

HAWKMAN IN THE BRONZE AGE!

# BACKISSUE!

July 2017  
**No. 97**  
\$8.95



Hawkman TM & © DC Comics. All Rights Reserved.

**BIRD PEOPLE ISSUE: Hawkworld! Hawk and Dove! Nightwing! Penguin! Blue Falcon! Condorman! featuring Dixon • Howell • Isabella • Kesel • Liefeld McDaniel • Starlin • Truman & more!**

*GEORGE PEREZ*  
2012  
GLENN WHITMORE '16



1 82658 00097 4



Volume 1,  
Number 97  
July 2017

EDITOR-IN-CHIEF  
Michael Eury

PUBLISHER  
John Morrow

DESIGNER  
Rich Fowlks

COVER ARTIST  
George Pérez  
(Commissioned illustration  
from the collection of  
Aric Shapiro.)

COVER COLORIST  
Glenn Whitmore

COVER DESIGNER  
Michael Kronenberg

PROOFREADER  
Rob Smentek

#### SPECIAL THANKS

*Alter Ego*  
Jim Amash  
Mike Baron  
Alan Brennert  
Marc Buxton  
John Byrne  
Oswald Cobblepot  
Greg Crosby  
DC Comics  
Joel Davidson  
Teresa R. Davidson  
Chuck Dixon  
Justin Francoeur  
(*DCinthe80s.com*)  
José Luis García-López  
Joe Giella  
Mike Gold  
Grand Comics  
Database  
Alan Grant  
Robert Greenberger  
Mike Grell  
Greg Guler  
Jack C. Harris  
Heritage Comics  
Auctions  
Richard Howell  
Tony Isabella  
Klaus Janson  
Rob Kelly  
Barbara Randall  
Kesel

Karl Kesel  
Rob Liefeld  
Tom Lyle  
Andy Mangels  
Scott McDaniel  
Dan Mishkin  
Graham Nolan  
Dennis O'Neil  
John Ostrander  
George Pérez  
Todd Reis  
Bob Rozakis  
Brenda Rubin  
Bart Sears  
Aric Shapiro  
Steve Skeates  
Anthony Snyder  
Jim Starlin  
Bryan D. Stroud  
Roy Thomas  
Steven Thompson  
Titans Tower  
(*titanstower.com*)  
Timothy Truman  
John Trumbull  
Bill Walko  
Len Wein  
John Wells  
Steven Wilber  
Doug Zawisza  
Michael Zeno

**BACK ISSUE**  
Comics' Bronze Age and Beyond!

# BIRD PEOPLE Issue

<b>BACK SEAT DRIVER: Editorial by Michael Eury</b> . . . . .	2
<b>FLASHBACK: Hawkman in the Bronze Age</b> . . . . .	3
<i>From guest-shots to a Shadow War, the Winged Wonder's '70s and '80s appearances</i>	
<b>ONE-HIT WONDERS: DC Comics Presents #37: Hawkgirl's First Solo Flight</b> . . . . .	21
<i>A gander at the Superman/Hawkgirl team-up by Jim Starlin and Roy Thomas</i>	
<b>PRO2PRO ROUNDTABLE: Exploring Hawkworld</b> . . . . .	23
<i>The post-Crisis version of Hawkman, with Timothy Truman, Mike Gold, John Ostrander, and Graham Nolan</i>	
<b>BRING ON THE BAD GUYS: The Penguin, Gotham's Gentleman of Crime</b> . . . . .	31
<i>Numerous creators survey the history of the Man of a Thousand Umbrellas</i>	
<b>FLASHBACK: Hawk and Dove: Birds of a Different Feather</b> . . . . .	39
<i>Hatched during the era of Vietnam War protests, Hawk and Dove have migrated through many changes over the decades</i>	
<b>FLASHBACK: Dynamutt and Blue Falcon</b> . . . . .	55
<i>Big City's dynamic duo, in animation and comic books</i>	
<b>ROUGH STUFF</b> . . . . .	58
<i>A pencil-art showcase of Bird Heroes by García-López, Sears, Lyle, Liefeld, and Kirby</i>	
<b>BACKSTAGE PASS: Condorman</b> . . . . .	62
<i>Andy Mangels' spotlight on the adventures of Disney's flying hero, on film and in comics</i>	
<b>PRO2PRO: Nightwing: Flying Solo</b> . . . . .	68
<i>Chuck Dixon and Scott McDaniel chat about their action-packed collaboration</i>	
<b>BACK TALK</b> . . . . .	74
<i>Reader reactions</i>	

#### If you're viewing a Digital Edition of this publication, PLEASE READ THIS:

This is copyrighted material, **NOT** intended for downloading anywhere except our website or Apps. If you downloaded it from another website or torrent, go ahead and read it, and if you decide to keep it, **DO THE RIGHT THING** and buy a legal download, or a printed copy. Otherwise, **DELETE IT FROM YOUR DEVICE** and **DO NOT SHARE IT WITH FRIENDS OR POST IT ANYWHERE**. If you enjoy our publications enough to download them, please pay for them so we can keep producing ones like this. Our digital editions should **ONLY** be downloaded within our Apps and at

[www.twomorrows.com](http://www.twomorrows.com)



**BACK ISSUE™** is published 8 times a year by TwoMorrows Publishing, 10407 Bedfordtown Drive, Raleigh, NC 27614. Michael Eury, Editor-in-Chief. John Morrow, Publisher. Editorial Office: **BACK ISSUE**, c/o Michael Eury, Editor-in-Chief, 118 Edgewood Avenue NE, Concord, NC 28025. Email: [euryman@gmail.com](mailto:euryman@gmail.com). Eight-issue subscriptions: \$73 Economy US, \$88 Expedited US, \$116 International. **Please send subscription orders and funds to TwoMorrows, NOT to the editorial office.** Cover art by George Pérez. Hawkman TM & © DC Comics. All Rights Reserved. All characters are © their respective companies. All material © their creators unless otherwise noted. All editorial matter © 2017 Michael Eury and TwoMorrows Publishing. ISSN 1932-6904. Printed in China. FIRST PRINTING.



FlashBack!



# HAWKMAN<sup>TM</sup>

## IN THE BRONZE AGE

by *Doug Zawisza*

### *Winged Wonders*

Hawkman and  
Hawkgirl/woman  
by Richard Howell.  
A specialty  
illustration courtesy  
of the artist, colored  
by *BI* designer  
Rich Fowlks.

Hawkman and Hawkwoman  
TM & © DC Comics.  
Art © Richard Howell.





## Migrations

Dick Dillin, the Hawkman illustrator from the late Silver Age, penciled these two early Bronze Age tales during a time when the Flying Fury was essentially a homeless hero: (left) *World's Finest* #209 (Feb. 1972) and (right) a backup tale in *Detective* #428 (Oct. 1972).

TM & © DC Comics.

## IN THE BEGINNING

*The Bronze Age opened with Hawkman and Hawkgirl out of the spotlight, waiting for a chance to spread their wings once more.* The duo remained more relevant than the relics in the Midway City Museum where Hawkman (Katar Hol) and Hawkgirl (Shayera Thal) worked in their secret identities as Carter and Shiera Hall, despite no longer capturing the title of a comic. *The Atom and Hawkman* #45 (Oct.–Nov. 1969) brought a conclusion to the series shared with the Ray Palmer version of the Atom. Written by Denny O’Neil and drawn by Dick Dillin, that story also opened up a subplot for Palmer’s paramour, Jean Loring, that would pay story dividends for the grander DC Universe for more than 35 years, directly or tangentially including more than a few adventures with one or both of the Thanagarian-spawned Winged Wonders in such titles as *Justice League of America* and *Super-Team Family*.

Hawkman and Hawkgirl didn’t limit themselves to those two aforementioned titles, nor did they wait on Jean Loring to call them into action. Instead, the Hawks made their presence known in other books throughout the Bronze Age, including *Adventure Comics*, *The Secret Society of Super-Villains*, *Detective Comics*, *World’s Finest Comics*, *The Brave and the Bold*, *DC Comics Presents*, *Showcase*, *Wonder Woman*, and even *The New Teen Titans* before finding their way back to their own solo adventures in the 1985 miniseries *The Shadow War of Hawkman*.

Of the eventual ongoing series that spun out of *Shadow War*, Denny O’Neil recalls, “I don’t think there were a lot of expectations. I didn’t have a lot of baggage going in,” indicative that Hawkman was not as prolific or examined as many other DC Comics’ icons of the time. “Hawkman was a character I had touched on when

I was writing the *Justice League*, but there was not a lot to carry over.”

It would seem that O’Neil’s recollection is on point, as much of Hawkman’s adventures between 1969 and 1985 took the form of a guest-star or teammate rather than a headliner. Even Hawkman’s stories where he held the starring role were limited to backups or chapters in anthologies.

That doesn’t discount Hawkman (or even Hawkgirl) from being an iconic character in the DC Universe during that time, however, as the duo would leave quite an impact, garner a large following, launch a successful series, and initiate one of the greatest comic continuity calamities of all time.

## JUSTICE LEAGUE OF AMERICA DAYS

Before that, though, Hawkman was a major fixture in *Justice League of America*, frequently appearing in the expository team scene, sometimes banging the gavel to bring the team to order, and occasionally bringing Hawkgirl along with him for an extra set of wings. After all, having another flying character on the roster helped transport non-flyers, if nothing else.

Sometimes writers would even spell Hawkgirl’s civilian identity wrong, as “Shierra” (one too many “R”s) joined in an adventure in *Justice League of America* #88 (Mar. 1971). Shiera, Shierra, or even Shayera would appear from time to time, aiding the League as a hero in her own right, not simply the yin to Hawkman’s yang.

*Justice League of America* #80–81 (May–June 1970) took the League (and Jean Loring) to Thanagar to try to resolve Jean’s insanity. Throw in the Jest-Master, and things on Thanagar get a little wacky. *Justice League of America*





## Hawking Products

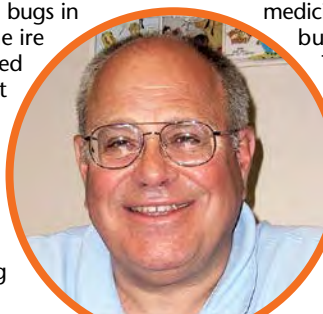
During the Bronze Age, Hawkman could be spotted on a 7-11 Slurpee cup, in Hostess baked snacks DC ads, and in these mini-comics, the latter a tie-in to Kenner's gorgeously sculpted Hawkman Super Powers action figure (below).

Hawkman TM & © DC Comics.

present for the exchange, nothing could possibly go wrong, except for extradimensional beings looking to retrieve the corporeal forms of their gods, Merr and Wann. J. M. DeMatteis' story is relatively conflict-free, but affords a young José Luis García-López opportunity to draw some pretty trippy bits throughout the issue. DeMatteis extends the trippiness to a trio of *World's Finest* issues, pretty much giving Hawkman a solo spotlight in *World's Finest* #262 and 264–265. García-López tags out for Ken Landgraf to pitch in. Landgraf packs in the detail and the shadows, with artwork that is a strong mix of Pat Broderick and Murphy Anderson.

Bob Rozakis takes over the scripting duties for Hawkman in *World's Finest* #266 (Dec. 1980–Jan. 1981). This issue pits the Hawks against some giant-sized bugs in the sewers of Midway City, drawing the ire of Midway Edison in the process. I asked Rozakis about assuming the assignment in *Hawkman Companion* (2008) and he said, "I was writing Aquaman in *WF* [*World's Finest*] and he was moving to *Adventure Comics*, so I got Hawkman as a replacement assignment." Artist Alex Saviuk joins Rozakis with *World's Finest* #267 (Feb.–Mar. 1981), sticking around almost as long as the writer.

Over the next 15 or so issues when Rozakis wrote Hawkman and Hawkgirl's (soon to be Hawkwoman's) adventures, he sees "the overriding theme is the strength of Katar and Shayera's marriage. They would risk life and limb for one another and truly cared for each other." Those stories would include "The Insect Invasion of Midway City" led by Lord Insectus, which spanned through *World's Finest* #268 (Apr.–May 1981) and placed a weakened Hawkman under Shayera's care in what would nearly become a signature move for Hawkman and Hawkgirl in the years to come. Willing to risk both of their lives for the sake of her husband's health, Shayera resolves to return to Thanagar at the end of the issue.



BOB ROZAKIS

Seemingly co-existent with their Thanagarian destination, the Hawks play a prominent role in *Justice League of America* #188 (Mar. 1981), stopping a killer satellite and repairing the damage cause to the JLA's own satellite in a story written by Gerry Conway and drawn by Rich Buckler. Hawkman and Hawkgirl pair up to investigate the death of a scientist in *Detective Comics* #500. Paul Levitz writes the story and Joe Kubert draws it, with the mysterious death looping back around to the events that brought Martian Manhunter to Earth.

*World's Finest* #269 (June–July 1981) propels Shayera to a starring role, showing her devotion to her husband and the ruthlessness that it can inspire. Shayera retrieves the medicine Katar needs to rebound, but in doing so alerts all of Thanagar to their return, as the sky around Thanagar explodes in charging Star Cruisers. "I have to come back to the relationship between Katar and Shayera," according to Rozakis. "The comic-book universe is full of dysfunctional couples and marriages that don't last. Ralph and Sue Dibny were played very well, the Nick and Nora Charles of comics. I tried to make the Hols' marriage the foundation for a lot of what I wrote and would want to do that again." That is evident in this issue, and carries forward into *World's Finest* #270 (Aug. 1981) and *World's Finest* #272 (Oct. 1981).

*World's Finest* #272 carries a more significant event than simply showcasing the relationship between Katar and Shayera. In this issue, Shayera declares herself to be Hawkwoman. "The connotations of the word 'girl' on Earth do not please me."





Hawkwoman adventure to draw. The issue also features Var-El, Superman's Kryptonian grandfather, wrapping up some dangling storylines from earlier in the *DC Comics Presents* run. At this point, the original Justice League of America has been disbanded in *Justice League of America Annual* #2 (1984), and the Hawks, like Superman and so many other mainstays of the League, have moved on, unable to make the commitment Aquaman demanded of his reformed League.

## THE SHADOW WAR

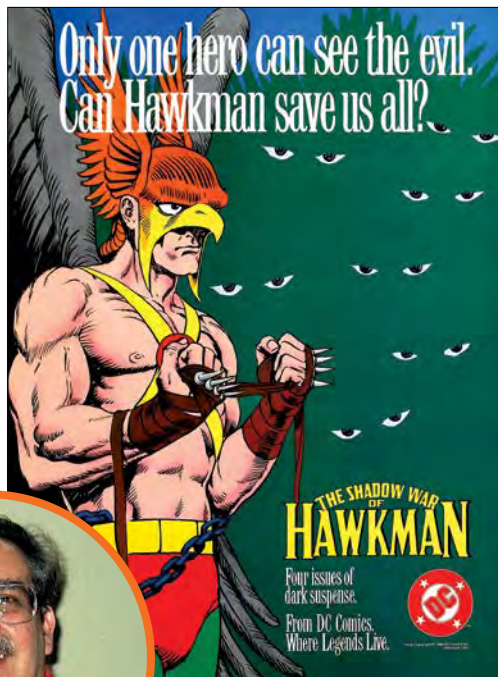
"Only one hero can see the evil. Can Hawkman save us all?" That's the text on the posters and house ads for *The Shadow War of Hawkman*, which is billed as "four issues of dark suspense" on the same piece. In the image Hawkman has a mace looped through his belt and is strapping a cestus around his knuckles. In the background is a shadowy mass, peppered with eyes. The house ad colors the mass black and leaves a white background in the far back while the poster colors the mass dark green and puts a blue background behind it. According to Richard Howell's segment of the text piece in the back of *The Shadow War of Hawkman* #1 (May 1985), writer Tony Isabella's Hawkman pitch appealed to executive editor Dick Giordano "because it plays up the mood and mystery of the early [Gardner] Fox/[Joe] Kubert stories (my favorites) and mainly because it re-establishes a strong focus for further adventures, and really mainly because I got to draw it."

Howell adds that "the key word of the series is focus. The status of Thanagar is sharply defined, various changes are made in the manner in which the characters operate and their milieu. There's a good deal of re-defining, re-working, and streamlining going on in these four issues, and the purpose of it all is to bring together, strengthen, and sharpen the purpose of a great series with way too many elements."

From page one, the focus of the story is murky and shadowy, as a strike force oozes out of the shadows in the apartment of Mousey Mason, a cat burglar. Unfortunately, the super-saturated colors of the flexographic printing fight against the shadows that are drawn by Richard Howell and inked by Alfredo Alcalá. The saturated colors do work nicely with the bright reds, greens, yellows, and oranges of Hawkman's and Hawkwoman's uniforms.

That strike force is of a mysterious origin, and they want Mousey to steal anti-gravity devices from the house of Carter and Shiera Hall—Hawkman and Hawkwoman. Hawkman responds to an alarm that has been triggered at their residence. Pressing Mousey for answers, Hawkman is stunned to see a group of people materialize from the walls and floors, like ghosts. Realizing why they were in his house, Hawkman rushes back to Midway City Museum, hoping to find Shayera before the attackers find her.

*The Shadow War of Hawkman* #2 (June 1985) introduces readers to Eddie Hamilton, a winged young man who finds joy in flying, but the mysterious attackers reduce him to a pile of ash, much as they did Hawkwoman in *The Shadow War of Hawkman* #1. Tony Isabella uses the remainder of issue to provide Katar Hol with moments of introspection and resolution. He reveals his identity to Deputy Commissioner Stewart Frazier. He obliterates the Thanagarian technology. After all, the villains of this piece were after the anti-grav devices, and certainly they'd like to have more Thanagarian tech at their



TONY ISABELLA



## Return Flight

(top) All eyes were on this dynamic poster chirping the coming of the *Shadow War* miniseries. (bottom) Courtesy of Richard Howell, concept art for the *Shadow War of Hawkman* miniseries, with the Dick Giordano-inked issue #1 cover in the inset.

TM & © DC Comics.



The Thanagarian shadow force attack once more in *Hawkman* #5 (Dec. 1986) and prey upon Ed Dawson, bringing him into contact with the Mithra meteorite, triggering his transformation to Lionmane. The Thanagarians pay the price, however, as Lionmane is no one's lackey. Among the wounded is Coral Shilak (Corla Tavo), the wife of Deron Ved, the Thanagarian running the shell Hyathis Corporation. Lionmane doesn't stop there, though, and ensures that Shayera will be flying solo in the next issue, after running Hawkman through with a spear.

*Hawkman* #6 (Jan. 1987) is a special issue for Howell. "The only issue of *Hawkman* for which I still own all the originals (and the cover) is #6, the Lionmane story (Don Heck's final issue as inker, sadly) with the fierce Hawkwoman cover (superbly rendered by Bruce Patterson)." Shayera handles her own and makes Lionmane pay for his wrongdoings. It would be nearly two decades before a Hawk lady took the title of a solo series, but in this one issue Isabella and Howell set an impressive precedent.

Ved dons a dark blue, shoulder-padded, heavy, metal-fringed costume and assumes the moniker of Darkwing (no inspiration from the animated character Darkwing Duck, as this precedes the cartoon by no less than half a decade), taking the fight to Hawkman, who is on the verge of being released from the hospital following his battle with Lionmane.

Dan Mishkin is attributed to the dialog in *Hawkman* #8 (Mar. 1987), and Isabella receives plot credit as Hawkman and Hawkwoman bring the fight to the Thanagarians, attacking the force-field tower and meeting Darkwing once more in battle. In the letters page, O'Neil reveals that "Dan will be scripting the next two issues over Tony's plots, and then, with issue #10, he'll write the first major *Hawkman* crossover."

Asked about the transition from Isabella to Mishkin, Howell reveals, "Dan did a fine job stepping into an awkward situation, but I didn't think that the series ever regained the momentum it had from the miniseries and the first few issues of the regular series. I would have preferred to work with Dan on something that hadn't been conceived (the revival, I mean) by someone else."

*Hawkman* #9 (Apr. 1987) adds longtime Hawkman foe Byth to the opposition, as the battle against the Thanagarian invaders rages on. This is the first appearance of Byth in this series, and he takes an ally's form to leverage the impact of his big reveal. The fight continues through to *Hawkman* #10 (May 1987) before calling in the biggest gun of the DC Universe to help end the Shadow War once and for all.

At this time, *Action Comics* was essentially a team-up title, written and drawn by John Byrne. Noted as Part Two of "All Wars Must End," which started in *Hawkman* #10, *Action* #588 (May 1987) gives Byrne free reign. Byrne makes use of the scope of a space-bound adventure, drawing a fleet that looks like a fleet and fills the page.

When asked on the forums of his [www.byrnerobotics.com](http://www.byrnerobotics.com) site how he happened to handle the final chapter of the Shadow War, John Byrne replied, "At that time, I was talking to DC about doing a *Hawkman* title of my own. They asked if I would mind wrapping up the Shadow War storyline in *Action*, so I did. Then I turned in my proposal for Hawkman, and it turned out they wanted a continuation of the stuff that had just led the book to being canceled!!" As tryouts go, Byrne's work in *Action Comics* #588 is a solid entry.

Having lost Superman due to Darkwing's treachery, Hawkman has to disable the ship before it hurls into the sun in the early pages of *Hawkman* #11 (June 1987). Hawkman and Hawkwoman manage to return to Thanagar, anxious to bring Darkwing to justice, as they believe he is the instigator of the Shadow War. Greeted by swoop-winged hawk-shaped ships, Hawkman and Hawkwoman find a wildly different Thanagar from what they left behind. Hyathis appears to be the cause of Hawkman and Hawkwoman's problems, but in reality, it is the Ruling Council (who appear to have adopted bondage-inspired attire) led by Shar Gomal, Marrila Koj and a handful of other Thanagarians.

The Council's attempts to eliminate Hawkman and Hawkwoman are foiled by Rul Pintar, a former colleague of Katar's father, in *Hawkman* #12 (July 1987). The people of Thanagar beg Katar Hol to be their new emperor. Hawkman decides he cannot and recommends that Pintar take the throne.

After liberating their homeworld (again), the Hawks return to Earth to start life anew. In *Hawkman* #13 (Aug. 1987), their supporting cast gets some spotlight time, as George Emmett, Stewart Frazier, and Whitney Nichols have moments to move subplots. The foe in this issue is a disembodied spirit who attacks the Hawks through Frazier's private

## Shayera, Winged Warrior

(top) Courtesy of Richard Howell, Howell's cover pencils for *Hawkman* vol. 2 #6 (Jan. 1987).

(bottom) *Superman* writer/artist John Byrne was tapped to bring the Shadow War to its climax.

Byrne produced the cover for *Hawkman* #10 and the story, pencils, and cover pencils for *Action* #588 (both May 1987).

TM & © DC Comics.



DAN MISHKIN





# EXPLORING HAWKWORLD™

by **Steven Wilber**

## Not Your Father's Hawkman

Original cover art by Timothy Truman for *Hawkworld* vol. 1 (the Prestige Format miniseries) #2 (Sept. 1989).  
Courtesy of Heritage Comics Auctions ([www.ha.com](http://www.ha.com)).

TM & © DC Comics.

**Hawkworld, a series that touched upon politics, religion, race, gender, sex, and more, explored the adventures of galactic police officers Katar Hol and Shayera Thal. In 1989 Hawkman and Hawkwoman were revised, then later completely retconned, after the series' success. Attempts to mend continuity gaps created controversy among some fans. In time, however, more readers grew to love the new socially minded Hawkman and his quick-tempered partner.**

### THE HAWKWORLD MINISERIES

**"Have you never wondered who paid the price for your perfect world, Katar Hol?"**  
— Byth, *Hawkworld* #2 (Aug. 1989)

*These Winged Warriors were originally the reincarnated souls of an Egyptian prince and princess, later revised as visitors from the planet Thanagar. It was this later incarnation that saw the DC Universe undergo a complete overhaul with Crisis on Infinite Earths in 1985. Many of DC's characters' histories were radically altered, but for the most part, the Hawks remained*

*unchanged. That was, until the end of their short-lived series in December of 1987. Following this it was decided by DC editorial that Hawkman and Hawkwoman were in need of a serious update that matched the rapidly changing and maturing medium of comic books. Enter: Mike Gold and Timothy Truman.*



**TIMOTHY TRUMAN**

Photo credit: Raymond Foye.

**TIMOTHY TRUMAN:** Hawkman was one of the DC titles that I'd followed when I was growing up in the 1960s—the Joe Kubert and Murphy Anderson Silver Age stuff, you know? In the early '90s, Mike Gold was the guy who got me interested in doing the initial three-issue Prestige series. I'd worked with Mike a few years earlier at First Comics when I was drawing *Grimjack*.

**MIKE GOLD:** I was a huge fan [of Hawkman]. *Brave and Bold* #34 [Hawkman's first Silver Age appearance, written by Gardner Fox and drawn by Joe Kubert] changed my life—of course, I was barely ten, so there wasn't all that much to change. It was the coolest comic book I'd read and would remain that way until *Fantastic Four* #1 came out. I've been a fan of the character and an even bigger fan of





MIKE GOLD

Kubert ever since. I liked the idea of a married superhero team, and the visuals were spectacular.

**TRUMAN:** DC had enjoyed a big success with Frank Miller's rewiring of Batman, so of course they got all hot about revising some of their other primary characters as well. *Hawkworld* was one of the first follow-ups. Mike called and asked if I'd be interested. I have to admit that initially I stonewalled him a bit. On the phone, Mike had said something to the effect of, "Wanna come over to DC and play with the big guys?" I'd been heavily involved doing creator-owned work with Eclipse and some of the other early independent companies and it felt a bit like I'd be selling out. Frankly, while Mike's a good friend, and I'm sure he didn't mean it that way, I took the comment as kind of a slight. I was

really proud of the work I'd been doing with the indies. So it took me awhile to warm up to the idea.

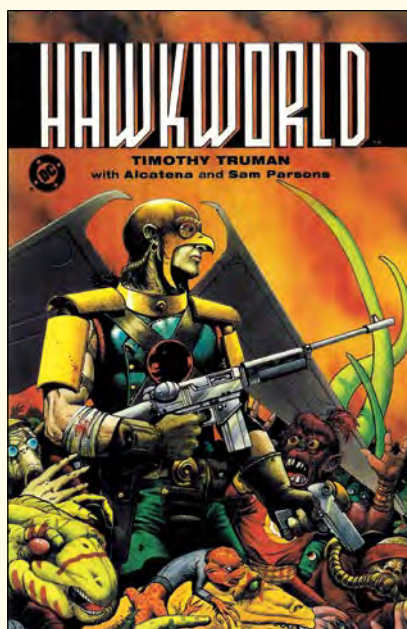
*With editor Mike Gold and writer/artist Timothy Truman on board, a plan was formulated to have Hawkman and his cast fit more in line with modern trends being explored at DC Comics. But Gold and Truman would evolve their own corner of the fictional universe into something all its own.*

**GOLD:** Timothy and I have a strong and well-developed working relationship. I respect the hell out of his storytelling instincts and his out-and-out humanity, and when he told me he was interested in doing a contemporary tribute to Gardner Fox, I was right there with him all the way. It was quite a gritty story, very faithful to the concepts of all the previous Hawkman series, but told in a very contemporary manner. The "as above, so below" mentality was extremely political, and that particularly appealed to me. Timothy can bring both the grit of the undersociety and the gleam of the privileged society to the page like nobody else.

**TRUMAN:** The thing that made me finally agree to do the book was the friendship I'd cultivated with Gardner Fox. I'd met Gar in the early '80s at Gencon, while I was still doing game illustrations for TSR Hobbies/Dungeons and Dragons. We'd become pals, corresponding with each other via the mail and phone. When I got involved with indie comics companies, Gar became fascinated by the strides that comic-book people like myself had made in the way of creators' rights. So finally he hit me with an idea he was working up, a long, sword-and-sorcery or space-opera tale along the lines of Edgar Rice Burroughs' John Carter of Mars. I never got to see the plot that he worked up, just a few paragraphs about the basic idea. I told him that I'd love to do it, but at the time I had too many commitments with *Airboy*, *Scout: War Shaman*, and the *4Winds* books for Eclipse.

### High Towers and Downside

(top) The class divide of Truman's *Hawkworld* Prestige Format series was clearly delineated by this promotional poster. "I've always been a little leery of Utopian thinking" says *Hawkworld*'s Timothy Truman. (bottom) Covers to the miniseries' issue #1 and the series' trade-paperback collection.

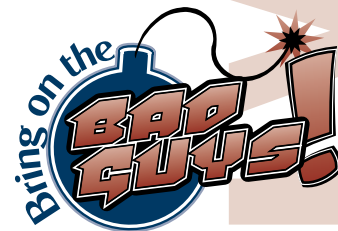


TM & © DC Comics.



# THE PENGUIN GOTHAM'S GENTLEMAN OF CRIME

by **Bryan D. Stroud**



*The Penguin, who was introduced in the pages of Detective Comics #58 (Dec. 1941), would initially appear to be a rather unlikely villain. Dressed to the nines in a tuxedo, tails, and top hat and often sporting a monocle, spats, white gloves, and cigarette holder, he almost seemed more caricature than criminal. Yet, even that debut story hinted on its splash page that this villain was different: "Crossing the path of the Batman, most feared of all crime-fighters, waddles the strange, almost ludicrous figure of the Penguin... the umbrella man!"*

That same page showed this new villain with an oversized penguin directly behind him and an umbrella hanging from his forearm, illustrating right from the beginning two of the most enduring conceits for this character. Furthermore, his moniker, his fascination with and use of birds in his capers, and his arsenal of weaponized umbrellas would categorically identify the Penguin down through the decades to the present day.

The use of a customized umbrella is immediately brought into play in the Penguin's premiere when two valuable paintings are abruptly missing from the art museum he, Bruce Wayne, and Dick Grayson are visiting. Everyone undergoes a search when the theft is discovered, but the missing artwork is not to be found. Only later do we discover how the theft was accomplished, when the man in formal wear visits the local mob boss, revealing the hollow handle in the umbrella that contains the rolled-up canvases. Gaining his "street cred," the Penguin is soon calling the shots for the racketeers and ultimately takes over the gang by shooting the boss with his weaponized bumbershoot.

It isn't long until the Batman and the Penguin cross paths, but the trick umbrella is again brought into play, this time as a gas gun to incapacitate the Caped Crusader. Utilizing the alias "Mr. Boniface," the crook actually succeeds in having the Masked Manhunter toted away by the police after framing the dazed hero by claiming a valuable idol has gone missing and Batman just happened to be the only one present. Before it's over, we see acid squirting from the umbrella stem in another caper, and in the end, after a brief struggle, the Penguin escapes—but he wouldn't be absent for long in Gotham City.

## THE PENGUIN IS HATCHED

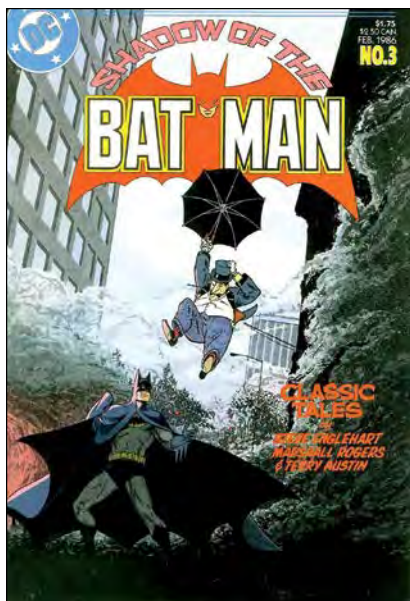
As with many of the earliest efforts in the comic-book medium, the Penguin's beginnings are a bit murky. One of the first versions was published in *Real Fact Comics* #5 (Nov.–Dec. 1946) attributed to Jack Schiff, Mort Weisinger, and Bernie Breslauer, and illustrated by Win Mortimer. Bob Kane is depicted in "The True Story of Batman and Robin" subtitled "How a Big Time Comic is Born." Kane is shown on the street during a summer afternoon in the city when he spotted a gentleman in formal wear

## Cry Fowl!

The Darknight Detective vs. the Foul Fowl on Joe DeVito's 1992 painted cover to the prose paperback *The Further Adventures of Batman* vol. 2. Art courtesy of Heritage Comics Auctions ([www.ha.com](http://www.ha.com)).

Batman and Penguin TM & © DC Comics.





The Penguin continued to be a pitchman for other products during this time frame as can be seen on the inside back cover of *The Amazing World of DC Comics* #4 (Jan.-Feb. 1975), which reproduces Dick Giordano's beautiful depiction of the Foul Fowl victoriously strolling away from bound figures of Batman and Robin and was used for a jigsaw puzzle. Some comics published in the mid-'70s sported those well-known one-page advertisements for Hostess products and the Penguin was involved in a plot to create a "Twinkleless Gotham City," only to be foiled by Batman and Robin. The Penguin also solo-starred in two Hostess ads. Despite a short tenure on Batman in the '70s (four issues), artist Mike Grell made his mark and

### Bronze Age Appearances

(top left) Denny O'Neil brought back the Penguin in *Batman* #257 (July-Aug. 1974). Cover by Nick Cardy. (center left) Mike Grell's Penguin, as seen on the cover of *Batman* #287 (May 1977). (bottom left) The Bat-team Supreme of Englehart, Rogers, and Austin included Pengy in their celebrated late-'70s *Detective Comics* run, which was reprinted in 1986 in the Deluxe Format *Shadow of the Batman* miniseries. (bottom right) Original Dick Giordano art to a mid-'70s Batman puzzle (not the one mentioned in the article), which was released in a round can.

Art courtesy of Heritage.

TM & © DC Comics.

as luck would have it, the first story he illustrated for *Batman*, #287 (May 1977), and continued in the next issue, featured none other than "That pitiless, pestiferous, prince of pain and plunder—that pedantic patriarch of predators—the Penguin," taking David V. Reed's prose from the splash page. Mike was enthused about his assignment: "I was really excited about Batman, because it's an iconic character. Doing the Penguin character was actually quite a bit of fun. Julie Schwartz wanted him to be a little more realistic and somewhat less cartoony than he had been portrayed, but he didn't want him to look like Burgess Meredith. So, I think, at Joe Orlando's suggestion, I actually modeled the Penguin after Julie. Also, I didn't have to make the nose much bigger. [laughter] Seriously, though, he was a sweet guy... Julie was the nicest gentleman. He was such a tremendously creative guy."

The tale involved the Penguin's use of a number of prehistoric birds. "I had my own reference that I'd gathered over the years," Grell tells *BACK ISSUE*. "I was always into dinosaurs and archaeology and such, so it was a pretty natural fit for me. Also, when you're bridging the gap between reality and comic books, close enough is good enough. People aren't likely to say, 'Hey, there are too many toes on that Pteranodon.' The principle of internal logic goes along with any story that you write. You create the internal logic of the story and you stick with it."

Mike included some terrific details into the story and described such subtleties as a Batman outline as a shadow for Bruce Wayne: "I probably saw that in another comic because that sounds like something that's so classic, I'm pretty sure I didn't think of it." An impressive page layout on page five containing the Bat-emblem consisting of panels is another Grell specialty. "I always enjoyed playing around with layouts on the page and doing shapes within shapes," he says. "Early on I discovered that if I needed a big closeup and there wasn't a lot of room on the page, what I could do was leave a blank spot on, say, the bottom







FlashBack!

Characters that are created to reflect a social or political movement usually have an expiration date. While Joe Simon and Jack Kirby's Captain America, the paragon of World War II patriotism, has managed to defy the odds by weathering changing cultural mores, most of-the-moment characters, such as Gilbert Shelton's Fabulous Furry Freak Brothers, the stoner statesmen of the Haight-Ashbury counterculture, waft up in smoke once the movement or fad that created them has passed.

DC Comics' the Hawk and the Dove were the product of a specific time, the era of protests against the United States' military involvement in the Vietnam War.

Despite that now-dated genesis, Hawk and Dove's adventures have been routinely re-feathered to keep the costumed crimebusters nested among DC's line of superstars.

I SUPPORT THE  
U. S. TROOPS  
IN VIET NAM

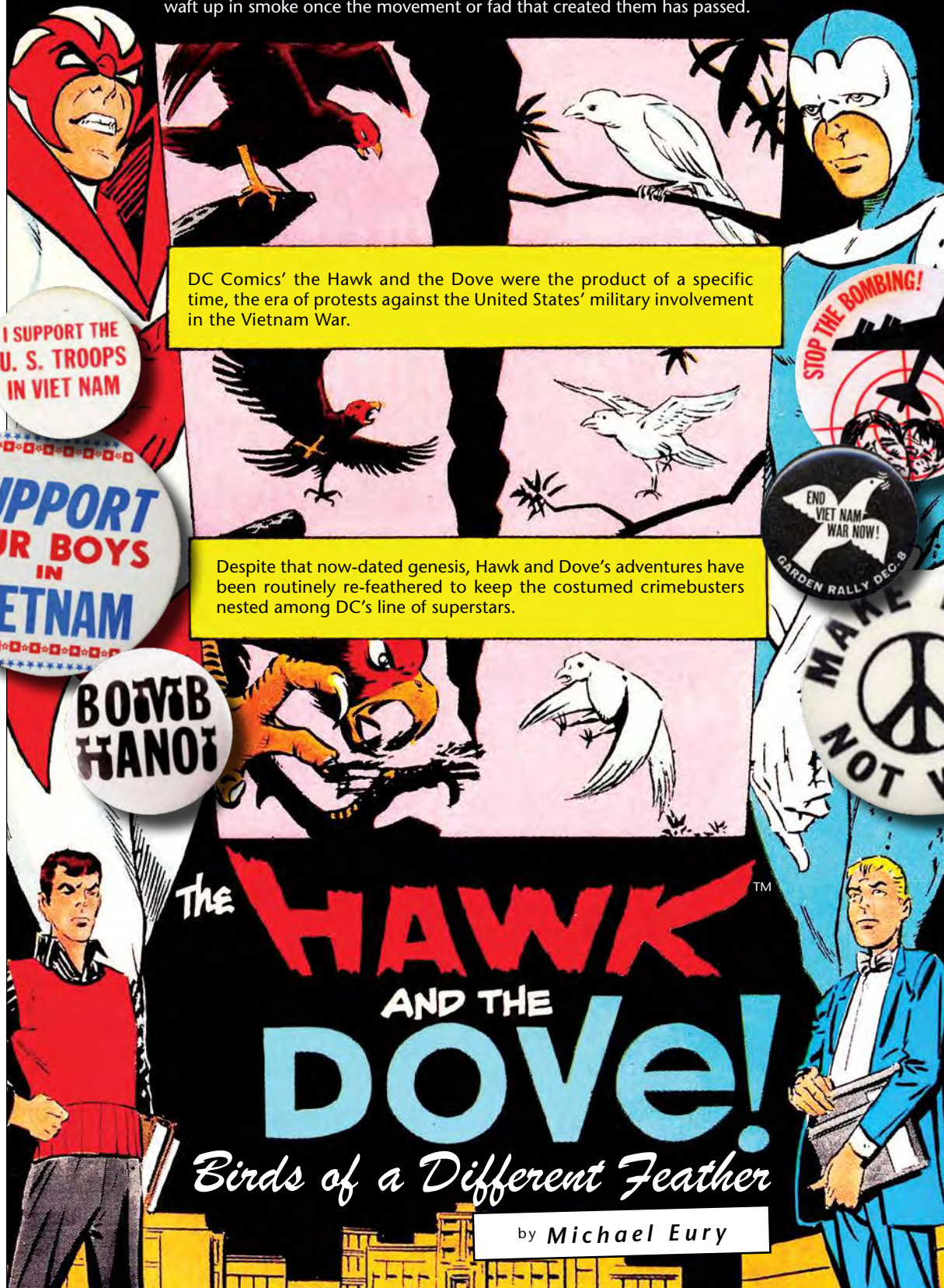
SUPPORT  
OUR BOYS  
IN  
VIETNAM

BOMB  
HANOI

STOP THE BOMBING!  
OUT NOW!

END  
VIET NAM  
WAR NOW!  
GARDEN RALLY DEC. 8

MAKE LOVE  
NOT WAR



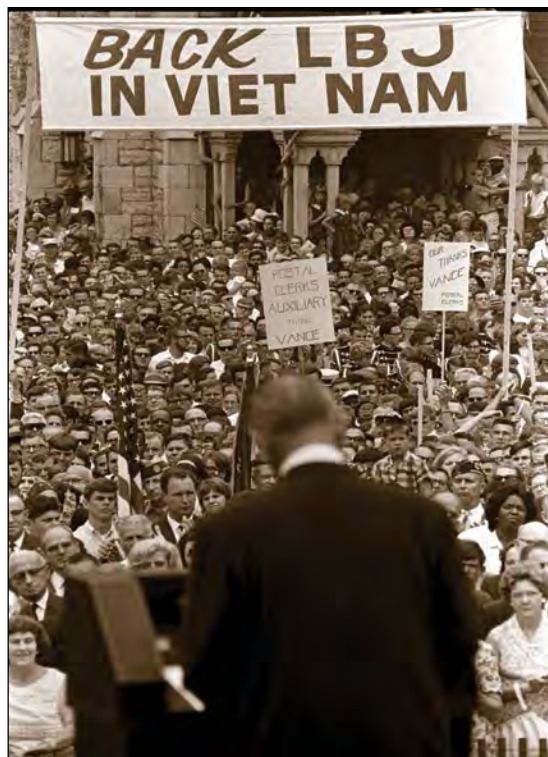
Detail from the cover of Showcase #75 (June 1968). Art by Steve Ditko.  
TM & © DC Comics.



## Hawk! Dove!

The hawk vs. dove  
political clash  
polarized Americans  
during the  
sizzling '60s.

Political photos courtesy  
of the Lyndon B. Johnson  
Presidential Library.



## FIRST FLIGHT

In 1968, Dick Giordano was hired as a DC Comics editor, jumping from the minors—Charlton Comics—to the majors. One of his Charlton collaborators, artist Steve Ditko, had also just landed at DC, and on Ditko's drawing board were two new superhero concepts unlike anything the company was publishing at the time: *Beware the Creeper* and *The Hawk and the Dove*. Both were launched in the tryout title *Showcase* and quickly spun off into their own bimonthly series, with Giordano at the editorial helm.

The Hawk and the Dove were introduced in *Showcase* #75 (June 1968). Editor Giordano wrote in its text page an explanation of the characters' names and the series' concept, for the benefit of readers unaware of the deeper meanings beyond their obvious avian appellations: "...a person who defends our right to be in [Vietnam], favors continued bombing of the North, and in general desires to win the war by aggressive military action, is characterized by the press as a HAWK! Conversely, the person who sues for a negotiated peace, demands withdrawal of U.S. forces from [Vietnam], and in general favors compromising to attain peace, is referred to as a DOVE!"

Giordano's definitions delineated the personalities of the comic's "tough and tame" teenage stars, the impulsive Hank Hall and the contemplative Don Hall. Carmine Infantino, at the time DC's editorial director, claimed in interviews that it was his idea to personify that torn-from-today's-headlines political dispute as a quarrelsome duo of superheroes when he and Giordano were brainstorming DC projects for the newly arrived Steve Ditko. According to Steve Skeates, the series' dialoguer brought by Dick Giordano from Charlton to DC, the Hawk and Dove concept was further developed by a committee of three (Infantino, Ditko, and Giordano), with Skeates being enlisted for additional plotting. Giordano elaborated on this when I interviewed him for my 2003 TwoMorrows biography, *Dick Giordano: Changing Comics, One Day at a Time*, crediting Skeates with coining the magic words uttered to trigger the brothers' superpowers (enhanced strength and stamina): Hank exclaiming "Hawk!" and Don shouting "Dove!" But where did those super-abilities come from? "During the series' development, Ditko was unsure of the source of Hawk and Dove's powers," Giordano told me. "I said flippantly, 'Just have a voice give them their powers'—and that's what we did." While Hank and Don could summon their superpowers in times of danger by

saying their superhero names, those powers would vanish once the threat was vanquished, instantly restoring the Hall brothers to their real identities.

In the heroes' origin in *Showcase* #75, Hank and Don are trapped in a locked room but must warn their no-nonsense father, Judge Irwin Hall, of an impending mob hit. The teens appeal to the heavens, wishing for the power to escape. A thundering voice grants them their super-abilities and guises for their mission. "...It could've been God, or it could've been an alien being," Giordano said. "Defining it would have taken the mystery away." Becoming the Hawk and the Dove, the bird brothers barge into action, with Hawk impetuously barreling into bad guys while Dove passively and strategically looks for nonviolent alternatives to solve conflicts. And thus, the feature's premise is established, bolstered by Ditko's idiosyncratic layouts and renderings.

The squawking siblings are next seen in *The Hawk and the Dove* #1 (Sept.–Oct. 1968), by the Ditko/Skeates/Giordano team. They tangle with costumed crooks called the Drop-Outs in their first issue and escaped convicts in their second issue, remaining at ideological odds in and out of costume, reflecting "Ditko's right vs. wrong sensibilities, with their father, the judge, in the middle of their extremes, not to take sides, but to make the sons think over their views," as Giordano explained to me.

Political ideologies also fractured the real-life team behind the book. "Exactly why I was chosen to write

these purportedly explosively political misadventures of the Hall brothers and their father, the judge, while Denny [O'Neil] was given the *Creeper* book to do, I have no idea," Steve Skeates told John Schwirian in a 2008 interview which appeared in *Alter Ego* #84. "Perhaps with my long hair, paisley poncho, and hippie demeanor I made a better token peacenik (supposedly needed to offset Ditko's well-known Ayn Rand-style raving conservative lunacy) than the clean-cut O'Neil would have." Skeates lamented in the interview that his efforts to characterize Dove as heroic (albeit non-violent) were vetoed by Ditko, Giordano, or Infantino, leading the writer to contend, "This series more properly should have been called *The Hawk and the Wimp!*"

Ditko's stay at DC was short-lived, and the storyteller departed *The Hawk and the Dove* after issue #2. With issue #3 the book's new penciler was Gil Kane, an artist Skeates felt was better suited for the title. Kane took over the writing from Skeates beginning with *The Hawk and the Dove* #5. While Kane's work was solidly entertaining, any momentum engendered by Ditko's arrival at DC after his run on Marvel's popular *Amazing Spider-Man*



STEVE DITKO



In the following issue, Hawk arrives in the Matto Grosso and is greeted by a beautiful young woman named Lupe who is an emissary for the insect race, whose hive is in an abandoned Incan city secreted deep within the jungle. Hawk once again goes into battle, this time fighting to protect Arachnid and the insects from land developers encroaching upon their wonderland. The invaders have in their employ hired muscle in the form of a hyper-testosteroned ex-Marine-turned-merc called the Toxicator (think: the Terminator with pesticide-firing weapons), but with the help of Arachnid and some mind-altering insect stings, Hawk turns back the trespassers and spares the hive.

Baron's two-parter was a parable warning against ecological degradation, an odd fit for Hawk, whose previous conflicts were either verbal political debates or street-level scuffles. Yet, *Teen Titans Spotlight* #7-8 offered Hank Hall some long-overdue character growth. However, Hawk's reliance upon two "doves," Bonnie and Lupe, proved that the character worked best when balanced by a gentler partner.

"Hawk needed Dove because of the title, which I guess is the conjecture of this series," Mike Baron adds. "Hawk can work just fine as a solo character. So could Dove. But they're a thing now. They're a tradition. And there's something to be said for tradition."

### THE NEW DOVE

Karl Kesel realized that tradition was important when it came to Hawk needing a Dove. It hit him as he was inking George Pérez's pencils... but his idea went beyond the original battling brothers concept. "I got the idea for a female Dove while inking the Dead-Heroes-from-Crisis montage in *The History of the DC Universe*," Kesel tells *BACK ISSUE*. "I had always liked the Hawk and the Dove (as they were originally called),



ROB LIEFELD

© Luigi Novi / Wikimedia Commons.



### Sharper Image

A Hawk & Dove sample pencil page from rising star Rob Liefeld, courtesy of Heritage.

TM & © DC Comics.



and while inking dead-Dove I thought how the name and light-blue costume would really have been much better for a *female* character. Then I thought, 'Well, why couldn't it still be—?' "

Barbara Kesel adds, "When Karl and I were dating, he showed me lots of character designs in his sketchbook. One was a female Dove. I asked who she was and he told me he'd always thought Dove should have been female. We talked about that idea, how it added a yin/yang to the liberal/conservative, and it turned into a series pitch."

And thus was born a new Hawk and Dove team, one which premiered in a five-issue miniseries branded simply *Hawk and Dove*, premiering with an October 1988 cover-dated first issue. The creative team, working under editor Mike Carlin: the husband-and-wife writing team of Karl Kesel and Barbara Randall Kesel (actually, they married early into the miniseries' production; they have since divorced), with Karl inking a new penciling discovery, Rob Liefeld.

The miniseries starts with a new chapter in Hank Hall's life as a college student at Georgetown University, in the Washington, D.C. metro area, where he meets a quartet of classmates who will become the book's supporting cast: Ren Takamori, the romantic couple of Kyle Spencer and Donna Cabot, and Dawn Granger, whom readers will soon know as the new Dove.

Karl Kesel reveals, "Since Dove was originally Don (and Hawk was Hank), we wanted the new Dove to have a similarly sounding name. Just seemed like a nice tradition to keep up. Donna and Dawn were the two closest-sounding names that we could think of. Dawn happened to be my sister's name, and she attended Georgetown—the dots just seemed to connect themselves. I honestly don't remember if we'd picked Georgetown first, or if choosing Dawn as the character's name led us to use Georgetown. It's almost a chicken-and-egg kind of thing."

Beyond borrowing his sibling's name and alma mater, was Dove's personality patterned after Karl's sister? "I can't say that Dawn Granger is much like my sister, personality-wise—other than they're both very smart—but my sis was clearly part of the DNA of the character," he says. "And they're both blonde! By lucky happenstance, Barbara's brother was an uncannily good fit as a loose model for Hawk. Like I said, these pieces all seemed to fall into place almost by themselves."

Barbara Kesel notes, "Everything becomes a mixture of who you know, what you think, and what you invent: Ren was influenced by my friend Roberta; Kyle and Donna had some traits in common with Karl and I; and Captain Sal picked up the attitude of the real Dawn's then-boyfriend."

A mystery begins in *Hawk and Dove* #1 with a predator—an unidentified blond man—abducting males he suspects of being Hawk, while the real Hawk meets for the first time the new, female Dove. As the miniseries progresses, Hawk scoffs at this imposter to his brother's superheroic mantel, and soon speculates that one of his classmates—Ren, Donna, or Dawn—might be this Dove. The predator is revealed to be the villainous bird of prey named Kestrel—imagine an evil Hawk with the savagery of an unchecked Wolverine, seasoned with Freddy Krueger bloodlust—who kidnaps Hank, leading to a gory Hawk vs. Kestrel battle, with the new Dove joining the fray. Hawk and Dove eventually team up to combat an army of Kestrel's supernaturally enhanced agents, and Dove reveals her Dawn Granger alter ego to Hawk.

Of the villain's name, Barbara Kesel reveals, "Kestrel was an giant in-joke because I had a friend with a gaming character named Kestrel who was a quiet, thoughtful character. As a raptor name, it was great for our Hawk and Dove villain and I knew it'd make [my friend] Ron laugh if he read it."

The fifth and final issue of the miniseries takes a surreal detour into the realm of the Lords of Chaos, from which Kestrel originated. Hawk and Dove defeat their foe, suspecting that they share a connection with the Lords of Chaos and their opposing sect, the Lords



## There's a New Girl in Town

(top) Hawk meets the new Dove, at the climactic end of the 1988 miniseries' first issue. (bottom) Liefeld as inked by Karl Kesel, on page 5 of *Hawk & Dove* #1, courtesy of Heritage.

TM & © DC Comics.



KARL KESEL



KARL KESEL & BARBARA RANDALL • ROB LIEFELD • KARL KESEL • JANICE CHANG • GLEN WHITMORE  
WRITERS • PENCILLER • INKER • LETTERER • COLORIST  
RENEE WITTERSTAEFER - ASSISTANT EDITOR • MIKE CARLIN - EDITOR



# DYNOMUTT<sup>TM</sup> and *Blue Falcon*

FlashBack!

by Mark Arnold



## Dog Wonder and Feathered Fighter

Dynomutt and Blue Falcon, in a 1976 publicity cel.  
Courtesy of Heritage Comics Auctions ([www.ha.com](http://www.ha.com)).

TM & © Hanna-Barbera Productions.

Hanna-Barbera's *Scooby-Doo* [originally "*Scooby Doo*"], *Where Are You?* debuted in 1969 and was airing consistently on Saturday mornings for nearly a decade. To keep the format of four teenagers investigating mysteries with their Great Dane dog from going completely stale, various changes were made over the years.

First was to have *Scooby-Doo* and the gang pair up with various old and new celebrities as part of *The New Scooby-Doo Movies*. During this incarnation the gang met Phyllis Diller, Don Knotts, Jerry Reed, the Three Stooges, Laurel and Hardy, Batman and Robin, the Harlem Globetrotters, and various others. Next up was a return to the standard mystery format, but to keep things from getting stale, *Scooby-Doo*'s cousin, *Scooby-Dumb*, was added to the cast... and yes, he was.

## DYNOMUTT AND BLUE FALCON IN ANIMATION

The *Scooby-Doo* series was starting to show its age. The Hanna-Barbera powers-that-be had seen two phenomena gaining popularity in the mid-1970s: superheroes and bionics, popularized by such shows as *The Six Million Dollar Man* and *The Bionic Woman*. Since every-

thing at H-B seemed to require a dog, the decision was made to include a bionic dog. He was named Dynomutt and he was teamed up with a new superhero called the Blue Falcon, who was closely based on other Hanna-Barbera superheroes [including *Super Friends*' version of Batman—ed.]. The Blue Falcon, secretly socialite Radley Crown, not only looked and acted like *Space Ghost*, he was played by the same voiceover actor, Gary Owens (1934–2015). Dynomutt, Dog Wonder was voiced by Frank Welker. In the metropolis of Big City, the Falcon Flash would summon Blue Falcon and Dog Wonder into action; Blue Falcon's vehicle was the Falcon Car and he operated from the Falcon's Lair.

*Dynomutt* was originally broadcast as a segment of *The Scooby-Doo/Dynomutt Hour* (1976–1977). It also aired as part of the later expanded form of *Scooby's All-Star Laff-a-Lympics* (1977–1978). Later, it would be rerun in syndication as its own series from 1978 on. The cast of *Scooby-Doo* often appeared as characters on *Dynomutt*. They assisted the Daring Duo in solving their crimes. *Dynomutt* was originally distributed by Taft Broadcasting, Hanna-Barbera's then-parent company. Warner Bros. Television currently holds the distribution rights.

Next, the character appeared in *Dynomutt, Dog Wonder*, a 30-minute Saturday morning animated show starring the Batman-esque Blue Falcon, whose assistant was a bumbling yet generally effective robot Doberman Pinscher named Dynomutt. Dynomutt could produce a seemingly infinite number of mechanical devices from his body. No origins for the two characters were revealed at that time on the series. It was assumed that they always existed as heroes programmed to fight crime. The characters were created by Joe Ruby and Ken Spears, the same duo that created *Scooby-Doo* in the first place.

The first episode aired on September 11, 1976, and the final new episode aired on November 27, 1976 during its initial run. There were 16 episodes produced and the show originally ran on ABC, which also had been airing *Scooby-Doo* by this time. The final first-run episode first aired on *The Scooby-Doo/Dynomutt Hour* on October 29, 1977.

*The Scooby-Doo/Dynomutt Hour* was renamed *The Scooby-Doo/Dynomutt Show* from December 4, 1976 through September 3, 1977.

The Blue Falcon and Dynomutt also appeared as part of *Scooby's All-Star Laff-a-Lympics*, which originally aired from September 10, 1977 through March 11, 1978, also on ABC.

Later, reruns of *Dynomutt* aired as *Dynomutt, Dog Wonder* from June 3, 1978 through September 2, 1978 on ABC, and also on *The Godzilla/Dynomutt Hour* from September 27, 1980 through November 15, 1980 on NBC.



# ROBIN, THE BOY WONDER '66

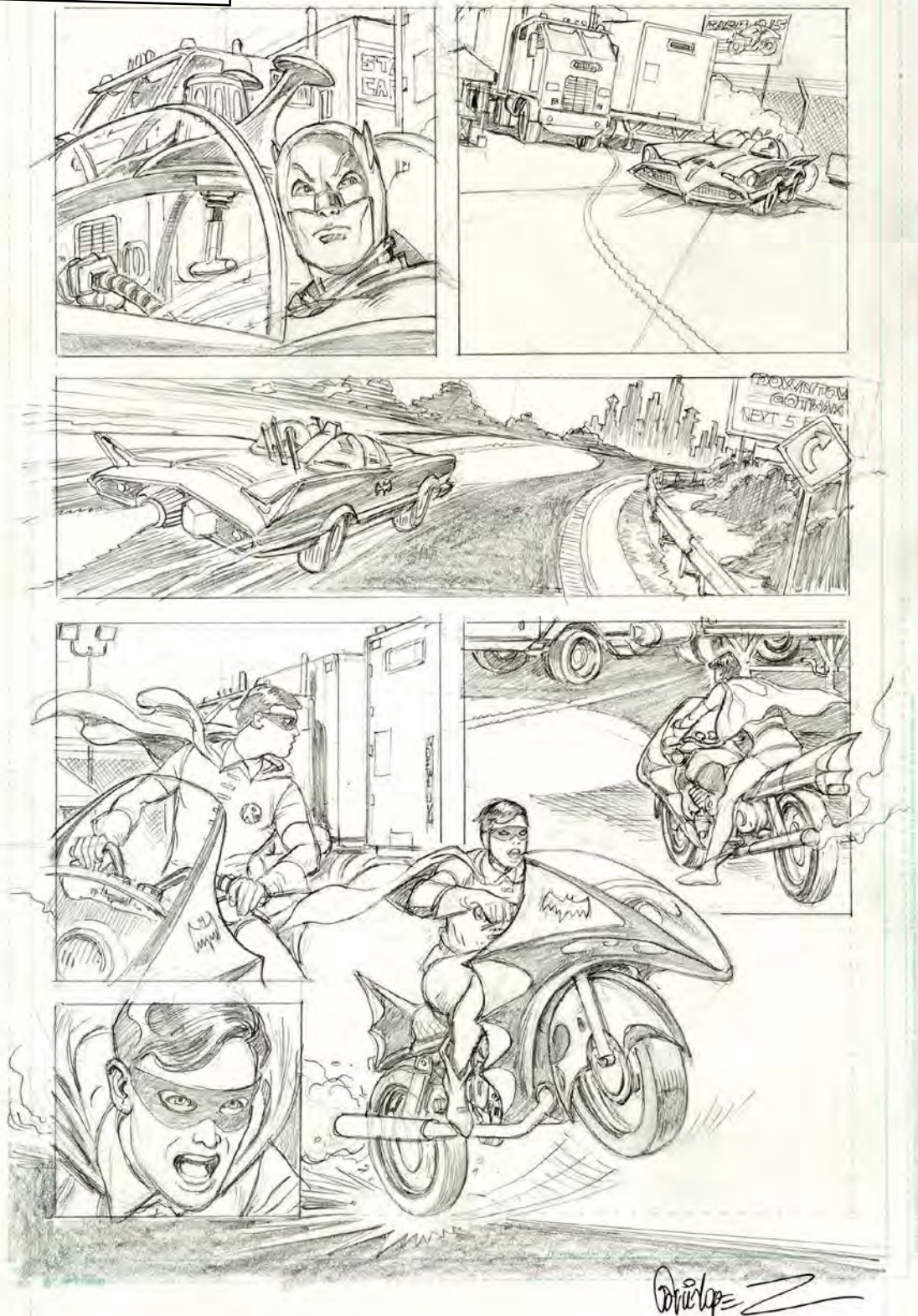
by JOSÉ LUÍS GARCÍA-LÓPEZ



captions by  
**Michael Eury**

Holy José, Batman! Or make that “holy grail,” which we feel we’ve discovered whenever we see the artwork of this modern master. Pencil page 13 of DC Comics’ *Batman ’66: The Lost Episode* #1 (2015). Courtesy of Heritage Comics Auctions ([www.ha.com](http://www.ha.com)).

TM & © DC Comics.







# On Feathered Wings:

While the comic industry is full of colorful personalities, perhaps none have quite reached the heights of Woody Wilkins, the writer/artist/self-publisher of such 1970s titles as *Laser Lady* and *Zowie Comics* (starring the amazing *Bazooka Boy*), or the heroes *Gopher Boy* and *Sponge Man*! Don't remember Woody or his work? Perhaps you remember his exploits better when he was the winged hero Condorman? Mixing the comic-book world with the realm of super-spies, Walt Disney released *Condorman* into the wilds of the public on August 7, 1981. But the film about comics had already been a comic strip, so, which came first? The condor or the strip...?

## TAKING FLIGHT... ON FILM

The answer to that question is... *neither*. The concept for *Condorman* was taken from a 1965 novel by SF satirist Robert Sheckley. In his book, *The Game of X*, subtitled "A Novel of Upsmanship Espionage," William Nye is "Agent X," a tourist who is mistaken for the greatest spy on Earth, despite evidence to the contrary. The story caroms from Paris to Venice, and includes killers, secret moles, and even a sexy Mata Hari-like femme fatale.

Disney eventually optioned the book for film, and writer Marc Sturdivant, with an uncredited Mickey Rose and Glenn Caron, went about creating a more family-friendly tale. In their revised story, eccentric comic creator Woody Wilson goes "method" when it comes to his creations; he wants to know the adventures he tells have some realism, so he acts them out first. "If Condorman can't do something in real life, I won't have him do it in my comic books!" is Woody's motto. He thus finds himself atop the Eiffel Tower, dressed in a Condorman flying suit. The results are disastrous, and Woody is saved from the Seine River by CIA file clerk Harry Oslo. Despite his inexperience, Woody is recruited to help on a CIA mission, where all he must do is to swap some papers in Istanbul. When he meets the beautiful female contact, KGB spy Natalia Rambova, he tells her his codename is "Condorman," and the game begins...

When Natalia decides to defect, she requests Condorman be the one to escort her to safety, unaware that Woody has already created a comic-book superheroine, *Laser Lady*, based on her likeness. When Woody takes the job, aided by high-tech equipment and vehicles from the CIA, the defection takes Woody and Natalia to Yugoslavia, Italy, Switzerland, Monte Carlo, and L.A.'s Dodger Stadium, all while being pursued by KGB leader Krovov, stainless-steel-eyed assassin Morovich, and an elite pursuit squadron known as the Brocknovichs.

Cast in the film were a mixture of familiar and newer faces. The lead role went to Michael Crawford, a comedic actor from England who hadn't yet gained worldwide fame for his role as the stage's Phantom of the Opera. Vampy Nicaraguan model-turned-movie star Barbara Carrera was cast as the defecting Natalia, whose

## Phantom of the Osprey

Courtesy of Heritage ([www.ha.com](http://www.ha.com)), the movie poster for Disney's 1981 release, *Condorman*, starring future Phantom of the Opera Michael Crawford.

TM & © Walt Disney Productions.



by Andy Mangels





## You'll Believe a Man Can Fly (and Spy, and Boat)

Christopher Reeve's flying rigs from 1978's *Superman: The Movie* were modified for Michael Crawford for *Condorman*. (top) The hero takes wing, with Barbara Carrera hitching a ride. (middle top) Cloak and dagger doings with Carrera and Crawford. (middle bottom) The Condorboat makes a splash! Among the film's tie-ins: (bottom) Baskin-Robbins ice cream and (inset) a paperback novel.

TM & © Walt Disney Productions.



boss/lover was played by the respected Oliver Reed. Everyman character actor James Hampton was Harry, while the menacing Jean-Pierre Kalfon was Morovich.

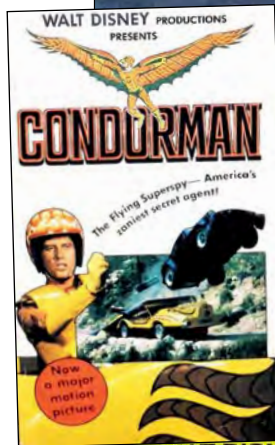
With a budget of \$14 million, *Condorman* spent a large portion on some spectacular stunts. Special effects artist Colin Chilvers, who had just won an Oscar for his work on *Superman: The Movie*, was in charge of effects for this film as well. He adapted some of the flying rigs used on *Superman* for *Condorman*'s flying sequences. Shooting those scenes at Pinewood Studios, he noted in press materials for the film that "our only problem was getting Michael Crawford fitted into molds designed for Christopher Reeve. Turned out we couldn't. Michael's chest is to Christopher's what Katherine Hepburn's bust is to Mae West's. So we fitted him with a new set of molds."

Chilvers also oversaw a huge race in the Alps which found a gypsy truck converting into the Condor Car (a Nova Sterling racer kit car), leading a fleet of five sleek, black KGB Porsche 935 Turbo Carreras and two Porsche Group 5 Lemans up the mountains. The stuntwork for the sequence, which involved rockets, flame-throwers, ramp-jumping, and maneuvers between oncoming traffic, was handled by French stunt driver Remy Julienne and his 16-man crew. A massive boat race in Monte Carlo was done with a custom-made Condor Craft hydroplane that could reach speeds of 85 mph, and a fleet of Russian speedboats.

### THE SURREALITY OF COMICS

Few Hollywood properties in film or television had ever tackled the concept of *creating* comic books, so it's not surprising that the "reality" of Woody Wilkins comic-book creation was more surreality. Not only was Woody the sole creator of his comics, from writing to art to letters and colors, he was *also* the publisher. Not only was he the creator/publisher of *one* comic, he published *multiple* comics. He also had the magical ability to have them published within days of finishing them, and to have them instantly distributed and translated into languages worldwide! Those are feats that the boys of Image Comics could only dream of!

The one area that the filmmakers got right was in hiring real-life comic artist Mike Sekowsky (of Justice League of America, Wonder Woman, and Supergirl fame, to name but a few) to draw all of the art for the film, including mock covers, interior pages, and character sketches. Sekowsky had been working as a layout and storyboard artist at Hanna-Barbera Productions when he was picked by *Condorman* art director John Mansbridge and co-producer Jan Williams for the job. Sadly, Sekowsky got no credit for his work.







The Boy Wonder was all grown up.

In 1996, former Robin Dick Grayson was at a crossroads. He'd been a sidekick to Batman, leader of the Teen Titans, created his own identity as Nightwing, and even understudied as the Dark Knight himself.

But there was still one thing Dick Grayson hadn't done—headline his own monthly comic book. After a four-issue Nightwing miniseries by Denny O'Neil and Greg Land proved a sales success, writer **Chuck Dixon** and penciler **Scott McDaniel** were tapped to create the new status quo for Dick Grayson in an ongoing monthly Nightwing series.

Conceiving of Batman's ex-partner as a prince regent assigned to rule an outlaw province, Dixon and McDaniel introduced a brand-new city to the DC Universe: Blüdhaven, a decaying harbor town north of Gotham City. Arriving in town to solve the mystery of 21 corpses floating upriver to Gotham Harbor, Nightwing finds a city mired in corruption, with dirty cops like Inspector Dudley Soames and Chief Redhorn going unopposed. Dick soon settles into his new hometown, making friends like his new landlady Bridget Clancy, bartender and ex-cop Hank Hogan, and retired mystery man John Law. Soon enough, Dick uncovers the culprit behind the 21 corpses: Roland Desmond, a.k.a. the Blockbuster. Determined to build a new criminal empire in Blüdhaven, Blockbuster sent a legion of foes to defeat the city's new protector.

Nightwing was a book of non-stop acrobatic action, as our hero went up against classic Bat-foes Blockbuster, the Scarecrow, and Man-Bat, along with new threats Lady Vic, Stallion, Brutale, the Trigger Twins, and others. Dick Grayson's private life was no less hectic, as he juggled romances old and new with Clancy, Barbara Gordon, and the Huntress, and got jobs as a bartender and a rookie policeman. *Batman and Robin* (Tim Drake) also put in periodic guest appearances, maintaining ties with the Bat-Family.

McDaniel left Nightwing after 40 issues and assorted specials to become the penciler on *Batman*, while Dixon stayed on through issue #70, working with a variety of other artists. Dixon and McDaniel reteamed in 2001 for Nightwing: The Target, a one-shot with Dick Grayson assuming a new costumed identity to clear his name. A second reunion followed in 2005 for the six-issue Nightwing: Year One storyline (co-written by Scott Beatty), detailing the end of Dick Grayson's tenure as Robin and the beginning of his career as Nightwing. And their third reunion is right now, as Chuck Dixon and Scott McDaniel take a backflip down memory lane here in the pages of BACK ISSUE.

— John Trumbull

**JOHN TRUMBULL:** How did you two get the Nightwing book? Chuck, did you have to pitch for the book, or were you just assigned it by editor Scott Peterson?

**CHUCK DIXON:** The book was initially to be co-written by Denny O'Neil and Alan Grant. For whatever reason, they both bailed three weeks before the first script was due. Scott Peterson called to ask if I'd be interested. He told

### New Blood in Blüdhaven

Dick Grayson finally gets his own monthly series: Detail from the cover of Dixon and McDaniel's Nightwing #1 (Oct. 1996).

TM & © DC Comics.

# NIGHTWING FLYING SOLO

**CHUCK DIXON AND SCOTT McDANIEL**  
**PRO2PRO INTERVIEW**

by **John Trumbull**



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



### BACK ISSUE #97

"Bird People!" Hawkman in the Bronze Age, **JIM STARLIN**'s Superman/Hawkgirl team-up, **TIM TRUMAN**'s Hawkworld, Hawk and Dove, Penguin history, Blue Falcon & Dynamutt, Condorman, and **CHUCK DIXON** and **SCOTT McDANIEL**'s Nightwing. With **GERRY CONWAY**, **STEVE ENGLEHART**, **GREG GULER**, **RICHARD HOWELL**, **TONY ISABELLA**, **KARL KESEL**, **ROB LIEFELD**, **DENNY O'NEIL**, and others! Cover by **GEORGE PEREZ**.

(84 FULL-COLOR pages) \$8.95  
(Digital Edition) \$3.95

[http://twomorrow.com/index.php?main\\_page=product\\_info&path=98\\_54&products\\_id=1270](http://twomorrow.com/index.php?main_page=product_info&path=98_54&products_id=1270)