

ROY THOMAS' JOLLY-SOLLY  
COMICS FANZINE

STAN LEE'S "RIGHT-HAND MAN"  
IN THE 1960s!

# SOL BRODSKY

AND THE  
MARVEL AGE OF COMICS!



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# Alter Ego™



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Marvel Colorist  
(& Sol's Daughter)  
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PARKER**

Plus: Remembrances  
By His Friends  
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**On Our Cover:** Easily the most-often reproduced portrait of artist and production man Sol Brodsky is the masterful illustration drawn by John Romita for the cover of Marvel Age #22 (Jan. 1985), of which much more in this issue. It's flanked here by cover art either penciled, inked, or both, by Brodsky: Fantastic Four #3-4 (March & May '62) & Tales to Astonish #38 (Dec. '62), all three of which he inked over pencils by Jack Kirby... Sub-Mariner #1 (May '68), inked over John Buscema's pencils... Astonishing #23 (March '53), penciled by Sol and (maybe) inked by Carl Burgos... and Kid Colt Outlaw #28 (June '53), penciled (and perhaps inked) by Sol. See most of these covers bigger and better in the pages that follow! [All art TM & © Marvel Characters, Inc.]

**Above:** The final panel of the first episode of the Holyoke hero-feature "The Red Cross," bylined "by Charles Nicholas & Sol Brodsky." It's from Captain Aero Comics #8 (Sept. 1942). Thanks to the Comic Book Plus website. [© the respective copyright holders.]

This issue is dedicated to the memory of Sol Brodsky & Stan Goldberg



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writer/editorial

# Better Call Sol!

by Roy Thomas

**S**ol Brodsky was the second person I ever met at Marvel Comics.

The first, over a Wednesday noontime in early July of 1965, was “Fabulous Flo” Steinberg, Stan Lee’s corresponding secretary. She came out from the inner offices to hand me the Marvel “writing test” that Lee had invited me (by phone) to have a go at, to wish me well with a smile, and to send me on my way.

The next day, when I showed up with the ballooned artwork and the dialogue I’d written for the four Photostatted pages of Jack Kirby *Fantastic Four* action, a fortyish man with shortish curly black hair and an equally ready smile came out to collect them. I don’t recall if Sol told me his name. I do remember him asking me, in a friendly manner, how it had gone. I said something noncommittal like “All right, I guess,” he said a polite goodbye and popped back inside. And I hotfooted it back the relatively few blocks from Madison Avenue to Lexington Avenue, stopping just long enough, in all probability, to gobble down a Nedick’s hot dog near the latter premises, where my present DC bosses (of nearly two whole weeks’ standing) held sway.

The *next* day, after Flo had furtively phoned me at DC and I’d once more nooned it over to Marvel and, to my great delight, been hired by Stan Lee ten or fifteen minutes after I met him, Stan took me out into the adjoining office—well, either then, or more likely a bit later in the afternoon when I returned, having been kicked out of DC by “Superman” editor Mort Weisinger—to introduce me more formally to Flo and Sol. From that moment on, Sol Brodsky loomed very large in my professional life for the next half decade... and our association, which became a friendship of sorts and, I think, a relationship of mutual respect, lasted at least until I moved west to California in mid-1976.

For Sol was the guy who made the Marvel trains run on time... greased with a combination of winning smiles and disapproving frowns. Gerry Conway mentioned, in his interview in *A/E* #131, that neither Stan nor I really acted as “managers” during the days he knew us at Marvel. If that’s true, and I suppose it is, in its way, it’s at least partly because Sol Brodsky, as production manager, kept all the balls in the air—handled virtually all the scheduling, the trafficking, the haranguing of late artists and writers—so that Stan didn’t have to. And when Sol moved on in 1970 to co-found Skywald, his successor John Verpoorten, whom Sol had trained for the task, carried on with those efforts, first for Stan, later for me (and after me, for Gerry, Len Wein, Marv Wolfman, and Archie Goodwin). That freed the editors to concentrate on the creative side of things—matters about which Sol doubtless had an opinion from time to time, but which he rarely deigned to share with his co-workers.

As the over-all title of the seven reminiscences by a few of Sol’s colleagues in this issue, I chose “Sol Brodsky – Stan Lee’s ‘Right-Hand Man.’” That’s because, as I’ve often related, for the first several years of my tenure at Marvel, Stan would call both of us



**Not Together Again For The First Time!**

If there’s a photo in existence of Sol Brodsky and Roy Thomas together at any time, *A/E*’s editor would love to know about it! In the meantime, we’ll have to settle for a circa-1965 snapshot of Roy and Flo Steinberg, at the latter’s desk... and the pic of Sol from the 1975 *Mighty Marvel Comic Convention* program book. Here he’s doing what he did a lot of, which was talk on the phone to artists, writers, engravers, et al. [Brodsky photo © Marvel Characters, Inc.]

into his office most mornings we were all there, and he would go over, often in great detail, whatever needed to be said about some script he (or I) might have written... or completed artwork that he had critiqued or proofread. For me, it was an ongoing lesson in writing and editing from a true master at the top of his form... for Sol, much (but not nearly all) of the workload he’d be dealing with on that particular day. Only *partly* because that’s where we invariably stood in relation to him at the podium where he placed the artwork day after day, Stan, on at least one occasion—maybe more—mock-seriously referred to Sol as his “right-hand man” and me as his “left-hand man.” Or, sometimes, Sol was his “good right arm,” and I was the other one. And that’s just what Sol Brodsky *was* for Stan, from at least 1964 and for most of the next two decades. (Elsewhere in this issue, you’ll find Sol’s daughter Janna and artist/colorist Stan Goldberg using the same “right-hand man” phrase.)

The thing I remember most about Sol in those early days—which commenced when I was 24 and he was 42—is that, most days of the workweek, we went out to lunch together. Usually five days a week at first, a bit less often after I finagled the ability to write at my apartment two (or sometimes three) days a week. Sol initiated the practice by inviting me to accompany him, and thereafter it quickly came to be assumed that we’d lunch together unless one of us had prior plans. On quite a few occasions we were joined by the likes of Stan Goldberg (colorist and *Millie the Model* artist), John Romita (who returned to the bullpen about two weeks after I began there), sometimes one or two others. Stan—and even Jack Kirby, if he happened to be “in town” that day—joined us from time to time, but those were usually higher-end confabs, held at Schrafft’s restaurant or some such watering-hole. Sol and I tended to opt for a diner around the corner, or occasionally a hot-dog joint or less expensive restaurant. Sure, to some extent Sol was shoring up his own situation with a guy who, as Stan’s editorial assistant, might be expected to rise in the





**Selma Brodsky**  
Photo courtesy of Janna Parker.

other hand, was always the talker. If someone needed scolding, it was her job. The punishments were her job, too. To tell the truth, though, the worst of any punishment was to be sent to your room. Just in general, she was very outgoing.

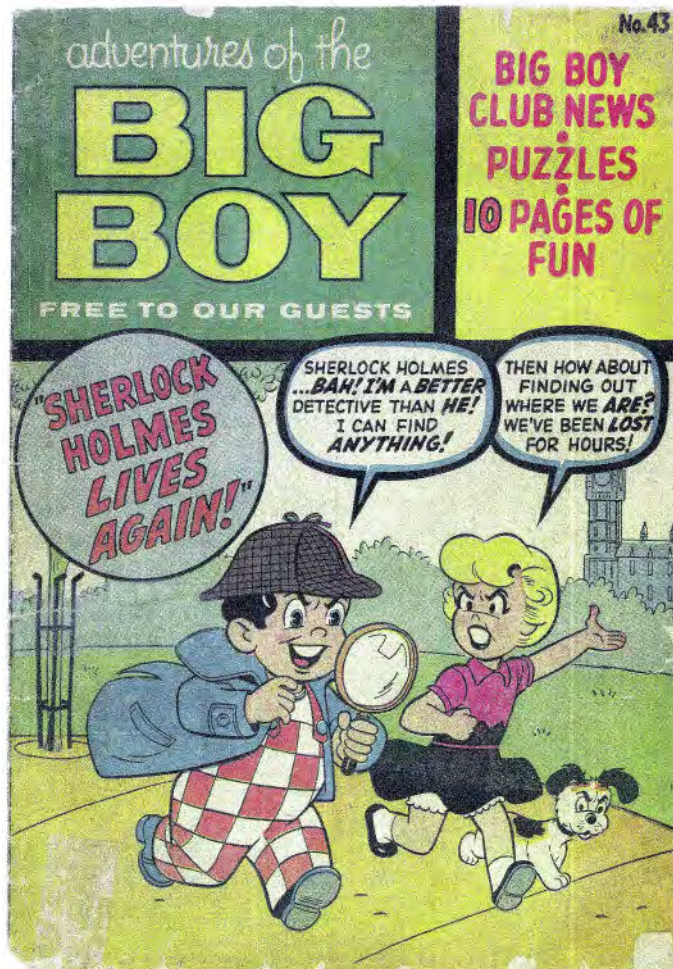
Dad loved comic books! He was also very family-oriented. Every Sunday he took us all on drives. It was a family thing. He was very loving in that regard. Very *there* in that regard. Still, he was a quiet person. Mom was the one who loved reading novels, and I take after her there. It was Mom who was very outgoing and talkative.

If you balanced the scales, it would be me and my dad on one side and Mom and my brother Gary on the other in terms of personality. Dad did pass on the ability and passion of art to both my brother and myself. That came from Dad. He loved that, too.

**RA:** Now do you do anything with art yourself? Well, obviously you do, because you're a colorist.

**PARKER:** Yes, I do hand colors. My dad gave me my first job. He trained me and then turned me over to Marie Severin. Dad trained me, but I basically worked with Marie and, later, Glynis Wein, who became a good friend of mine. I colored lots of Marvel comics back in what is now called the Silver or Bronze Age. I started with *Millie the Model*. That was my tryout: *Millie the Model*, *Rawhide Kid*, *Kid Colt*. Dad inked those titles and did a lot of corrections on them. He did a bit of everything. He trained me mostly in coloring. He tried me as an inker, and I did one "Archie" page with a lot of his help, and it was just not my milieu. I colored at Marvel until I moved out to California in 1977 or 1978.

I still worked in comics, though. I did coloring for First Comics, Topps, and Disney. I worked with Mark Evanier on *The DNAgents* for Eclipse. At the time, that one was my best-paying job. I also worked with Mark on *Groo the Wanderer* when it was at Pacific. One of the nicest things that happened during that stage of my career was when I worked on a graphic novel of the *Teenage Mutant Ninja Turtles*. I got that job as a last-minute colorist, and after the job was done, I got a bouquet of flowers from the [creators]—Kevin Eastman and Peter Laird. Usually the colorist is the last on the food chain and the work is grabbed from your hands and sent to the printer with barely a nod. So it was awesome for my work to be



**You're A Big Boy Now!**  
Sol Brodsky's cover for *Adventures of the Big Boy* #43, a comic book produced for and distributed free by the sizable restaurant chain. Date unknown, but the series started in 1957. Courtesy of Janna Parker. [TM & © the respective copyright holders.]

acknowledged that way.

I'm still coloring today, but it's hand-coloring. If Dad were alive, he would have made sure that I learned computer-coloring. Even though I'm much more expressionistic as an artist than he was, he would have done that. Dad was very practical. His art was very practical. Mine is not as commercialized or practical. But Dad

would have made sure that I made that transition. Since he wasn't around, I didn't make it. I'm really grateful to Stan Lee. He lets me hand-color the *Spider-Man* Sunday pages. I don't know if anybody else in the business still hand-colors. I do, though.

**RA:** Is Stan still writing it? I think Stan's brother, Larry Lieber, is drawing it.

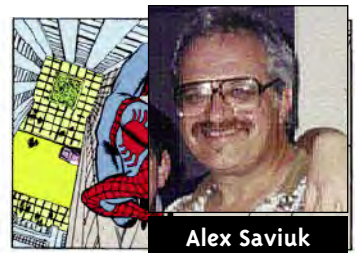
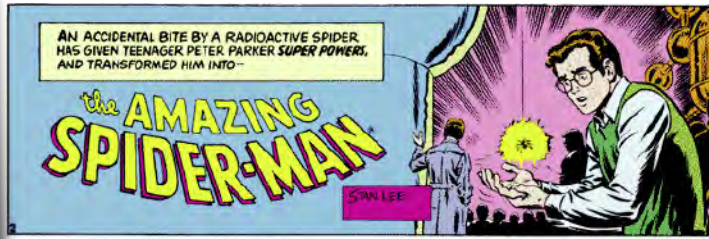
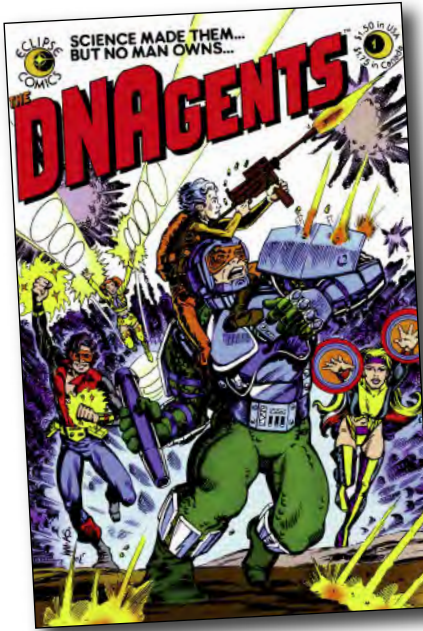
**PARKER:** Stan's still writing it, but the art is a little complicated. The Sunday strip is drawn and inked by different people than the daily strip. But Larry does work on the strip. [NOTE: Currently, Lieber pencils the daily strip, with inks by Alex Saviuk, while Saviuk pencils and Joe Sinnott inks the Sunday strip. And, as Stan himself has stated, Roy Thomas works with him on the strip.]

Oh, I just remembered something that might be

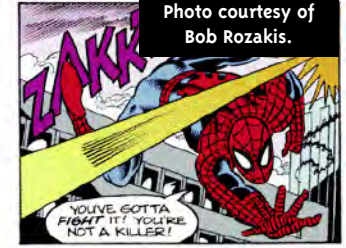
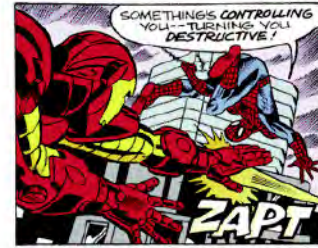


**Apple of His Eye**

(Left:) Janice Brodsky and her father at the former's "sweet 16" party in June 1968.  
(Right:) Sol and his daughter in 1982, a few years after she had moved to Los Angeles. Both photos courtesy of Janice, now Janna Parker.



Alex Saviuk  
Photo courtesy of Bob Rozakis.



(Left & below:) Photos of Stan Lee and Joe Sinnott from the 1969 *Fantastic Four Annual*.



interesting. During the war, Dad was in the submarine service, and they had him working on maps—charts and territories or islands where Marines might land—so he was using his artistic skills when he was in the service, too.

**RA:** Yeah, that is interesting. If I talk to some of his old cronies, I'll have to ask them if they know about that. Now, when did your Dad actually first have you working in the Marvel bullpen?

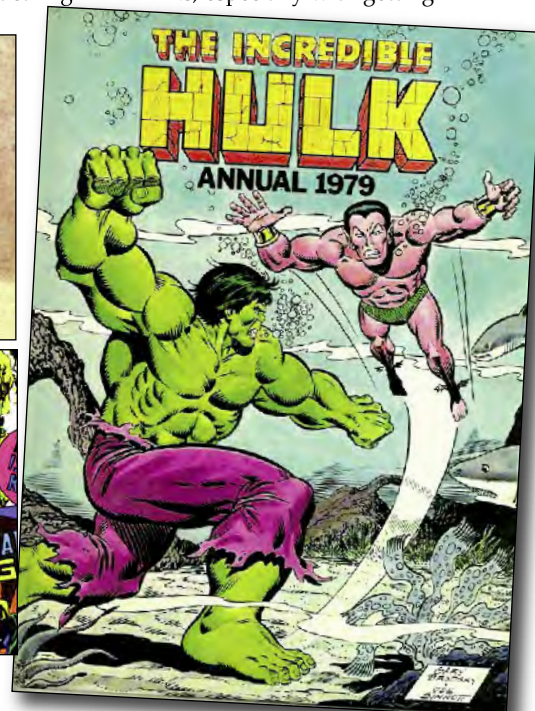
**PARKER:** Wow! I started in New York in 1973 or 1974. I worked at home at first, but came into the offices eventually.

**Color Me Colorful**  
(Top left:) Jenna was the colorist on *The DNAGents*, the Eclipse comic series written by Mark Evanier and drawn by Will Meugniot. Seen above is the cover of issue #1, cover-dated March 1983. [TM & © Mark Evanier & Will Meugniot.]  
(Above:) Stan Lee's *Amazing Spider-Man* newspaper strip is replete with Marvel guest stars, such as this segment with Iron Man for Aug. 22, 2010. Pencils by Alex Saviuk; inks by Joe Sinnott; colors by Jenna Parker, who has been applying hues to the strip since 1981-82. Thanks to Peter Duxbury. [TM & © Marvel Characters, Inc.]

**RA:** I'd like to get back to that in a few minutes, but first I'd like to ask about a period of his life that came just before you started working at Marvel. Sol was the production manager at Marvel from 1964 to 1970.

**PARKER:** Actually, I think he did those production things even before he had the title. He dealt with the artists even when Marvel was very tiny in terms of office staff. Dad was good with production work and dealing with artists, especially with getting

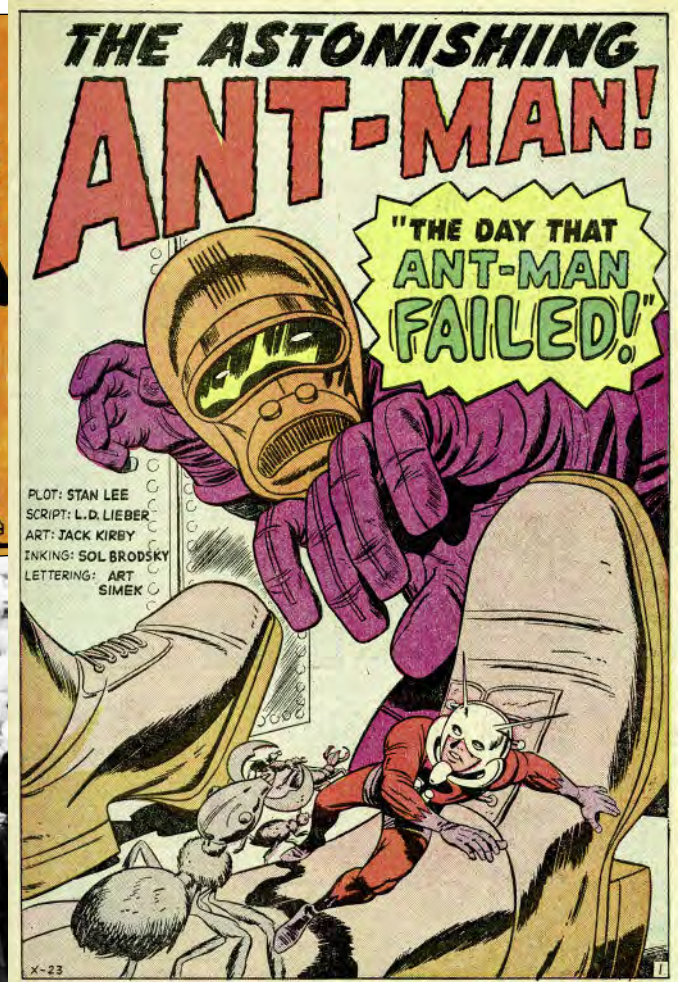
**The Son (As Well As The Niece) Also Rises**  
Causing a bit of confusion from time to time is the fact that several once and future Brodskys and Cohens also worked at Marvel during the time Sol was there:  
Sharon Cohen, seen here from the 1969 *Fantastic Four Annual*, is a cousin of Jenna/Janice's... and no relation to the latter's ex-husband.  
Gary Brodsky, Sol's son (and Janice's brother), has published his own comics and magazines from time to time. Seen at right are Rich Buckler's portrait of Gary from the cover of one of the latter's "Solson" enterprises, plus a GB-penciled, Joe Sinnott-inked cover for Marvel UK's 1979 *Hulk Annual*. [Portrait TM & © Solson Productions; Marvel UK cover TM & © Marvel Characters, Inc.]  
Incidentally, Allyn Brodsky, who circa 1969-71 was a staff editorial assistant and writer at Marvel (on *Iron Man*, etc.), was not related to Sol, Janice, and Gary. Sure wish we had a vintage photo of Allyn, though!



I have a photo of Dad in his office. It's not the best of photos, but I'll see if I can read what's behind him in the photo. It's just a tiny little photo. In the room at 575 Madison he worked in, behind where he worked, was a gigantic wall of published comic covers. That's the office I remember seeing him in. The photo is really, really blurry and so tiny it's hard to see. I can see a *Star Wars* cover and a *Daredevil*. Maybe they were the Special Projects titles that Dad worked on.

**RA:** Do you remember what, besides the overseas material, your dad was working on? I know that he did *Marvel-style ads for Saturday morning cartoons and that sort of thing.*

**PARKER:** The last thing that Dad worked on that I know of was that TV show with Mr. T—*The A-Team!* Marvel was doing an adaptation of it or promos for it or something. Dad was actually getting that going when he passed away. He got ill and died of cancer. By the time they found it—well, like I said, Dad was quiet. He wouldn't ever complain of pain. So when they found the cancer, it was in his liver—it was everywhere. He worked through it, though, as long as he could, but he must have had it for some time before it was really noticeable. I was out here in California, so when I got a chance to go back and see him, it was a bit of a shock. Dad didn't make a big deal out of



**The Only A-Team Wasn't In The Comics!**

(Top center:) The cover of *The A-Team* #1 (March 1984), one of Sol's last projects before his passing. This was a limited series of which art director (and cover penciler) John Romita said in a *Marvel Age* #22 interview with Dwight Jon Zimmerman: "The biggest challenge we had was when we did the three *A-Team* comics. We had to produce all three in thirty days. That's plot, script, pencils, inks, and coloring—and then wait for approval. Somehow we got them done. [And Sol] was proud of the fact that we produced them on time... they didn't look as bad as I thought they might... [and, despite the fact that we had three different art teams on the three comics...] there was a cohesiveness to the series.... We were handling all sorts of projects, and always under pressure. Sol was able to handle it. I think it was a great satisfaction to him to turn out stuff under ridiculous conditions."

(Above:) Sol's inks for Jack Kirby's dynamic "Ant-Man" splash page done for *Tales of Suspense* #40 (Feb. 1963). Plot by Stan Lee; script by Larry Lieber. Thanks to Barry Pearl. [TM & © Marvel Characters, Inc.]

(Center of page:) Also from *Marvel Age* #22: a photo of Sol clowning around with "The Green Goblin" at the annual White House Easter Egg Hunt (precise year not known). David Anthony Kraft sent us this sharper image of that pic. [© the respective copyright holders.]



**"Wall Of Covers"**

Janna sent us this somewhat fuzzy photo of her father from 1977 or '78, as documented by the *Tarzan* cover seen in it. This "wall of covers" (mentioned by her on p. 22) is probably behind the production manager's desk, and had once formed a background for Sol's 9-to-5 life; but, in this instance, he probably just posed for the photo there rather than in his own office. The production manager from 1970-77 was John Verpoorten, who passed away near the end of the latter year.

how he was feeling, so when he finally said something it was too late. After they found it, he died rather quickly. I'm not sure he even wanted to know how bad it really was.

**RA:** *Is there anything you'd like to add for an ending for this interview?*

**PARKER:** All those guys, Stan, my Dad, Marie, Flo—their work is so impressive. That's the word for it, impressive. I don't know if they knew it or would even say it, but what they did, it was impressive.



# “Sol Was A Great Company Man”

## STAN GOLDBERG Remembers SOL BRODSKY

Interview Conducted & Transcribed by Richard J. Arndt

**INTERVIEWER’S INTRODUCTION:** *Stan Goldberg, who regrettably passed away in 2013, not long after this interview was conducted, was a veteran of the Timely, Atlas, and Marvel bullpens from the late 1940s to the 1970s. He worked for Marvel again in the 1980s. In the 1950s he was the head of the coloring department at Timely/Atlas. Between 1961 and 1965 he colored practically all the Marvel comics, as well as drawing all the Mille the Model titles. He was also one of the two main artists (the other being Dan DeCarlo) at Archie Comics between 1968 and 2010. Up till near the end of his life he was an active artist, drawing, among other projects, Nancy Drew for Papercutz. A tribute to Stan Goldberg begins on p. 66 of this issue... but meanwhile, let’s enjoy the reminiscences and information he has to give us....*

**RICHARD ARNDT:** *First off, thanks for agreeing to this interview. It was very nice of you.*

**STAN GOLDBERG:** Well, Richard, I’m always happy to talk about my pal, Sol Brodsky. There’s so many things I’d like to say about him. He was my boss. He was my friend. He helped me out a lot. Socially we were good friends.

**RA:** *How long did you know Sol?*

**GOLDBERG:** I’ve been thinking about Sol these last few days, knowing I was going to talk about him tonight. I met him in the first bullpen of Timely Comics in the 1950s, where I spent about eight years. For a good part of those eight years, Sol and I worked together. There were probably 12 to 15 people working there at that time. I was a kid there, but I was running the coloring department. I had a corner of the room. Sol was maybe ten years older than me. He had the middle of the room with his drawing board. The coloring department—we didn’t need drawing boards. I just had a big table with a big bunch of my Dr. Martins, the dye and the inks, a lot of other stuff.

The first time I came into the bullpen, there was a big fight going on. Two of the letterers were beating each other up in the back of the room. One of them was Joe Leterese, and the other Stan



**A Fantastic Foursome**  
 Inker Sol Brodsky and colorist Stan Goldberg flank the published cover for *Fantastic Four* #4 (May 1962), to which both longtime Timely/Atlas/Marvel artisans contributed—along with all-important penciler Jack Kirby, of course, while editor Stan Lee may well have contributed the initial concept, as he often did. Brodsky and Goldberg were friends as well as colleagues for many decades. Their photos come from the 1969 *F.F. Annual*. The descriptions printed there beneath the photos were, *A/E’s* editor believes, written by him, though Stan Lee may later have altered one or two.  
 [TM & © Marvel Characters, Inc.]



Starkman. When that bullpen broke up in 1958, a lot of those guys went over to DC Comics and both of them went to work there. Stan Starkman was on a freelance basis and Joe Leterese was on a staff job at DC. Anyway, that first day I arrived, they pulled the guys apart, and I thought to myself “Geez, I’m going to be working with these guys in this room!”

Back to Sol: I knew him as an artist first off, then as a production man later on. It’s the production guy that people remember, because he gave up drawing completely. Well, he might draw up something if he wanted me to see what he was thinking, and he could do that very well because he was an artist, but he quit drawing for publication. I spent a lot of time with Sol. All in all, though, socially and in business we were good friends. We played cards with a whole bunch of guys in the bullpen.

Those card games were a regular thing and lasted some thirty years!

We played cards every lunch hour. We played with two decks because

we only had an hour, so one deck was used in the game and the other one was being shuffled for the next hand. Sol was a big card player all his life. Those card games became a regular thing.

When we quit playing in the bullpen, we kept on in somebody’s home. There was a once-a-month card game at Roy Thomas’ [apartment] in the 1970s, or maybe it would be at the house of one of Stan’s assistants for many years, Al Sulman. We had that card game for many years, until 1984.

I remember one time Stan Lee came in from his office, which was right next to ours, and I think he was kidding around—playing the big editor, and he put his hands on his hips. We all looked up at him and we saw a kind of smile coming on his face. Now, Stan knew exactly who was doing what and if we were on schedule, because we were putting out fifty books a month with corrections and lettering and proofreading and coloring. A lot of stuff, but we had a great bunch of guys—all professionals—working in that room to do all that. You can’t do all that unless





### Thereby Hangs A [Marvel] Tale!

Whether or not the Comics Code was in effect, Sol could rise to the occasion. Seen above are the pre-Code cover of *Marvel Tales* #113 (April 1953) and the post-Code one of #145 (April 1956). The latter is signed, a relative rarity for Brodsky in those days. [TM & © Marvel Characters, Inc.]

you're professional. So Stan says, "I pay you guys to eat your lunch at lunchtime. Not to play cards. You eat your lunch at lunchtime." We look at him and he looks at us. Then somebody starts shuffling the cards and we all burst out with a good laugh. He laughed right with us, then went back into his office. He was a good boss to work for. He really was. He got along fine with everybody in that room.

**RA:** *This would have been poker?*

**GOLDBERG:** Oh, yeah, poker. Poker, poker, poker, poker, poker! It started off as a ten or twenty game—a dime or twenty cents. When the bullpen broke up we started going once a month to somebody's home. Thirty years later the stakes had gone up to a 50¢ and \$1 game. That was it. It was never about the money. Besides Sol and me, the longest-lasting regulars were John Romita, Al Sulman, Mike Esposito, Roy Thomas—Roy was the new guy. He was a good card player. I think one of Roy's first jobs as a writer was doing one of my *Millie the Models*.

We usually played at Roy's place because he lived in Manhattan. Al Milgrom came in. He was probably the last new guy

we got in there. They weren't killer games, just for fun and laughs. Those card games went on right up to 1984, when Sol passed on. He wasn't the only one. Three or four other guys passed on around the same time. I had a tragedy in my family. It just never started up again. I have great memories of those games, though. We had loads of fun.

[Back in the 1950s] we'd go out together, a whole bunch of us, but you gotta remember that I was the young guy then. I was the youngest of all of them, even if I was just ten or fifteen years younger. I was not married at that time. All of these guys, or most of them, were married. Even the ones who were not married were older than I was. I was part of the crowd in the office, in the card game, but socially I was not really a part. But when I got married, I fit in better. Then it was "Hey, Goldberg, we're gonna meet in the city, have dinner next week. C'mon!" Maybe we'd meet on a Sunday—that sort of thing. Your official membership in that group was with your wife.

**RA:** *Now, you mention the first bullpen for Timely or, I guess, in 1950 it might have been called Atlas. Was that a full bullpen?*

**GOLDBERG:** Yeah, that was a full bullpen.

Production crew, editors, writers, artists. It was in the Empire State Building at that time. Actually, it wasn't the first bullpen, though. I came in around the beginning of 1950, but the 1940s bullpen had different fellows in it. Some of them from the 1940s bullpen became quite famous. You'd be amazed. There was Gene Colan, Danny DeCarlo, John Buscema, Al Jaffee. I don't know if Sol ever worked in that bullpen. He might have. But there were a lot of letterers, inkers, proofreaders from the 1940s that weren't there in the 1950s. That bullpen disappeared in 1949 because I think Martin Goodman was tired of paying people on salary and figured it would be cheaper to let them go. The one that I joined with Sol happened a few months later.

Like I said, we had a schedule of about fifty books a month that we had to put out. And a big variety—from funny animals to teenage humor to Westerns to war. I loved that kind of variety. There were guys who were great drawing funny animal books... guys who were great drawing Westerns. Al Jaffee did *Patsy Walker*. They were some of the best *Patsy Walkers* I've ever seen. Not just 32-page books, either. Some were larger sizes—48-, 64-page books. Big books!



### Who Dealt This Crew?

Besides Goldberg and Brodsky, the four others in the late-'60s-to-mid-'70s Marvel poker circle were (left to right) John Romita, Al Sulman, Mike Esposito, Roy Thomas, and (by the mid-'70s) Al Milgrom—plus, not mentioned by Stan, advertising rep Carl Wershba. Photos are from the 1969 *F.F. Annual*, the 1975 *Marvel Con* program book, and Al Milgrom; future *Mad* artist/writer Dave Berg's caricature of Sulman is from Stan Lee's 1947 book *Secrets behind the Comics*.

[Photos © Marvel Characters, Inc.; art © Stan Lee.]

# For The Love Of Sol

## A Brief Remembrance Of SOL BRODSKY by David Anthony Kraft

**C**omics of every kind—I’ve loved them all.

Marvel in the ‘60s, natch. And DC. And ACG. And Warren monster comic mags, from the first issues of *Creepy* and *Eerie* to *Vampirella*. And so, into the ‘70s, and the exciting advent of Skywald comic magazines, of course.

*Psycho*. *Nightmare*. *Hell-Rider*.

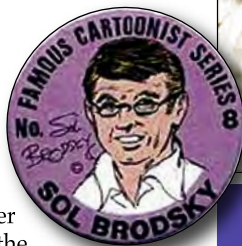
The, to me, especially exciting return of—*The Heap!* Don’t know what it is about misunderstood man-monsters, but I loved *The Incredible Hulk* from issue #1, and glommed onto the shambling *Swamp Thing* from the start, much later getting the dubious distinction of scripting #24, the last issue of the original series.

However, at the time, I was still a barbarian in the frozen northlands near the Canada and Montana territories. Being young and brash, and with the confidence of youth and my first science-fiction sale to *Amazing Stories*, I cold-called Skywald one day and put forward the notion that I should be writing “The Heap” stories.

The man on the other end of the conversation turned out to be none other than Sol Brodsky (the Sky in Skywald, as I later learned).

That he took the call, and took me seriously, was more of a wonder than I might have realized back then. He had a slight New York accent, listened to what I had to say, asked a polite question or three, and then acquainted me with my first glimpse into the inner workings of comics: “The Heap” already had a regular writer and the assignment was his as long as he wanted it.

But I was welcome to submit some horror story ideas, and if any struck his fancy, he’d give me the go-ahead to write the script. Elated, I jumped at the opportunity—and rapidly discovered that the short horror story was not my forte. It’s much more difficult than it looks to put plot and character into 5 or 6 pages. Will Eisner, a master if ever there was one, had an affinity for it, and most of his *Spirit* short stories are awesome in what they achieve in a few pages of carefully composed dialogue, plot, and art.



### Our Cast Of (Marvel) Characters

(Above:) “Stan the Man and Dave the Dude”—that’s the cutline that appeared under this photo in Marvel’s self-produced fan-club *FOOM Magazine* #17 (March 1977), wherein Dave interviewed Stan. Dave never really fit the Madison Avenue image!

(Left:) Sol Brodsky is reported to have drawn this self-portrait (not the best likeness) for the Famous Cartoonist button series circa 1975. They were distributed by the Krupp Comic Works & Phil Seuling. [© the respective copyright holders.]

I did the best I could, and sent off a sheaf of ideas to Skywald.

And, in those delayed-gratification days before the advent of instantaneous e-mail, I eagerly awaited the mail every day until, at last, an envelope arrived from New York. Every bit as expectant as anyone awaiting the opening of a portentous envelope on Oscar night, I scanned the letter.

My fate was sealed.

Sol liked one of the plots. My career in comics was launched. The resulting story, “Kerene,” appeared in *Psycho* #7. And the rest, as they say, is history.

Well, not quite.

It should be noted, from my point of view, that opportunity had opened as a direct result of my authorial acumen. I suspect in hindsight that, while Sol no doubt took some small pleasure in helping an aspiring writer at a great disadvantage and distance from the New York mecca of comics publishing, the \$5 page rate he paid also played no small part. From what he told me years later about his last days at Skywald, he was lucky not to lose his investment and relieved to get out of his adventure into publishing with a shirt still on his back.

I sent in some more plots, got another sale, but just as I was starting to get into the swing of things, unbeknown to me, Sol was getting out. Premises languished, time passed, I got no response. Eventually, Al Hewetson emerged as editor, but appeared to have no further interest in my efforts, and the Skywald connection closed.

A couple years later, some Rascally fellow named Roy invited me to join the Marvel Bullpen as his assistant editor. I roared into town on a motorcycle, all tangled long hair and beard, to begin the best years of my life in comics. Didn’t know a soul in New York City. Or so I thought.

### A Psycho-logical Deduction

A “Heap” for the ‘70s made his/its debut in the first issue of Skywald’s black-ε-white horror comic *Psycho* (cover-dated March 1971), behind a cover painted by Hector Varella. As soon as he saw the character, Dave Kraft decided he should be the guy writing it! [© the respective copyright holders.]



# Seal Of Approval: The History Of The Comics Code

Continuing Chapter 6 Of Our  
Serialization Of The 1998 Study  
By DR. AMY KISTE NYBERG

## A/E

**EDITOR'S INTRODUCTION:** We near the conclusion of our reprinting of Dr. Nyberg's groundbreaking history of comic book

editorship—a work we've felt honored to be able to re-present, with a wealth of added illustrations, for Alter Ego's audience. Previous installments have appeared in A/E #123-128, 130, & 133. As we've said before, Seal of Approval is "footnoted" in the MLA style which lists book, article, or author name, plus page numbers, between parentheses in the main text: e.g., "(Hart 154-156)" refers to pp. 154-156 of whichever work by an author or editor named Hart appears in the bibliography (which will be printed at the conclusion of our serialization, a few issues from now). When the parentheses contain only page numbers, it's because the other pertinent information is printed in the text almost immediately preceding the note.

We've again retained such usages and spellings from Nyberg's book as "superhero," an uncapitalized "comics code," "E.C." and "DC," etc. In the captions we ourselves have added, however, we have reverted to A/E house style and preference. These captions, of course, do not necessarily reflect the opinion of Dr. Nyberg or of the University Press of Mississippi, the original publisher of the book—the original edition of which can still be obtained from UPM at [www.upress.sate.ms.us](http://www.upress.sate.ms.us). Our thanks once again to Dr. M. Thomas Inge, under whose general editorship the volume was originally published in 1998 as part of its *Studies in Popular Culture* series, and who was of great help to A/E in helping to arrange for its reprinting here... to William Biggins and Vijah Shah, acquisitions editors past and present at the U. Press of Mississippi... and to Brian K. Morris for retyping the text on a Word document for Ye Editor.

Recent segments dealt with the first fifteen years of operations under the Comics Code, which was adopted on October 26, 1954...

It was Marvel Comics, not DC, that broke new ground by producing a mainstream comic book dealing with drugs, publishing and distributing the comic without code approval. By doing so, Marvel Comics forced the Comics Magazine Association to reevaluate the comics code that had been in effect with no changes since 1954. The comic was [*The Amazing*] *Spider-Man*, a top-selling Marvel title. Stan Lee, Marvel's editor-in-chief, received a letter from the Department of Health, Education and Welfare asking the company to do a Spider-Man story about the dangers of drugs. In a three-issue story, Spider-Man learns that his college roommate is a drug addict. Because the comics code forbade any mention of narcotics or their use, the story did not get code approval, but Marvel decided to publish the story anyway. Lee recalls that the story got favorable press nationwide, "and because of that, the Code was changed" (Daniels *Five Fabulous Decades* 152).

The publishers apparently considered Marvel's request that the company be allowed to publish their special Spider-Man stories at a meeting in June 1970. This request led to a discussion of whether the time had come to change the code, a discussion led by National's representative, Carmine Infantino. The minutes of the meeting stated: "It was decided each publisher, after discussions with his editorial staff, should prepare any suggested revisions he saw fit, and these should be submitted to the Board for its consideration at a subsequent meeting." However, the board rejected Marvel's request with this statement: "In the

meantime, the Code Administration's ruling that no stories shall deal with narcotics addiction shall remain in effect" (CMAA Files [minutes, 9 June 1970]). Work on code revisions began immediately, and the association's board of directors reviewed specific provisions in a special meeting called December 7, 1970, for that purpose. The president of the association, John Goldwater, noted that he had always taken the position that if times and circumstances warranted it, changes in the code should be considered and made. He added: "However, such changes should be carefully considered, so that the self-regulation program, which has served the industry effectively for more than

### A Drug On The Market

Gil Kane's cover for *The Amazing Spider-Man* #96 (May 1971), the first of the three so-called "drug issues" that were published without the Comics Code seal—and which led directly to the first rewriting of the Code. The scripter and editor of the story within was Stan Lee. Photos of Kane have been seen in recent issues of A/E—and will be, again!  
[© Marvel Characters, Inc.]





### Needing The Code

Under the revised (1971) Comics Code, DC wound up publishing its own harder-hitting "drug story" in *Green Lantern* #84-85, written by Denny O'Neil, with pencils by Neal Adams and inks by Dick Giordano—and it was printed with the Code seal. Seen at left is Adams' cover for *GL* #85 (Oct.-Nov. '71.) [© DC Comics.]

sixteen years, should not become ineffective" (CMAA Files [minutes, 7 Dec. 1970]).

Revisions were discussed and approved for most of the text of the code at that December

meeting, and the publishers agreed that the new code would go into effect February 1, 1971 (see CMAA Code 1971). Many of the restrictions on the presentation of crime and horror were liberalized. Ghouls, vampires, and werewolves, which were prohibited under the original code, would now be allowed as long as they were "handled in the classic tradition such as Frankenstein, Dracula and other high calibre literary works ... read in schools throughout the World." In addition, new provisions dealing specifically with narcotics were added. The revisions dealing with sex also reflected the relaxing of the strict morality imposed by the 1950s version of the code. Although illicit sex acts were not to be portrayed, they could now be hinted at. Although rape still could not be shown or suggested, seduction could be suggested (although not shown). The code provisions for advertising remained unchanged. Unlike other magazines, which relied heavily on advertising revenue, the revenue derived by comic book

publishers for advertising was negligible. Nearly 95 percent of revenues came from newsstand sales.

A lengthy preamble was added to the 1971 code reaffirming the publishers' commitment to act responsibly in publishing comics. It praised comics as an "effective tool" for education and instruction and also noted the comics' emerging role as a contributor to "social commentary and criticism of contemporary life," recognizing the move in the industry to incorporate contemporary issues into story lines. The code changes were explained as necessary to making a positive contribution to "contemporary life." While the wording of some sections of the code was modified and a new section on how to handle drugs was added, the format of the code remained unchanged, with the emphasis remaining on the depiction of crime and authority figures. Comic book standards defined the reader as a child, and there was no acknowledgement on the part of the CMAA-member publishers that the medium should move beyond content suitable for an audience of all ages.

These changes were approved by the publishers at their meeting in December, but the publishers could not agree over the wording of Part C, which gave the code administrator broad powers to interpret the code for "all elements or techniques not specifically mentioned" in the code. That debate was carried over into the board's meeting January 28, 1971. National Periodical Publications had proposed amending that section of the code by adding a second paragraph that would read: "It is not the intent of the Code to prohibit the treatment of such realistic problems as drugs, generation gap, poverty, racial relations, abortions and political unrest handled in an instructive positive fashion. This provision shall not be unreasonably invoked" (CMAA Files [minutes, 28 Jan. 1971]). The debate centered around the provisions involving drugs and abortion. Although the amendment was supported by Charles Goodman, representing Marvel Comics, and Carmine Infantino, representing National, three other publishers opposed its adoption, including Goldwater (representing Archie Comics), Leon Harvey of Harvey Comics, and John Santangelo, representing Charlton Comics. The proposal failed, and Section C of the comics code remained unchanged.

### The Powers That Were

(Below:) The four publishers—and one soon-to-be publisher—who voted in 1971 on the updating of the Comics Code. Some were more eager to do so than others.



**Charles "Chip" Goodman**, son of Timely/Marvel founder Martin Goodman, and Marvel's publisher 1971-72. 1966 photo from Adam Parfrey's 2003 book *It's a Man's World*. [© the respective copyright holders.]



**Carmine Infantino**, editorial director (& near-future publisher) of DC Comics. Photo taken at 1972 San Diego Comic-Con by Vince Davis.



**John Goldwater**, Archie publisher, in a 1943 photo; thanks to Mike Tiefenbacher. Sorry we couldn't come up with a more recent photo.



**Leon Harvey**, co-publisher of Harvey Comics, in a 1972 photo. Thanks to Mark Arnold & Frank Motler.



**John Santangelo, Jr.**, who had by 1970-71 taken over most of his father's duties as publisher of Charlton Comics, in a 1970s photo from interview magazine *CARTOONIST Profiles*. Thanks to Jon B. Cooke & Phil Hurd. [© Claudia Hurd.]

# DAN BARRY & *Flash Gordon* Part III

## Continuing Our Look At A Controversial Comics Talent

by Alberto Becattini

# A/E

**EDITOR'S INTRODUCTION:** *Issues #130-131 saw the first two parts of this artistic biography of Dan Barry (1923-1997), who in his*

*day was both a leading comic book illustrator and the long-running force behind the iconic Flash Gordon newspaper comic strip that had been created in 1934 by Alex Raymond. The first installment covered Barry's comic book career at DC, Lev Gleason, and elsewhere, his stints on the Tarzan comic strip and in advertising, and his and King Features' re-launching of the daily Flash Gordon comic strip in 1951, after a seven-year hiatus. The second segment dealt with his first half-dozen years doing Flash Gordon, often with the help of a revolving door of friends and hired scripters and artists, with whom he had an often difficult relationship. At various times in the latter 1950s, Barry lived in the South of France, England, and Italy. Writer (and former Flash Gordon scribe) Harry Harrison moved to Italy in 1958 and scripted for Barry for a time. That summer, Barry moved to the isle of Capri, and the two continued to work together after Harrison returned home as his first science-fiction novel, *Deathworld*, was being published. Barry and Harrison had Flash and his longtime ladyfriend Dale Arden marry—then break up as she decided she "need[ed] to be needed" and Flash Gordon wasn't the "needy" kind. She became the fiancée of a man named Steve Benton....*

### Austrian Days

Dale was basically out of the picture for over three years. Meanwhile, Barry had left Italy and relocated in Austria, eventually renting a chalet in Kitzbühel. While there, he met Jutta Gartenschläger, an attractive six-foot-tall blonde who had been working as a stunt actress in several skiing movie scenes. She

would soon become his second wife. Barry became an excellent skier, and at one time he had the Shah of Persia as a skiing mate.

Through artist/sculptor Paul Von Ringelheim (who modeled for Barry as Owl in 1961's "Horseparlor in the Sky"), Barry also made friends with movie actor Kirk Douglas, who was living near him with his family during 1960 while shooting the film *Town without Pity*. While in Austria, Barry also studied at the Kokoschka Workshop and later founded an art colony, conducting his own painting classes at the Tyrol State Museum.



Ric Estrada [who had also moved to the Austrian Alps, at Barry's suggestion] drew most of "The Visitors" (1961), in which Harry Harrison was caricatured as one of the assistants to the

FLASH GORDON

SEQUENCE "QUARANTINE STATION" WEEK 2 RELEASE DATE 7/9/60

by DAN BARRY



### Chess One Of Those Things

Dan Barry plays chess at his chalet in Kitzbühel, Austria, circa 1960 (top right)—while a short-haired Dale reappears in the beautiful "Quarantine Station" continuity, also known as the "Interferon Story," by Harry Harrison and Dan Barry. July 9, 1960, daily strip, reproduced from original art.

© King Features Syndicate, Inc.]



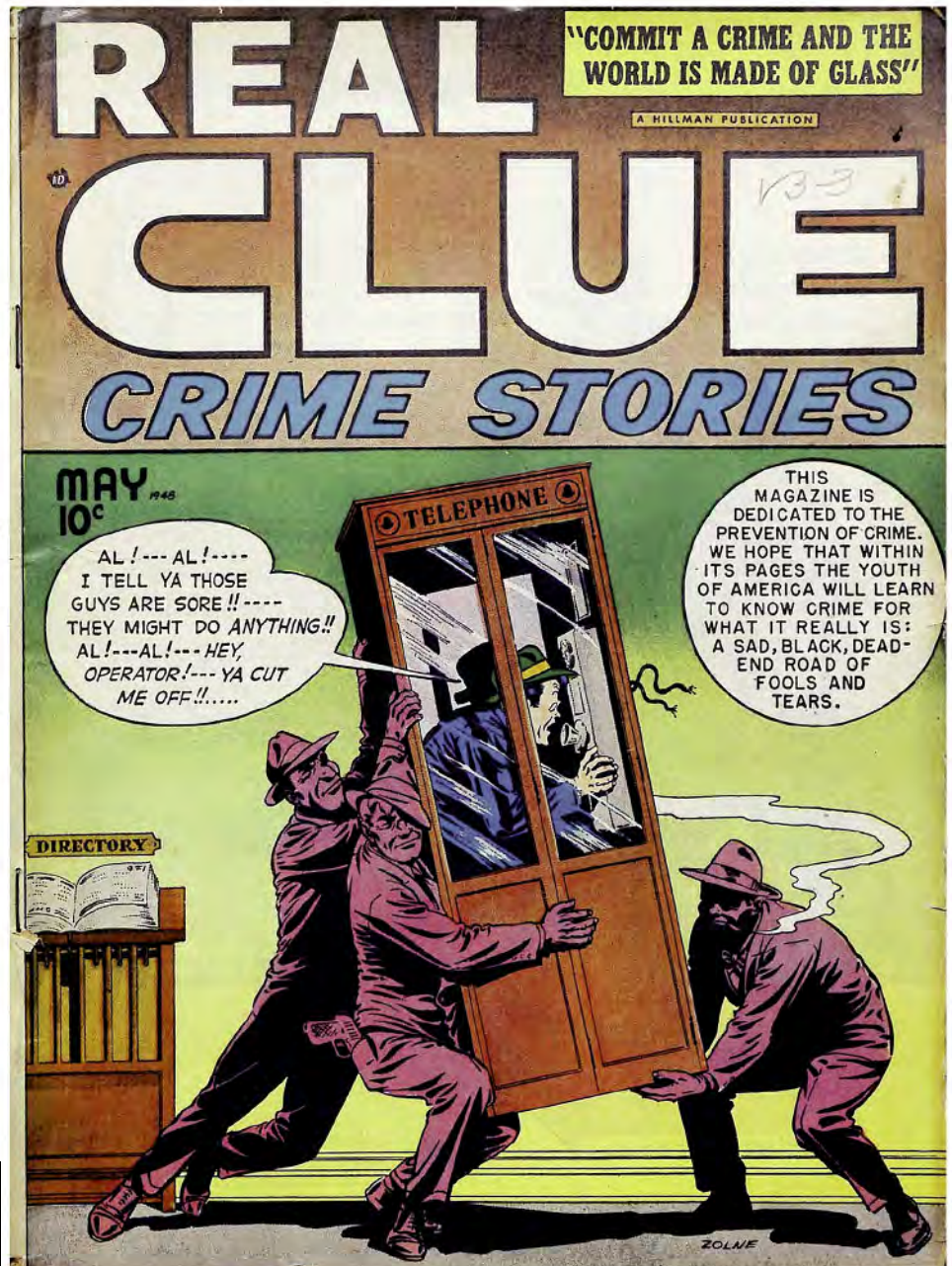
HEY, KIDS! CHECK OUT THIS GREAT DAN ZOLNEROWICH COVER. MOST CROOKS JUST USE GATS TO BUMP OFF STOOLIES. HA! NOT THESE OVERACHIEVERS! FOR THEM THIS "DISH SERVED COLD" IS STRICTLY "TAKE-OUT!" THIS IS ONE COVER THE ARTIST WASN'T JUST "PHONING IN!"

ACTUALLY, HILLMAN PUBLISHED A LOT OF TERRIFIC COVERS, AND SOME WERE PRETTY FUNNY! IF YOU DONT THINK CRIME COMICS CAN BE FUNNY, ALL I CAN SAY IS,..

GET A  
**CLUE**  
!!!

Sorry, Wrong Number!

Dan Zolnerowich's cover of Hillman Periodicals' *Real Clue Crime Stories*, Vol. 3, #3 (May 1948), with its "Zolne" signature. [© the respective copyright holders.]





G.B. Love.

Photo by Robert Brown.

# Alter Ego's Multi-Part Tribute To G.B. Love & RBCC – Part 2

## Introduction

Last issue, we kicked off our tribute to Gordon Belljohn Love and his estimable fanzine by publishing an overview of his accomplishments as one of the founders and linchpins of comicdom's Golden Age. Now let's get to know G.B. a little better, through John de Groot's perceptive, occasionally eloquent feature article that appeared in a Florida newspaper

when RBCC was at its peak. It's © 1971 by The Miami Herald, as are the two accompanying photographs by Dave Didio. The handful of minor errors in the piece are reprinted "as is," followed by the corrected form in brackets, to wit: Tonnerville Folk [= Toonerville Folks]. Otherwise, we retained the style and substance of the original article.

—Bill Schelly.

## The Super Labors Of Love

Miamian G.B. Love is crippled by cerebral palsy. It was a difficult time—until he discovered "Shazam"

From *Tropic* magazine, *The Miami Herald*, May 2, 1971

by John de Groot  
*Herald* staff writer

**T**akes a miracle to change things. They've been telling G.B. Love that for all of his 31 years. A crashing, blinding miracle. Nothing else will do it. Not medicine. Not G.B. Love. Only the splitting of sky and a miracle.

His body won't listen to him. He asks an arm to move and it does so with reluctance, fighting back, fingers fluttering. He tells a leg to step forward and all it can do is shuffle.

G.B. Love has cerebral palsy. He has had it since birth, when doctors found certain motor functions of his brain had been damaged.

All his life, G.B. Love has been trying to tell his body to do this and that, working hard with his fine mind, hoping to force a word through resisting lips, wanting hands to clasp firmly around small objects, dreaming of the day when his body might listen to him.



### The World's Mightiest Forehead

G.B. Love as seen in *Tropic Magazine* (part of the *Miami Herald* newspaper) in 1971, with a Don Newton drawing of Captain Marvel superimposed on his brow. The Big Red Cheese was one of Love's favorite comic book characters, as well as Newton's. Photo by Dave Didio. [Shazam hero TM & © DC Comics.]

And G.B. Love fooled them all. He made the miracle happen.

His body remains stubborn and frail, but now G.B. Love works long into the lonely night in a tiny, cluttered room of his parents' house in Southwest Miami, carefully clutching a blunt pencil, punching out one letter at a time on an electric typewriter, letters turning into words, hard hours grinding into weeks, his body fighting him all the way as he wears out six electric typewriters and unknown blunt pencils creating a whole world of miracles.

Impossible biceps spring to life, flexing outward from massive chests. Below are a sculptured solar plexus and lithe hips reaching down to join tree trunk thighs. Here are granite jaws. There swing steel fists. Notice the awesome pectorals. Observe the bunched calves.

Tap, tap. G.B. Love taps away about bodies, wondrous, impossible, beautiful Super Bodies "faster than a speeding bullet, more powerful than a

P.C. HAMERLINCK'S

# FCA



Fawcett Collectors of America

#193

July 2015



**DEUXIÈME PARTIE:  
LES AVENTURES DE  
CAPITAINE MARVEL JR.**

Shazam hero™ & © DC Comics.

DE LA CAVERNE  
IN





# MEMOIRS of a NOBODY

by Otto Binder

## Chapter XV

Abridged & Edited by P.C. Hamerlinck

**O**tto Oscar Binder (1911-1974), the prolific science-fiction and comic book writer renowned for authoring over half of the Marvel Family saga for Fawcett Publications, wrote *Memoirs of a Nobody* in 1948 at the age of 37, during what was arguably the most imaginative period within the repertoire of "Captain Marvel" stories.

Aside from intermittent details about himself, Binder's capricious chronicle resembles very little in the way of anything that is indeed autobiographical. Unearthed several years ago from Binder's file materials at Texas A&M University, *Memoirs* is self-described by its author as "ramblings through the untracked wilderness of my mind." Binder's potpourri of stray philosophical beliefs, pet peeves, theories, and anecdotes were written in freewheeling fashion and devoid of any charted course—other than allowing his mind to flow with no restricting parameters. The abridged and edited manuscript—serialized here within the pages of FCA—nonetheless provides glimpses into the idiosyncratic and fanciful mind of Otto O. Binder.

In this concluding excerpt, Otto discusses spiritual matters before bidding readers a fond adieu.

—P.C. Hamerlinck.

**W**hy? Why life? Why the world? Why does mankind exist?

If there is a Higher Power, what is His purpose? This instantly classifies me as an agnostic. (Not an atheist, because I use the word "if," granting the possibility.) I'm not a church-goer and I can't accept faith blindly. But on the

### Loves Me Like A Rock

Otto Binder, a self-proclaimed agnostic, still added spiritual/transcendental elements to the Marvel Family mythos—most notably, the Rock of Eternity, the otherworldly dwelling place for the spirit of the ancient wizard Shazam. The Rock, located at the end of time and space, was first revealed in *Marvel Family* #1 (1945), wherein Shazam carved onto his home's walls a synopsis detailing the encounter between the World's Mightiest Family and Black Adam. Shortly thereafter, in "The Marvel Family Reaches Eternity" (*Marvel Family* #7, Dec. '46; art by C.C. Beck/Pete Costanza; edited by Wendell Crowley), Binder sent the Marvels themselves on a journey to the Rock of Eternity for the very first time. [Shazam heroes TM & © DC Comics.]

other hand, I sometimes feel that there *must* be a guiding hand behind it all. How can it all happen haphazardly?

So I am an agnostic. I don't look askance at religious people, however. If they can accept their particular faith without question, gaining peace of soul from it, it seems to me a good thing. I believe that all religions have certain preachings that are universal and teach the general virtues of goodness, kindness, forgiveness, and to live with each other in friendship and peace. All of them have their own "Sermon on the Mount" and "Ten Commandments" which are needed in any world with two or more human beings within sight of each other.

I sometimes sincerely wish I could strongly believe that all sins will be forgiven, that eternal bliss lies ahead, and that all things (good or bad) are part of a Higher Design. Because with such a faith, a person is relieved of doubts, worries, and speculations as to what life is all about. But me? I have to be





# The Fawcett Invasion Of France – Part II

## A Gallic Captain Marvel Jr.

by Jean-Michel Ferragatti

Edited by P.C. Hamerlinck



**FCA EDITOR'S NOTE:** In our previous issue, French comics historian Jean-Michel Ferragatti gave us a comprehensive summary of Fawcett comics published in France right after World War II. In this concluding chapter, he focuses on a very unique "Captain Marvel Jr." adventure... drawn by a certain French artist. —PCH.

### **T** The Captains And The Kid

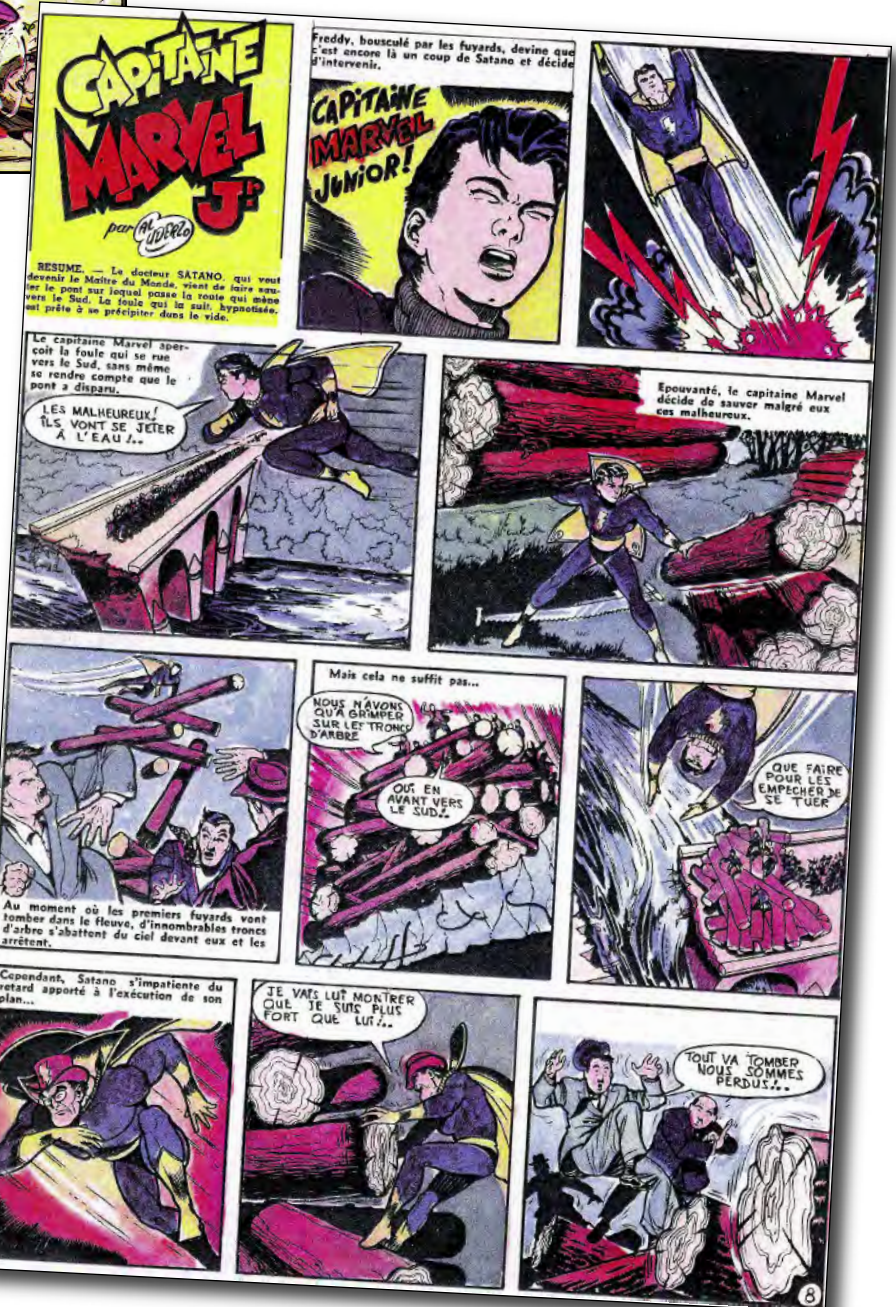
There were many Fawcett comics features that were published in France, but the two most successful ones were "Captain Marvel Jr." ("Capitaine Marvel Jr."), which appeared in *Mon Journal* for a run of 42 episodes translated from *Master Comics* and *Captain Marvel Jr.* ... and, of course, "Captain Marvel" himself in the series *Capitaine Marvel*, published by the Editions Populaires et Modernes (which quickly became Periodiques et Editions Illustrées) for 69 issues and encompassing 118 tales translated from *Whiz Comics* and *Captain Marvel Adventures*. ("Hoppy the Marvel Bunny" was also published numerous times—at first, briefly by Editions Dargaud, and then later on and more frequently by Editions Mondiales, but unfortunately with limited success.)

#### Creator (With An Asterix)

(Top of page:) Albert Uderzo in a 2007 photo from *Comic Box* (the French equivalent of *Alter Ego*) #53, which contained an interview with him. Photo by Petrov Anher.

(Above:) A panel from a 1967 *Asterix* album (*Asterix et les normands*) by Rene Goscinny and Uderzo. [TM & © the respective trademark & copyright holders.]

(Right:) Panel 3 of this page from Uderzo's 1950 "Capitaine Marvel Jr." tale reveals one of his numerous Superman "swipes"—right down to the hero's outer briefs. [Shazam hero TM & © DC Comics; other art & story © the respective copyright holders.]



**Bravo For “Capitaine Marvel Jr.”!**  
 Uderzo’s enchanting “Capitaine Marvel Jr.” tale, which ran for 26 weekly installments in *Bravo* during 1950, introduced us to young Freddy Freeman and the tale’s villain, Dr. Satano—a dead-ringer for Mr. Crime from Lev Gleason Publications’ *Crime Does Not Pay*, but sporting a Shazam top hat. [Shazam hero TM & © DC Comics; other art & story © the respective copyright holders.]

The *Capitaine Marvel* series ended in October of 1950 due to the adoption of a July 16th, 1949, law called “Loi sur les publications destinées à la jeunesse” (“law on the publications intended for the youth”), which created a Comic Code Authority (Commission chargée de la surveillance et du contrôle des publications destinées à la jeunesse et à l’adolescence). Shortly after the formation of the Code, all Fawcett comics—along with all other foreign super-hero characters—disappeared from France.

At that time, a French artist (born from Italian immigrants who had settled in France in 1934) tried relentlessly to enter into the world of comics.

Born in 1927, the artist began his career as a 14-year-old hired by La Société Parisienne d’Editions (SPE) during the Second World War. His job was supposed to be for only a few weeks, but he stayed with the publisher for one year and began to learn the skills of the artist, even if he remained confined to the lowest tasks in the office.

(The SPE would later briefly publish Fawcett heroes “Mr. Scarlet & Pinky,” “Commando Yank,” and “Radar the International Policeman.”)

In 1950, this young French artist was hired by a Belgian group formerly known as Groupe des Editions Jean Meuwissen to work on their children’s publication titled *Bravo*.

### Bravo For Bravo

Backing up just a bit: *Bravo* was created in 1936 by Flemish publisher Jean Meuwissen. With the occupation of Belgium by the Nazis in May 1940, the Flemish market was closed for *Bravo*, so Jean Meuwissen decided to launch a French-speaking version of the magazine in December 1940. The series continued to be

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published until the end of the war.

Initially, Meuwissen translated American comic strips such as *Flash Gordon* (“Gordon l’intrépide”), *Jungle Jim*, *The Katzenjammer Kids* (“Les garnements”—translated as “Little Rascals”), *Pete the Tramp*, *Felix the Cat* (“Félix le chat”), and his top success, *Bobby Dazzler*. Some native artists had also been hired to produce comics, such as former opera singer Edgard P. Jacobs, who later fathered the famous series *Blake et Mortimer*, and the famous horror writer Jean Ray (who was published in the U.S. in the pages of the pulp