love Stories*)—teen comic *Candy* and funny animal *Marmaduke Mouse* at a time when DC was cancelling most of its own titles in each genre—*The Exploits of Daniel Boone*, since DC already had *Legends of Daniel Boone—Yanks in Battle*, a war comic too new to have any sales reports yet—and two long-running adventure titles which had fallen into reprints in 1955, *T-Man* and *Plastic Man*. Proof that DC had purchased the rights to more than simply the four Busy Arnold titles listed in the preceding paragraph was first made apparent in 1966, when it launched a new *Plastic Man* series, largely as a response to publisher Myron Fass’ attempt to hijack that hero’s name in his *Captain Marvel*. Turned out, they had indeed bought everything Arnold had published.

Everything, that is, *except* the copyrights on the old issues. And why would they have cared about those in 1957? DC wasn’t reprinting anything, so it didn’t even ask for stats of old Quality stories. All the issues in question would still have active copyrights for the next decade for the earliest issues and nearly 30 years for the most recent, and who knew if there would even *be* comicbooks that far in the future? It wasn’t until 1979 that Arnold’s widow Claire (Everett died in 1974) began registering renewals for selected Quality titles beginning with 1951 issues. (Strangely, the Copyright Office misspells her name “Clare” on all those renewals.) *Blackhawk* #39-86, *Doll Man* #33-45, *G.I. Combat* #1-43, *Love Letters* #7-51, *Love Secrets* #32-55, *Plastic Man* #29-53, and *Police Comics* #105-127 were renewed by “Clare” C. Arnold (who had been a co-owner of the company), while DC itself *also* renewed Quality’s *Blackhawk* #87-107, *Doll Man* #33-47, *G.I. Combat* #35-43, and *Plastic Man* #54-64. No, I can’t begin to guess why Mrs. Arnold renewed those two particular romance titles out of the eight Quality had published in the 1950s, but not *Heart Throbs*, or *Robin Hood Tales* for that matter. Nor can I offer any explanation for her sudden interest in renewing her rights to her husband’s legacy. Perhaps the changes made in the copyright law in 1976 caught her attention, or her estate attorney recommended it after her husband’s death. Or perhaps she simply learned DC was not renewing any of Quality’s issues and she realized there might be a market for reprints of the old stores, with those being the titles she was made aware of. But even if she’d started immediately, that left a decade of Quality’s 1939-50 copyrights unrenewed, *if*, indeed, the copyright records as published were complete. Keep that in mind for later.

In 1963, publisher Theodore “Teddy” Epstein also decided to leave the comics publishing business, and sold DC the last two titles still being published by the Prize Comics Group: *Young Romance* and *Young Love*. (*Black Magic* had ended in 1961; otherwise,





**Mistaken Identity**

(Left:) The American Comic Group’s *Adventures into the Unknown* #154 (Feb. 1965), which in 1948 had been the first regularly published horror comic, introduced the company’s first costumed super-hero: the ghostly Nemesis. Former Fawcett mainstay Kurt Schaffenberger rendered the cover, using the name of another former Fawcett artist: Pete Costanza, who drew the interior story. Style-blind DC editors, who didn’t like “their” freelance artists moonlighting, were apparently taken in by the deception. [© Charlton Media.]

(Right:) A single mention in a 1968 issue of the newszine *The Comic Reader* of plans for DC to continue *Adventures into the Unknown*—and the introduction, 12 years later, of a very-much-alive hero also named Nemesis in *The Brave and the Bold* #166 (Sept. 1980), had amateur sleuths mistakenly deducing that DC had bought ACG in ‘67. Shown is the earliest cover appearance of the DC Nemesis, on *The Brave and the Bold* #170 (Jan. 1981); art by Jim Aparo. [TM & © DC Comics.]

Entrepreneur Roger Broughton bought the remnants of ACG in the ‘80s, and was the source of the many reprints of the ACG line that have appeared in his own comics and hardcovers from Dark Horse in the 2000s. About the only connection between ACG and DC after 1967 was that DC introduced its own super-hero called Nemesis in 1980.

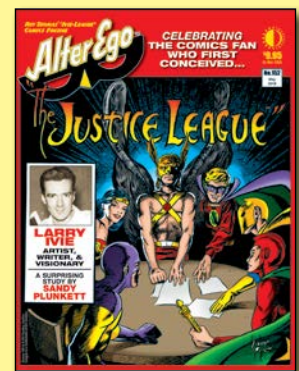
So, in 1972, DC’s purchasing only the intellectual property copyright from Fawcett seemed sufficient. They bought a character whose name and powers, costume and secret identity, origin and friends, all served to identify an instantly recognizable image, a trademark independent of the name it could not trumpet on covers. The extent to how much that image, that identifiable thing which defines “Captain Marvel” (as well as “Captain Marvel Jr.” and “Mary Marvel”) can be stretched and tweaked and still be the same copyrighted intellectual property is unknown. Legally, do all versions of a particular character need to hang together as one (albeit incoherent) whole? In particular, can a copyright without an identifying character name as its trademark—since DC was forced to publish Captain Marvel’s adventures under the *Shazam!* title, and has, as of 2012, taken the inevitable final step of renaming the character to match that title—retain the intellectual property rights DC purchased from Fawcett in 1973?

Right here, we need to go over the boilerplate of what constitutes a copyright. The online Merriam-Webster definition:

above was 28 years; so, in 19... unless Fawcett Publications... 28 years. Which (making the... that issue’s absence from the... on the Copyright Office’s pa... copyright would be protecte... because, in 1976, Congress p... (sponsored by and popularl... Act, chiefly at the behest of... wanted to make sure it didn... provisions and terms of cop... (as *dictionary.com* mention... copyrights on works made f... since the beginning of time)... years—and it made the law... half a copyright term, prior... made after that date were af... law also meant that a copyri... be valid; any work-for-hire... is, and will be, automatically... its second term. Registration... provides a public record in c... but is no longer required.) So the second term of copyright for *Whiz* #2 will expire in... 2062. And that’s only if Congress doesn’t alter the law again well before that.

“the exclusive legal right to reproduce, publish, sell, or distribute the matter and form of something (such as a literary, musical, or artistic work).” Cambridge’s definition adds a term of protection: “The exclusive and assignable legal right, given to the originator for a fixed number of years, to print, publish, perform, film, or record literary, artistic, or musical material.” Oxford defines it in international terms: “The exclusive and assignable legal right, given to the originator for a fixed number of years, to print, publish, perform, film, or record literary, artistic, or musical material.” *Dictionary.com* gets specific regarding current U.S. law: “the exclusive right to make copies, license, and otherwise exploit a literary, musical, or artistic work, whether printed, audio, video, etc.; works granted such right by law on or after January 1, 1978, are protected for the lifetime of the author or creator and for a period of 70 years after his or her death.” The problem is, all of these definitions are far too broad to be useful. The *Dictionary.com* definition of the period of protection isn’t even 100% correct.

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