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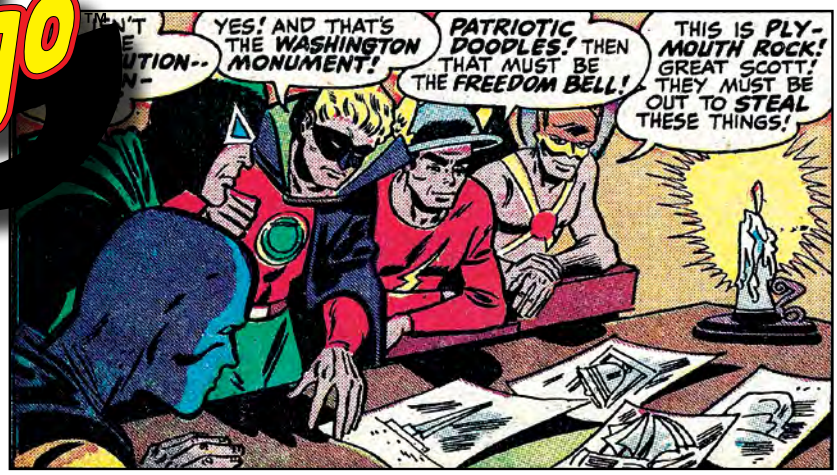
This issue is dedicated to the memory of Gaspar Saladino & Mike Docherty—and to all the Golden & Silver Age comics greats who have passed from the scene



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On Our Cover: *Two events particularly celebrated at the All Time Classic New York Comic Book Convention in 2000 were the 60th anniversaries of the debuts of The Flash and (roughly six months later) Green Lantern… but of course, to A/E's editor, 1940 was also the birthdate of Hawkman, who co-starred with the scarlet speedster in* Flash Comics *#1. Thus, our cover features the Golden and Silver Age Flashes (drawn by* **Carmine Infantino & Murphy Anderson***), the Golden and Silver Age Green Lanterns (drawn by* **Gil Kane & Sid Greene***), and the Silver Age Hawkman (drawn by* **Joe Kubert***), who was nearly identical to the Golden Age Winged Wonder. Gil had passed away earlier in 2000—or else the con's "Big Three" might well have become "The Big Four." Thanks to layout supervisor Chris Day for putting this one together. [Art TM & © DC Comics.]*

Above: *Joe Petrilak's "Big Three" comics creators (ID'd in the contents list above) all worked on the Golden Age* All-Star Comics, *which often featured Flash and Green Lantern; so it seemed fitting that an* **Infantino***-penciled panel of the "Justice Society of America" grace this page. For the record, this panel is from* All-Star *#41 (June-July 1948), with inking by* **Frank Giacoia** *and scripting by* **John Broome**, *plus* **Julius Schwartz** *as story editor. Scanned from Ye Editor's personal copy. [TM & © DC Comics.]*

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ALL TIME CLASSIC NEW YORK COMIC BOOK CONVENTION

PART 1

"An All-Time Classic Line-up!"

The Story Behind A Most Unusual Comics Convention

An Introduction by Joe Petrilak

***A/E* EDITOR'S INTRO:** *Before we get to transcripts of the various panels and gatherings of Golden, Silver, and Bronze Age pros, what better person to fill us in about a certain June 9-11, 2000, comics convention than the guy who ringmastered the whole thing—!*

The All Time Classic New York Comic Book Convention was a tribute to Phil Seuling, promoter of the New York City comic book shows of the 1970s. Phil's idea had been simple: put a bunch of comic book artists and writers and dealers in a big room with comic fans and let 'em go at it. This was the template for the All Time Classic Con.

The first potential guest approached—and the first person who thought I could actually pull this crazy scheme off—was my friend Jim Shooter.

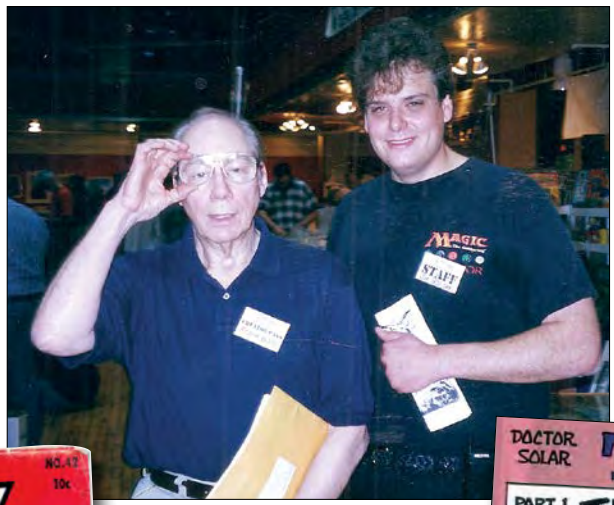
Around the same time, I met artist Russell Rainbolt through eBay (of all places), and when I bounced the idea off him, he immediately offered to do some art for the show. Russell is a classically trained, well-accomplished oil painter; but by day, he paints billboards—a dying art in this digital world. I told him the show needed "something historical" and asked if it was possible to paint "the world's largest comic book painting," which would depict "every significant comic character ever, from the Yellow Kid to Spawn, in one painting, in life size." Twenty feet high and 60 feet across, he took me up on the offer (the thing has *60 pounds* of paint on it!).

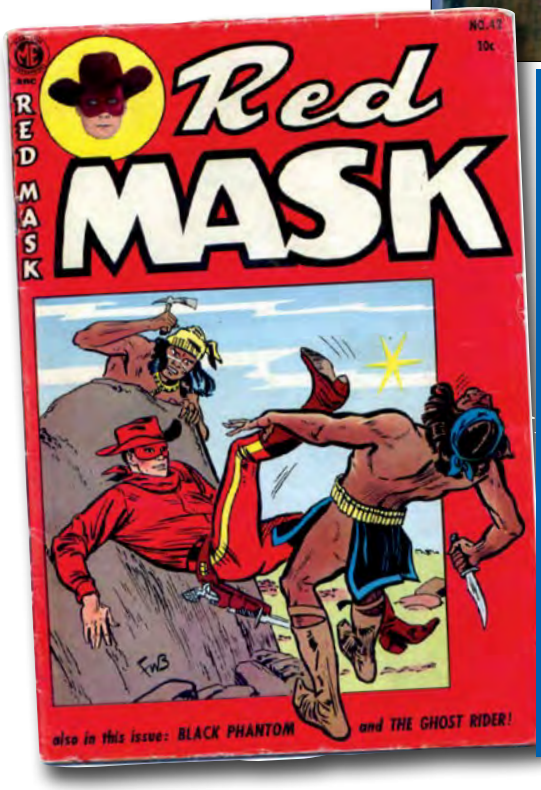
Phil Seuling
(1934-1984)

Well—at that point, if I had someone painting "the world's largest comic book painting" and I already had Jim Shooter lined up, the only other thing I had to do was actually put on the show! I should mention, right about here, that I have Asperger's Syndrome—and that's what probably made the whole endeavor possible in the first place.

To begin with, I needed a place that was not in New York City. There already were comics shows in NYC and I really didn't want to directly butt heads with them. The only place I looked at was the Javits Convention Center, but it was all booked up for some golf-related trade show that weekend.

Next place I thought of that was big and nice (and could hold a 60-foot-long painting) was the Westchester County Center in White Plains, NY, some 25 or so miles north of New York City. I knew I wouldn't get the same turnout as a NYC con, so I had to make up for it by *making* true comic fans take the extra 12-minute





Frank Bolle & Joe Petrilak

Con host Joe (on our right) and artist Bolle at the All Time Classic New York Comic Book Convention in June 2000—flanked by late Golden and mid-Silver Age work by the veteran comic illustrator. All photos in this issue's coverage of the con are courtesy of Joe P., except where otherwise noted. Most were taken by Anthony Koch.

(Left:) Bolle's "3D-style" cover for Magazine Enterprises' *Red Mask* #42 (June-July 1954), the first issue of the mag after it had officially changed its title from an authorized *Tim Holt* comic book—albeit one in which the cowboy movie star had previously taken on his masked secret identity in a (successful) bid for sales. [© the respective copyright holders.]

(Right:) Splash page by Bolle from Western/Gold Key's *Dr. Solar, Man of the Atom* #17 (July 1966). Script by Paul S. Newman. [TM & © Random House, Inc.]

Jim Shooter

The former Marvel editor-in-chief, who had later launched the Valiant, Defiant, and Broadway comics lines, was the very first guest lined up by Joe P.

Russell Rainbolt

standing in front of his humongous 60' x 20' super-hero mural. You'll see and learn a lot more about it beginning on p.61—with the mural itself taking up pp. 62-65.

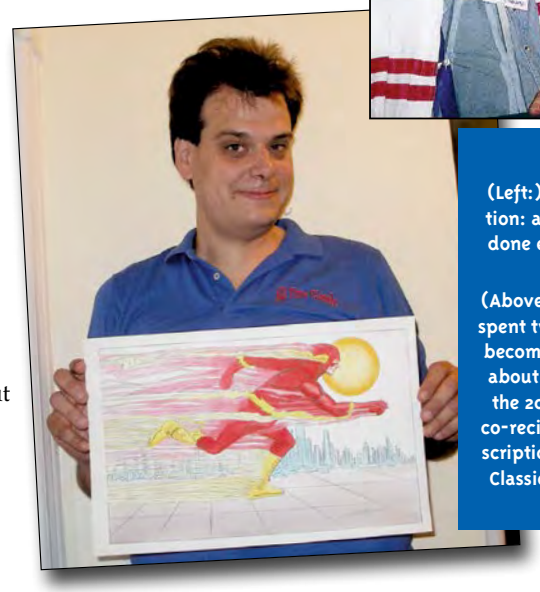
Westchester County Center, White Plains, NY

It hasn't changed all that much since the year "2K."

Carmine was so delighted that he put me in touch with DC editor Julie Schwartz, who was a wonderful man. Mr . Schwartz in turn put me in touch with a host of other Silver Age greats; and, shortly thereafter, comics fan David Siegel contacted me because he heard "someone on the East Coast was putting on the greatest comic book convention ever." David provided a whole host of other Silver, Gold, Platinum, and train ride north to attend (if for no other reason than to visit Westchester County, New York—home to The X-Men, as Roy Thomas would later point out in a panel discussion). So I took the main hall (28,800 sq. ft.) plus all the side rooms for panel discussions, and I reserved the 16,000-sq.-ft. basement just in case I needed it as well—more than enough space.

I thought, "Who is the biggest 'J.D. Salinger' in comics?" Who is such a huge comics name that people from all over will come to the show just to meet? The answer was obvious: Carmine Infantino. You don't get any better than pencilling *Showcase* #4! (And he'd been a major Golden Age artist as well.)

I had lunch with Mr. Infantino, and I said, "I want to put on the world's greatest comic book convention and cannot do it without you." I then offered the red carpet treatment: guest of honor, limo, hotel, champagne etc.... and I had my second guest.



Riders Of The Purple Page

(Left:) Joe Petrilak with one of his true prizes from the convention: a Carmine Infantino color drawing of the Silver Age Flash, done especially for him. It would later be used as the cover art of *Alter Ego* #60.

(Above:) As covered in depth in *A/E* #142, super-fan Dave Siegel spent two decades helping to arrange for Golden Age creators to become guests at the San Diego Comic-Con... so when he heard about Joe Petrilak's con plans, he wanted *in!* Here he is seen at the 2000 extravaganza, with Alvin Schwartz and Roy Thomas, co-recipients of the first Paul S. Newman writing award. A transcription of that ceremony will see print in our second "All Time Classic Con" issue in 2018. (L. to r.:) Schwartz, Siegel, Thomas, and presenter Arnold Drake. Thanks to DS.

Or gag cartoonist Henry Boltinoff, who, upon hearing later that I did rather poorly financially out of the show, wrote me saying, "I did not use the room service or ask for extra towels." Or so many others telling me thanks for the time of their lives.

Next thing I wanted was con tour books—you gotta have those. So I made the ATC "tour book," typos and all. Twenty-four pages with a color cover and a picture of Russell hand-painting the world's largest comic book painting on the back. I wanted it to be a comic book, not some "photocopied junk," so I hooked up with Brenner Printing for "real deal comic books."

I knew many of the attendees wouldn't know what the guests looked like; some of them had never made a con appearance, and others had aged significantly. Last thing I wanted was a guest asking a comic great, "Who are you?" And if you had a $25,000 copy of *Showcase* #4, would you want it "defaced" by three wrong signatures? So I included recent pictures of all artists within the book, broken up into Golden/Silver Age and Bronze/present. That way, everyone had something, somewhere, to sign for a fan. It's now possible to collect one comic book full of all-time classic comic book artists.

And, knowing that many attendees wouldn't know who these old-timers were *at all*, my job was to teach 'em. With tremendous help from Craig Shutt ("Mr. Silver Age" of *The Comics Buyer's Guide*), as well as ***comics.org***, I wrote detailed biographies for everyone. That way, not only would they get the acclaim they deserved, but the fans would also get a living history lesson on comic books. I thank Craig for the final edit—I remember contacting him at the eleventh hour—"I am about to send this to Brenner for print. Please make sure I am not a total idiot and give me a thumbs-up on the bio info. Thanks."

I remember seeing Irv Novick signing *Crisis on Infinite Earths* #1 at the con, trying not to smudge Marv Wolfman's signature right next to his own. I remember fans handing a penciler a book he hadn't seen in the 50 years since he'd penciled it. I remember seeing Carmine Infantino getting up on stage to stand in front of The Flash on Russ Rainbolt's 60-foot-long painting; then the other Golden Age greats got up, too. (Carmine, of course, was actually from *all* ages—Golden, Silver, and Bronze.) On a painting that depicts "all significant comic characters from the entire history of comics," there was a spot for all of them to stand in front of.

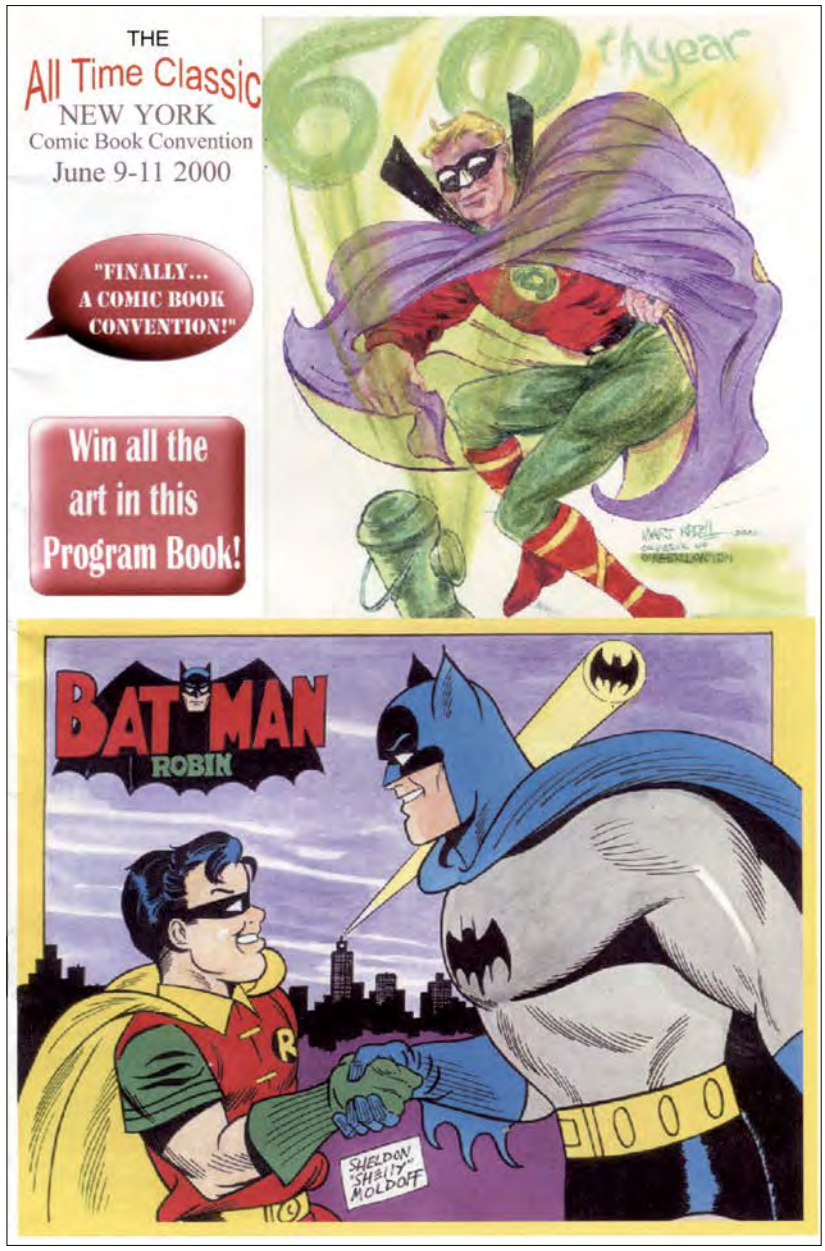
Craig Shutt

For many years, he wrote a column as "Mr. Silver Age" in the late lamented adzine *The Comics Buyer's Guide*. Photo courtesy of Craig.

This was the kind of stuff that was just magical. These were truly all-time classic moments in comic book history. This is what made the show worth the hassle of actually doing it.

The downfall of my show was the venue itself. The contract with the Westchester County Center stipulated I could use my own people—that way, I could bring in my own food and have all my buddies, also comic fans, help me run it. But, about a month before the con, I was contacted by the WCC union, who wanted to go over which union people were going to run the show and whether or not I would be needing catering. I told them I had a signed contract with the WCC to use my own people. In a nutshell, I soon learned that, in spite of that contract, the show wasn't going to happen unless I used "their people." The cost of these unionized staff, plus the cost of the catering, is what threw the con out of whack. The staffers were getting paid $200 a day, and on top of it, they did things their way. I remember, the night before the con, yelling at them because the floor had not been arranged according to my floorplan and all 450 tables would have to be moved. At midnight.

[*continued on p.8*]



"I'd Love To Take A Tour Of You..."

Joe P. refers to it as a "tour book"—its cover calls itself a "Program Book"—but what counts is that that cover sported new, artist-colored drawings of the Golden Age Green Lantern by co-creator Mart Nodell and of Batman and Robin by longtime "Bob Kane ghost" Sheldon Moldoff. Shelly himself, in the end, couldn't make it to the con—but he was definitely there in spirit! [Green Lantern, Batman, & Robin TM & © DC Comics.]

White Plains Con Recaptured

A Moderator's Remembrance Of The ATC Con

by Ron Goulart

***A/E* EDITOR'S INTRODUCTION:** *Ron Goulart (seen on p. 5) is an award-winning author of mystery, fantasy, science-fiction, and occasional comics and pulp-style material. In the 1970s he scripted a few horror and* Warlock *stories for Marvel; he later wrote the* Star Hawks *newspaper comic strip with artist Gil Kane. He has also written a number of books on popular culture, including* Cheap Thrills: An Informal History of the Pulp Magazines *(1972) and* Comic Book Culture: An Illustrated History *(1980), and served as moderator at several panels held at the 2000 All Time Classic New York Comic Book Convention.*

My remembrances of the White Plains con are pretty good for a man of my advanced age, although a little fuzzy around the edges. I recall that my friend Will Murray and I attended together. But, in talking to him recently about the con, he told me he had no memory that I was even there.

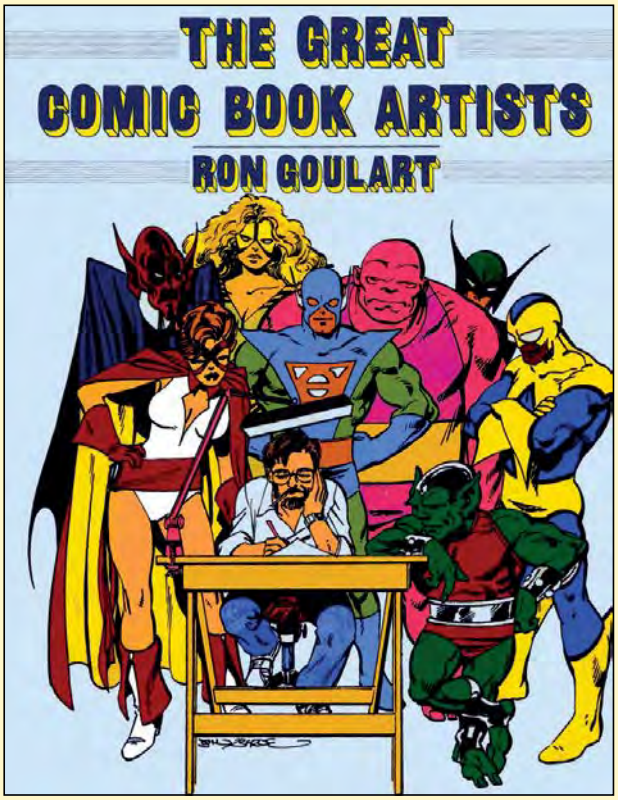
I was, though. And I interviewed cartoonists on a couple of panels. It was held in a large building that could be rented for such things. This was to be the first of several large conventions that would rival those of New York and Boston. But that didn't happen.

Another of my chums, cartoonist Gill Fox, was responsible for my being a guest. He had been consulted by con host Joe Petrilak and had suggested people to invite. Among the cartoonists who attended were Harry Lampert, Irv Novick, Dan Barry, Jerry Robinson, and Chuck Cuidera. Cuidera, who inked "Blackhawk" for Will Eisner's *Military Comics*, was in the audience of one of the panels I was in charge of. He made remarks from the audience. His wife kept advising him to hush.

I interviewed Jerry Robinson in front of an audience of about eight or nine. I was supposed to interview Dan Barry, but am not sure if I did or not. [***A/E* EDITOR'S NOTE:** *No one else associated with the con recalls Barry being an invited guest—or even present—though it's possible that he was.*]

Chuck Cuidera & Mr. & Mrs. Creig Flessel

"Blackhawk" co-creator and longtime inker Cuidera (on left, in shadow) was a sometimes irascible presence at the con—but welcome, nonetheless! Creig Flessel was an early artist on many DC features, including "Sandman" and many non-super-hero types. He had a lengthy career in advertising and comic strips, and earlier as an artist for pulp magazines.



The Great Comic Book Artists

John Byrne's cover for Ron Goulart's 1986 study of major comics creators, alphabetically from Neal Adams to Bernie Wrightson. [Art © the respective copyright holders.]

Will Murray did interview Cuidera and recalls that his memory was somewhat shaky.

One of the things that resulted from Cuidera's emerging on the convention circuit in the 1980s was his taking over another cartoonist's identity, one Charles Nicholas Wojtkoski. Cuidera's first two names were also Charles Nicholas. Wojtkoski signed his work with just his first two names and was the co-creator of "The Blue Beetle" for Victor Fox. Somewhere on his con travels, Cuidera convinced himself that he was the Charles Nicholas who had created "The Blue Beetle." And he added the character to his list of credits.

Wojtkoski, a midlist talent, did a lot of work for Marvel in the 1940s and stayed in comics until the '80s. He is today, on many Net comics info sites, a nonperson. Some say Charles Nicholas is the pen name of Cuidera, others that both Nicholas and Cuidera are house names used by the Eisner Shop.

My memories of this particular convention are fond ones. I just wish there were a few more.

ALL TIME CLASSIC NEW YORK COMIC BOOK CONVENTION PART 2

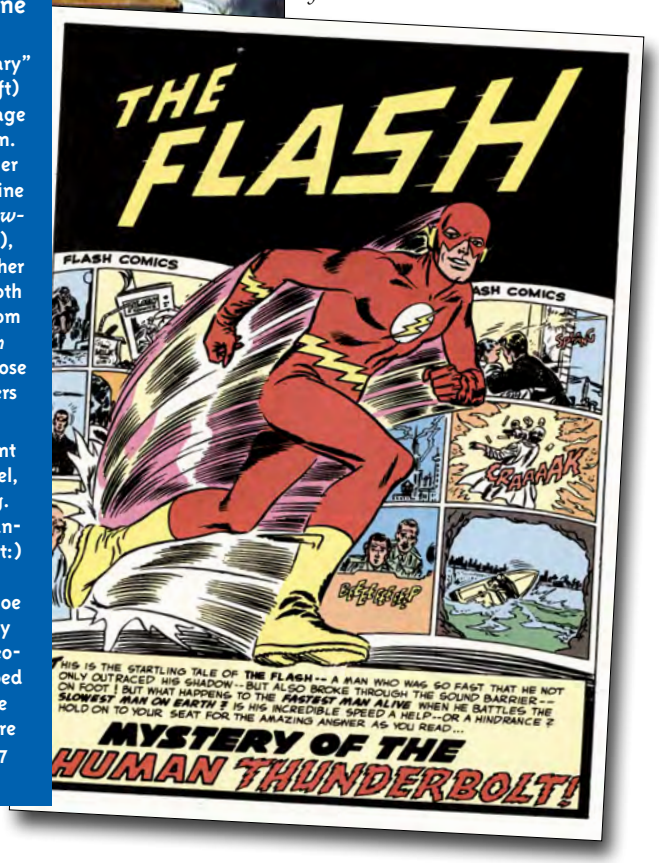
THE FLASH 60th Anniversary Panel

LAMPERT, INFANTINO, GIELLA, McLAUGHLIN, & GOULART On Bringing The Fastest Man Alive To Life—TWICE!

Videotaped June 10, 2000 by Marc Svensson Transcribed by Sean Dulaney

AIE

EDITOR'S NOTE: *As the fates would have it, the year 2000 was technically the 60th anniversary of both "The Flash" and "Green Lantern," the two major super-heroes of M.C. Gaines' early-'40s All-American Comics line (at least till Wonder Woman came along at the end of 1941). Accordingly, con host Joe Petrilak and his associate David Siegel arranged a panel of Golden and Silver Age pros to celebrate the occasion: In the case of The Flash, that included* **Harry Lampert**, *the first artist (and thus co-creator) of "The Flash" in* Flash Comics *#1 (Jan. 1940—which of course actually saw print in fall of 1939)…* **Sheldon Moldoff**, *who drew the cover of* Flash Comics *#1… and* **Carmine Infantino**, *original designer and penciler of the Silver Age "Flash" in* Showcase *#4 (Oct. 1956). When Moldoff was unable to attend the convention, his spot was shared by* **Joe Giella**, *who'd been the principal inker of the Silver Age "Flash" beginning with the hero's third outing, in* Showcase *#13 (April 1958), and* **Frank McLaughlin**, *who inked a number of "Flash" stories in the mid-'70s (and also penciled the speedster in an issue or two of* Justice League of America*). Science-fiction, mystery, and comics author* **Ron Goulart** *served as moderator. The videotaping by Marc Svensson begins just as Goulart is about to introduce the panel, commenting tongue-in-cheek on the fact that Infantino has not yet arrived…*



Six Decades Have Gone By In A *Flash!*

"The Flash: 60th Anniversary" panel—flanked by (on left) Harry Lampert's splash page from *Flash Comics* #1 (Jan. 1940), scripted by Gardner Fox; and (on right) Carmine Infantino's splash for *Showcase* #4 (Sept.-Oct. 1956), scripted by Robert Kanigher & inked by Joe Kubert. Both pages are reproduced from DC's special *Millennium Editions* that reprinted those two issues. [Comics covers TM & © DC Comics.]

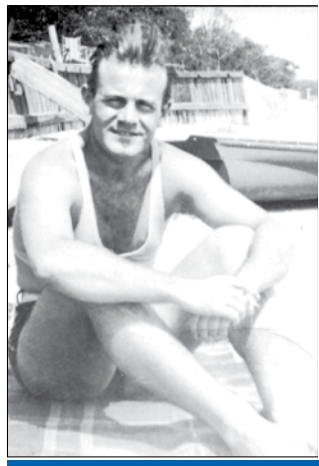
Seen above is the moment Infantino joined the panel, just as it was beginning. (Standing:) Carmine Infantino. (Seated, left to right:) Frank McLaughlin, Ron Goulart, Harry Lampert, Joe Giella. Screen capture by Marc Svensson, who videotaped the panel and helped ID a few of the audience members. [Screen capture & videotape itself © 2017 Marc Svensson.]

RON GOULART: …Well, he's the one who drew Barry Allen, so naturally he's late. A lot of us remember when John Broome was on a panel—he was late, too. I think it's endemic to Barry's writers and artists. So, while we're waiting for Carmine Infantino to arrive, my name is Ron Goulart. *[gesture to his right]* Frank McLaughlin… *[turns to his left]* Harry Lampert, Joe Giella… all of whom, I just found out today, worked on "The Flash." Harry Lampert…

[audience breaks out in applause as Carmine Infantino enters the room]

We now have the two artists who created the two versions—co-created, however you want to say it—both versions of "The Flash." That's why we have such a great turnout. It's such a momentous occasion. So I thought I'd just talk to each of the guys briefly, and then let them talk to you about how they started working on "The Flash." Now, Harry goes back to—When did you start? 1939 or so?

HARRY LAMPERT: When I drew it? 1939. It was, like, November, but the first date of it [*Flash Comics* #1] was January 1, 1940, so my guess is, it was likely November. One thing I do remember, it was a terrible rush. They wanted it faster, faster, faster. *[laughter]* Actually, the idea of ["The Flash"] was definitely [writer] Gardner Fox's. I came along for the ride, so to speak. I helped develop the final drawing of the thing, but it was his idea to be based upon the god Mercury. If you go into almost any good dictionary, you'll see The Flash looks very much like the guy in the dictionary. *[laughter]* He wrote the script, and I remember tremendous time pressure.



Gardner F. Fox

wrote the first "Flash" adventure ever—and wouldn't you know it, Harry was right about that headgear! *A/E*'s editor paged through his unabridged edition of the *Random House Dictionary of the English Language,* and there, right next to the entry on the Roman god "Mercury," was the above line drawing, complete with winged helmet, based on the famed sculpture by Giovanni da Bolgna. The late Jerry G. Bails, founder of *A/E,* always maintained that Gardner was probably responsible for the unique headpieces worn by many of the heroes he co-created, such as The Flash, Hawkman, and Dr. Fate. [Image © Random House, Inc.]

The original of the above late-1930s photo of Fox was sent to Roy Thomas some years ago by the late Lynda Fox, Gardner's daughter, who said it was "my very favorite picture of Dad."

M.C. Gaines

Publisher and managing editor of the All-American Comics line, 1940-45, and later the founding publisher/managing editor of EC Comics. From DC's house fanzine *The Amazing World of DC Comics* #5 (March-April 1975). [© the respective copyright holders.]

I did the very best I could. My background prior to that: I worked downtown at the Lafayette office [of All-American Comics] with [editor] Shelly Mayer and [publisher] M.C. Gaines. I did a little bit of everything. My background was humor, not the blood-and-thunder realistic stuff, but I did some painting in the past. So doing things of a non-comic nature was not impossible.

GOULART: How much input did Shelly Mayer have?

LAMPERT: I don't think Shelly Mayer, to my knowledge, had much input with "The Flash." He did have a lot of input on other things.

GOULART: So when you turned in your work, was it to Shelly?

LAMPERT: Yes. Shelly was the editor down there. I'm trying to visualize the system situation. Most of the work I did at home. But there was some work I did at their premises. I really don't remember...

GOULART: As you know, DC was divided into two different companies at that time. They had one on Lexington and the one on Lafayette. [**NOTE:** *Actually, as Goulart could have elaborated had he felt there was time, DC and All-American were two separate companies, though with partly overlapping ownership, which shared the "Superman-DC" colophon, as well as distribution, but with entirely separate editorial facilities and staffs.*]

LAMPERT: Right. But my biggest strength, I think, was—I always had and I still have it—the ability to tell a story. And I think I told the story very well. Little nuances of maybe a little better technique could have been done, but the story was told. I drew him as gracefully as I could. I think that's one of the things that the original Flash had, that I did, that did not exist in some of the subsequent people who did it very well, but it was not a graceful figure anymore. A little more chunky. I felt—"Shouldn't he be graceful?" Because there was tremendous humor in the first set-up: playing tennis with himself, catching bullets, all these things. The football game. That was really my strength. What happened after that, I really don't recall. I know I continued doing some additional work on other ones coming up after that, but then it became sort of a montage situation, and then Hibbard took over. Hibbard was not, basically, a comic book artist. He was an illustrator, and my knowledge—we

I'll Be Back In A Flash—With Green Lantern!

(Above left:) Sheldon "Shelly" Moldoff (he's the one on the right) in a mock battle with his editor, Sheldon "Shelly" Mayer, in the early 1940s—a few years before the bad blood became real after World War II.

(Above right:) Moldoff's cover for *Flash Comics* #1. He performed the same task for the first comic book ever to feature Green Lantern. Thanks to the Grand Comics Database. For a history of *Flash Comics*, see *A/E* V3#4. [TM & © DC Comics.]

ALL TIME CLASSIC NEW YORK COMIC BOOK CONVENTION PART 3

"The Big Three"

CARMINE INFANTINO, JOE KUBERT, & JULIUS SCHWARTZ

Moderated by ROY THOMAS – Saturday, June 10, 2000

Transcribed by Sean Dulaney

Videotaped by Marc Svensson

AIE

EDITOR'S INTRO: *Perhaps the centerpiece of Joe Petrilak's con was to be a pair of events featuring the Golden & Silver Age triumvirate of Infantino, Kubert, and Schwartz… and I was honored to be slated to preside over both of them. At some point, however, JP decided to drop the Saturday evening "R.F. Outcault Award" panel, in which those three worthies were to be presented with an award named for the creator of the Yellow Kid, and to give it out at the "Big Three" panel earlier that day… perhaps because he suspected that, after a whole day of conning, people were likely to go out to dinner at 6:30 instead of attending yet another panel. Marc Svensson filmed the talk, on a VHS taping that is © 2017 by him, and which he made available to* Alter Ego; *in addition, he identified several of the speakers from the audience, and we've included those IDs in this transcription….*

The Way Of All "Flash"

(Above:) The panel moderator and the "Big Three," in a photo taken after Infantino's 75th-birthday cake was brought in, midway through the proceedings. (L. to r.:) Roy Thomas, Carmine Infantino, Julius Schwartz, and Joe Kubert. Thanks to Craig Shutt.

(Left:) The cover and lead splash page of *Showcase* #4 (Sept.-Oct. 1956) were both seen earlier this issue, but that still leaves the splash for the *second* "Flash" story therein, on which the panel trio had labored to good effect. This yarn was scripted by John Broome, penciled by Infantino, inked by Kubert, and edited by Schwartz. Thanks to Allen Ross. [Page TM & © DC Comics; videotape itself ©2017 Marc Svensson.]

ROY THOMAS: I want to introduce the three people, in case one or two people somehow think this is a Disney convention. Starting immediately to my left here is Carmine Infantino. *[applause]* In just a brief *Reader's Digest* version of what he's done—he's been drawing comics since the 1940s when [editor] Shelly Mayer had these three guys come [into his office]—you and Frank Giacoia and Joe—and he said, "You guys go away. Go back to school, come back in a year and I'll give you a job." He did it. He's been working ever since.

CARMINE INFANTINO: [*off mic*] He hired Joe immediately.

THOMAS: He hired him? Well, Joe didn't want to go to school anyway. *[laughter]* But Carmine did it and it worked out for him. He started doing "Ghost Patrol," "Johnny Thunder," and he helped this girl called the Black Canary take over Johnny's strip… then he started doing "Flash" and "Justice Society"… then those awful Western strips after that: "Trigger Twins," that took over *All-Star Comics* from the Justice Society. He was doing great stuff…. Then, in 1956, [DC] had to try something new, so they decided they'd bring back "The Flash," and Carmine was the penciler on that very first issue and a couple after that. Eventually, of course, Carmine became DC's editor-in-chief, and then publisher….

There's A *Star Spangled* Cover Waving Somewhere!

Kubert's iconic "Enemy Ace" cover for *Star Spangled War Stories* #138 (April-May 1968). Many of the artist's (and of writer/editor Robert Kanigher's) fans consider that series some of their best work. [© DC Comics.]

MORRISSEY: [from audience] *Didn't you draw some of the later "Boy Commandos" stories? I mean, after Simon and Kirby were mostly working for Harvey, didn't you draw some "Boy Commandos" stories?*

INFANTINO: I don't think I ever touched that strip.

THOMAS: It ran into, what, the late '40s? But its heyday was the war. Yes?

AUDIENCE MEMBER: *Going back some years to "Enemy Ace," which I think was a brilliant piece of work, I think there were seven or eight of them before you stopped it. What happened? Were the sales not good, or do you have any idea?*

KUBERT: I think that Bob Kanigher was the writer and did a magnificent job writing the story. Bob had also, during that interim, gotten ill. So I took it over, and taking it over meant that I couldn't do the artwork for it. Where it all comes apart is that, once you lose the momentum on a book in terms of getting it out and having the consistency as far as the writer and artist is concerned, it will hurt that book. I think that happened, along with the fact that it is some inexplicable, unexplainable kind of thing that occurs—it just didn't sell. It just didn't generate enough sales to continue.

INFANTINO: And also, I dumped a lot of responsibility on him when I made him editor at that time. Because he wanted to draw. Wanted to draw more than anything else. And he knew that he had to give up quite a bit of drawing, so he thought about it before he did it. And he knew I needed him badly at that time, so he said yes, for which I'm grateful, because he was a terrific editor.

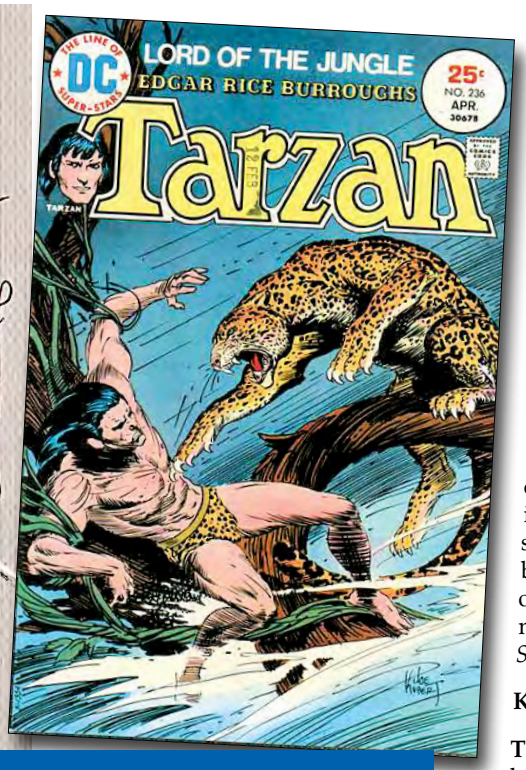
THOMAS: I want to ask about *Tarzan*. Because, I don't know about the rest of you, but I'm a huge fan of Joe Kubert's "Hawkman"… any period he ever did it. And I miss *Tor*. But just as good as anything else he did, I think—he's one of the very small handful of people who ever touched *Tarzan* and did anything good with it. Joe Kubert would be up there in the top group of people. [*applause*] Writing, drawing, adapting... When I took over [the strip] at Marvel, it was depressing, because there was no way you could follow an act like Joe. Carmine, was that one of your acquisitions? I know the unpleasant times we had at Marvel later with Edgar Rice Burroughs, Inc. I'd like to hear about DC's dealings with Edgar Rice Burroughs, Inc.

INFANTINO: We had an overseas publisher at the time, and Burroughs was negotiating with them to put out the book, and there were some kinds of problems with them. They didn't like the artwork that was going on over there. They called me over and asked if we would at DC be interested in doing *Tarzan*. I said yes, but they said, "One condition. We have to approve every page of artwork." Though I knew he was going to do the book, I said, "That's out of the question. Either we get the book now, or we don't

Boys Will Be Commandos!

(Above:) Carmine said he didn't recall that he'd "ever touched" DC's "Boy Commandos" feature, but it seems fairly definite that he penciled at least three stories and several covers of its post-World War II version in its own title. The inker of the Infantino-penciled story for *Boy Commandos* #32 (March-April 1949) is unknown. Thanks to Dusty Miller.

(Left:) Clearly, Carmine didn't count this *Boy Commandos* cover that he penciled, and Joe Orlando inked, for the Nov.-Dec. 1973 second issue of a reprint edition of Joe Simon & Jack Kirby's original World War II adventures. [TM & © DC Comics.]



Perhaps Tarzan's Greatest Adventure—At Least In Comic Books

(Left:) Another limited-edition sketch by Joe, this one of Lord Greystoke with his jungle weapon of choice—well, *one* of them, anyway. [Tarzan TM & © Edgar Rice Burroughs, Inc.]

(Right:) Kubert's cover for DC's *Tarzan* #236 (April 1975) demonstrated once again that he was one of the best artists in the comics business for drawing wild animals. [TM & © Edgar Rice Burroughs, Inc.]

get it at all." I told them, "I'm sure you'll be happy with the artwork." And they said, "If we're not, what do we do? Turn it back?" I said, "Sure." They saw the first issue and went out of their minds, never bothered us again. [*laughter*]

THOMAS: Joe, how did you feel about doing *Tarzan*? Was it something that you really wanted to do? I know that when I tried to get John Buscema to do it, John didn't really want to do *Tarzan*. What about you?

KUBERT: Well, Carmine knew this was something I really wanted to do. Carmine's and my relationship goes way, way back. I've been married close to 50 years now, and Carmine was an usher at my wedding. So our relationship goes way, way back. When we started, there were three... "gods," so to speak, in our business. One was [Hal] Foster, one was [Milt] Caniff, and the third was [Alex] Raymond. Foster was the one that I really adored. Especially the *Tarzan*. That probably had more to do with me getting into this business than anything, because looking at that work made me want to do that same kind of stuff. So when the opportunity came to do this, it was great for me, and I loved getting into it.

What I did was, I went through all 23 [of Burroughs'] *Tarzan* books again. I bought all of his books. Reread them. Got into it again. Studied and restudied and reread Foster's stuff, because there was an element in there that I wanted to inject into what I did, that thrilled me when I was a kid when I read it the first time around. So it was a great pleasure doing it. The only bad part was I couldn't do it enough. After the fifth or sixth book, I was breaking down the stories and sending them to the Filipino artists to do. And they were great. But...

INFANTINO: [*off-mic*] …His editorial notes started to get very heavy, and the artists would get angry with me because [*unintelligible*]. And Joey liked to do everything himself. I wanted him to, but we had to share him and I needed him on editorial, so...

THOMAS: I remember when you lightened your load on *Tarzan*. You could tell it was still a Joe Kubert book even though you didn't take any art credit—you were still on there as editor—but the layouts were still Joe Kubert. It was this Filipino, that Filipino, doing beautiful work on it, but it was Joe Kubert storytelling, so we figured you were doing breakdowns for them. And then, of course, Frank Thorne did some nice work for you there on *Korak, Son of Tarzan*.

KUBERT: Frank is a fantastic artist.

THOMAS: So you had some nice books. And, of course, you also had books with various people like Mike Kaluta and others. Murphy Anderson doing "John Carter."

INFANTINO: Bernie Wrightson. We had great talent through that whole period. [**NOTE:** *Actually, Wrightson didn't work on any of the ERB material, but it was during this period that he and writer Len Wein debuted* Swamp Thing.]

THOMAS: So they didn't bother you any more? The Burroughs people? Not after that first time?

INFANTINO: No. They saw his first job and I never heard another word from them. Period. But there was no way they were going to pick somebody [else]. Joe was the target. Joe was it. Nobody else. And that's the way it was.

AUDIENCE MEMBER: *It's so very nice to see all three of you together in the same place. It was a pleasure meeting you and getting your autographs. I just wanted to ask something I hadn't asked yet. You knew the market audience was children. When you drew and did your artwork, were you drawing for children, or were you drawing for adults?*

INFANTINO: You should talk to the editor. He's the one who established the whole thing.

SCHWARTZ: You never thought of it that way. We were putting out magazines for 8- to 12-year olds, which was the period in the '40s. From then on, the age just kept getting higher and higher. But we didn't particularly aim. We just tried to tell a good story. It had to be written well and it had to be illustrated well, because you weren't sure. We hardly did any surveys. We didn't know who was reading the magazines. All we knew was, in the '40s it was 8- to 12-year olds. That's all we knew. Then we went on to other things. We had no marketing.

KUBERT: All the time Carmine was editing, I never heard Carmine say, "Focus your work" towards any particular age group or a particular group of readers. The way I approached it, and I think

Cover Stories

Two covers singled out for mention by Julie Schwartz (plus one by moderator Roy Thomas), among the many that the DC editor would think up (working with either a writer or an artist) and then have a story scripted around: *The Flash* #163 and *Batman* #183 (both Aug. 1966—that must've been a helluva month!) and *The Flash* #171 (June 1967). The first two are by the Infantino/Giella team, the latter by Infantino & Anderson. Thanks to the GCD. [TM & © DC Comics.]

Carmine approached it as well, was stuff had to be interesting to us. The stuff had to look right and tell…

SCHWARTZ: That was the way I edited. It had to appeal to me. I never knew who the reader was, really. *I* was the reader… and I remembered what I liked when I was younger.

AUDIENCE MEMBER: *That was my next question: whether or not you read the stories you were publishing, and did you like them? I guess the answer to that is yes. You were genuinely interested.*

SCHWARTZ: Oh, yes. If you didn't like the stories you were editing, you were in the wrong business. I could hardly wait to plot. Especially with Gardner Fox coming in at 10:00 o'clock in the morning, or thereabouts, and Carmine would have already designed the cover. We looked at the cover and said, "How did this crazy situation occur?" My favorite cover was for *The Flash*, by the way. I hope Carmine remembers. He came up with a beautiful… It simply showed a stark close-up of The Flash, holding his hand up towards the reader like a traffic cop. It had a red background. And the big balloon said, "STOP! Don't pass this magazine by! My life depends on it!" [*laughter and applause*] I was with John Broome, who looked at it and worked out a story, but when that came out it was my favorite cover. And invariably sometimes you'd come up with no covers at all. I mean, once in a while Carmine would come up with a really crazy cover. Remember doing the *Batman*? Campy, campy. Batman and Robin watching television. Watching the *Batman* television show. We had to figure out that one.

THOMAS: My favorite one was where The Flash was part of the sidewalk and everyone was walking on him. You must've been embarrassed by that one, because you disposed of it within two panels of the story.

SCHWARTZ: Yeah. Should've put that in the memoirs. I remember how that happened. Shelly Mayer [once] called us in and asked, "How do you guys plot?" I said, "Well, I like to think of a narrative hook. Because my induction into science-fiction all began when I read a science-fiction story in which the opening line was as follows: 'It all began when the clock on the Metropolitan Tower started to run backwards.'"

Now, that's a narrative hook. You've got to read. My whole life has been based on narrative hooks, covers and so on. You have to grab the reader and keep on going. That's still my philosophy. I've often started to read a story, mainly science-fiction, but if I don't get grabbed by the first paragraph, I don't keep on reading. I've got to be grabbed. The covers were simply narrative hooks. That's all it was.

AUDIENCE MEMBER: *Of course, what's great about your work is that you blended the two mediums of art and literature together, which is what makes everything you've done so great. So, science-fiction was your background and your interest?*

SCHWARTZ: Oh, yes. Still is.

THOMAS: Oh, and bridge.

SCHWARTZ: Well, bridge… unfortunately, I haven't played since John Broome died. My best writer. John Broome was my best writer, my best friend, and the best man at my wedding. Of course, he died last year [1999]. Thank the good Lord he persuaded the gentleman over there [*points to Rich Morrissey*] to have John Broome, who lived in Japan and his wife lived in Paris—they didn't get together very often—to come to the San Diego Comic-Con. The San Diego people wouldn't invite him. They didn't think John Broome was important enough. Finally, these fellas came up with the money to fly him back. [The Comic-Con] suddenly realized they had John Broome, and they featured him on top. They did offer to pay for the hotel room. But John Broome said he had a wonderful time. Especially—now, you have to remember he lived in Japan—the best thing to happen to him while in San Diego was that he was able to go out to a shoe store and buy a comfortable pair of shoes. [*laughter*] John

GREEN LANTERN 60th Anniversary Panel

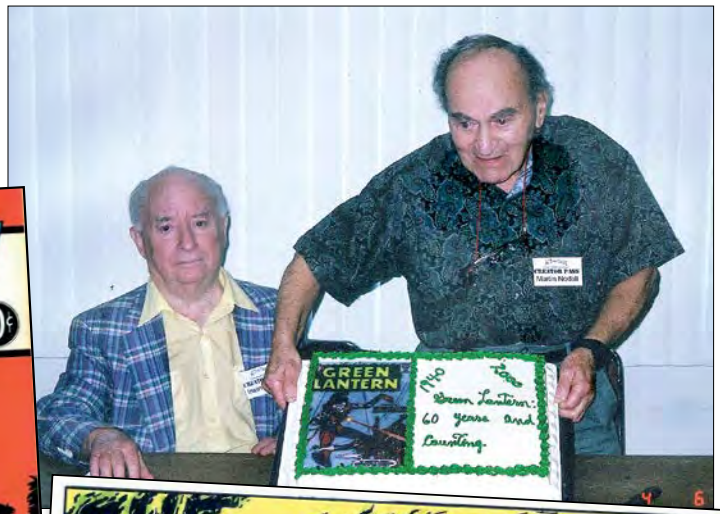
MART NODELL, IRWIN HASEN, & ROY THOMAS Talk About The Emerald Crusader

Videotaped by Marc Svensson

Transcribed by Sean Dulaney

AIE

EDITOR'S INTRODUCTION: *This celebratory panel was timed to take place immediately after the "Big Three" panel whose transcription precedes it. Originally, it had been slated to include Nodell, Hasen, and Sheldon "Shelly" Moldoff, who had drawn the first-ever "Green Lantern" cover, on 1940's* All-American Comics *#16. But Moldoff had to cancel his appearance at the con, and I had meanwhile been trying to recruit Julius Schwartz, who had been story editor and then editor of the Golden Age "Green Lantern" appearances from early 1944 through* All-Star Comics *#57 at the turn of 1951—and, perhaps even more importantly, the editor of* Showcase *#22 in 1959 and the next decade-plus of the* Green Lantern *comics title. However, Schwartz had issues with Nodell, having on occasion gone on record disparaging his artwork, and he declined to join the panel. Still, even with Gil Kane having passed away a few months earlier, we had on hand two of the most important 1940s illustrators of the Green Gladiator, including his major creator—so away we went!*



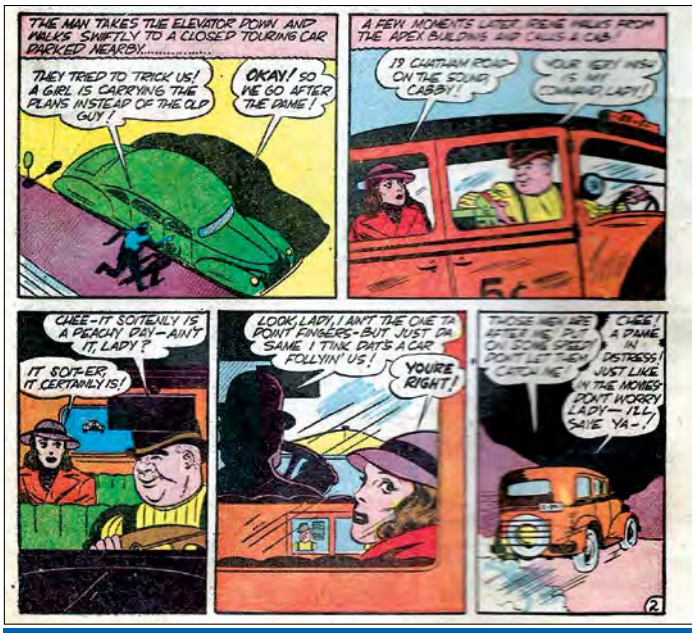
Two For The Show...

(Above right:) Irwin Hasen (seated) and Mart Nodell displaying the "Green Lantern 60th Anniversary Cake" at the All Time Classic Con—flanked by "GL" art by the pair.

(Above:) Splash page from Hasen's first-ever artwork for the series: the cover of *All-American Comics* #24 (March 1941). Nodell drew the "GL" story inside, though. Thanks to the Grand Comics Database.

(Right:) Nodell's splash from *All-American* #20 (Nov. 1940), which recapped the origin tale from #16. Note credit for Mart "Dellon," which is "Nodell" spelled sideways. You fooled us good, Marty! Script by Bill Finger. Repro'd from the DC hardcover *The Golden Age Green Lantern Archives, Vol. 1*. [Pages TM & © DC Comics; videotape of panel © 2017 Marc Svensson.]

ROY THOMAS: This is the panel in honor of the 60th anniversary of the Green Lantern. From 1940, when it began in *All-American [Comics]* #16… through last week… there have been sixty years of Green Lantern. Except for a period of about a decade when he wasn't on the newsstands, the Green Lantern has always been around. Several generations of Americans have grown up with this character, and we have here the two [artists] most associated with that character in its earliest days. To my right, we have Mart Nodell… who conceived the idea



A Doiby Winner!

(Above:) The panels in *All-American Comics* #27 (June 1941) in which Doiby Dickles was introduced—if you don't count Howard Purcell's cover. Apparently Sheldon Moldoff did layouts for this story, and Hasen—doing his first interior assignment on the hero—finished the artwork, which included deciding the final look of the cab-driver. Script by Bill Finger. Thanks to Doug Martin. The splash page of this story was reprinted in *A/E* #140's extensive coverage of Hasen's life and career, utilizing a film documentary by his friend Dan Makara. [TM & © DC Comics.]

(Right:) A sketch of GL and Doiby by Hasen. Is that a "1978" date on there? [Green Lantern & Doiby Dickles TM & © DC Comics.]

the incantation. *[Next several lines overlap]*

THOMAS: "In brightest day, in blackest night…" It wasn't that. [You're talking about] the early one.

NODELL: That's right. Who created that one? Do you recall the writer who wrote [the later one]?

HASEN: Al Bester?

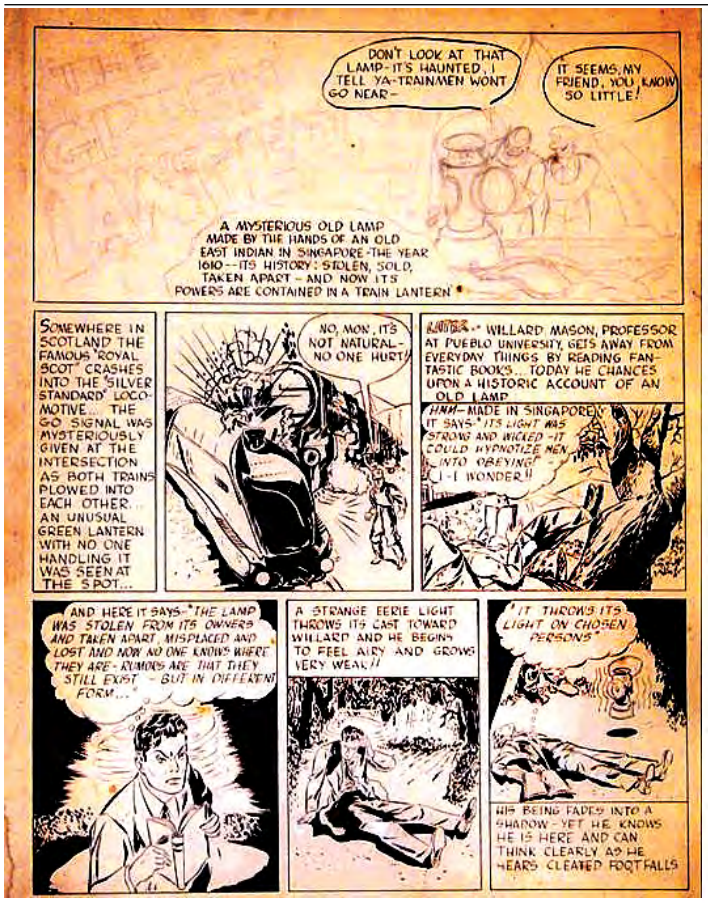
NODELL: Al Bester.

THOMAS: Well, supposedly. There's some doubt about who actually did that, but he very well may have been the one.

NODELL: The first one was partially mine and partially Finger's. But I never had gotten to know who Finger was until about the second or third story. Then I talked to him on the phone. He would bring the scripts in, and that was it.

And, In *This* Corner…

This splash panel drawing (or re-creation of same) was posted on the Comic Vine website. We're not sure which story it's from—but it's definitely the work of Irwin Hasen. Seen with him is Stretch Skinner, the lanky, countrified manager of Wildcat's alter ego, Ted Grant, mild-mannered heavyweight champion of the world. [Wildcat & Stretch Skinner TM & © DC Comics.]



The Secret Origins Of A Secret Origin

(Left:) Mart Nodell both wrote and drew the first few pages of a "Green Lantern" origin as samples for All-American editor Sheldon Mayer, this one of which has come to light in recent years. Thanks to Michael Feldman.

(Right:) After Mayer called in writer Bill Finger to script a full version of the story for Nodell to draw, the story was printed in *All-American Comics* #16 (July 1940). Repro'd from the first volume of the hardcover *Golden Age Green Lantern Archives*. [TM & © DC Comics.]

HASEN: Always late.

NODELL: Never to me. Never was late once.

HASEN: Really?

NODELL: Never at all late, and never thinking and talking about the girlies or anything else like that. It was all very much on time, very well done. And if I wanted any changes, I would call him and I'd say, "Well, let's make these changes." And that was all there was.

THOMAS: Well, he was the guy who co-developed— You can argue about the exact phrase—"co-created," whatever—but whatever the term is, Bill Finger was instrumental in the creation of three major characters, two of whom have had a tremendous longevity, Green Lantern and Batman. And Wildcat has also been around, off and on, and mostly on, for the last almost sixty years. Not many people create three characters that last that long.

HASEN: Well, creating a character, I keep saying—I don't want to put my work with comic books down, but most of it was done by committee. In other words, it was a joint effort.

THOMAS: Yeah, but when you're drawing, you're there in that room by yourself

HASEN: I did. Drawing is what you did. And I was a drawer. I wasn't a creator, I wasn't a writer, I was a drawer. So you had these great writers, Al Bester, Bill Finger. So I was just a kid at that time, drawing. I wanted to draw pictures. I never could compete with any of these guys in the business, so in the back of my head I always wanted to have my own comic strip.

THOMAS: You ended up realizing that dream.

HASEN: Well, it happened. I got very lucky. But I think, deep down, while I was doing the comic books, I would have two or three strips shot out from under me while I was doing comics. And I really worked on that. For some reason or other, in the back of my head, I wanted to be in the newspapers.

THOMAS: What I don't understand is, I came in at the tail end of the panel you were on a couple hours ago, the Golden Age panel, and I heard you say something that really kind of floored me. You said, "I never did much on the inside of the magazines. I was the cover man."

HASEN: That's right.

THOMAS: Do you know how many interiors you did over those years?

HASEN: You know everything. I don't know. How was I?

THOMAS: You started in 1941 or '42. You went into the service, but after you came out in '45 or '46, there, you drew "Green Lantern"

The Making Of The 20' x 60' All Time Classic Comic Book Painting – 2000

by Russell Rainbolt

I met Joe Petrilak through eBay. I had listed a bunch of full-run sets of Valiant Comics, and Joe e-mailed me asking what I would take for all of them and inquiring if I had more.

It turned out that he lived about an hour away, so I sold him the entire set, and we agreed to meet halfway along Route 15 in Connecticut. When we met up, Joe started talking about the All Time Classic Con that he was putting together, so I jumped in and said, "Hey, I paint billboards, and the studio has these gigantic vinyl canvases that I could grab. What if I paint a couple of giant-size super-heroes for the show?"

Petrilak thought that would be really wild and said he would arrange to have it displayed, if I could get it done in time. I had two months!

I drove immediately to the Barrett Outdoor Studio in West Haven and asked if they had a spare billboard vinyl that I could commandeer for a comic art project. John and Bruce Barrett have always been very generous in supporting the arts and many of my own crazier projects. To my surprise, they offered me a gigantic 20'x60' vinyl. My imagination went nuts! The usual size of a billboard vinyl is 14'x48', but here was this monster that they were giving me! A 20'x60' vinyl is exceptionally large, and I suspect that a client who had originally ordered it had abruptly realized the expense and had switched to a smaller size, leaving the Barretts with a huge vinyl on their hands.

"Wow!" I thought. "I could paint almost *everyone* on this!" And then I had a flash of Steranko's *History of Comics* cover. How cool was that? What if I tried something like that? All the characters from all the companies. And why not make it a kind of *History of*

Rainbolt & Windsor-Smith

Russ at the show with artist Barry Windsor-Smith. Russ says that it was the Englishman's 1970s work on *Conan the Barbarian* that made him want to be an artist.

Russell Rainbolt

(Above:) From the con's program book, with his pencil sketch for the mural. Also seen, in color, is a photo of Russ with part of the actual painting. Thanks to RR for the scans on this page.

Comics cover? Start at the Platinum Age, then Golden Age, then Silver! And that's as far as I could go because, believe it or not, I ran out of room!

My original pencil sketch started with a cluster of Platinum stars at the bottom left, like the Yellow Kid, Little Mose, Buster Brown, Mickey Mouse; and high above it all, in the hazy glow of the moon, was Little Nemo with pages of books swirling all about.

As I moved into the Golden Age, I started using comic book covers for reference: Superman from *Superman* #2 (I wanted him in the art!)… *Detective Comics* #36 for Batman… the Golden Age Green Lantern from *Green Lantern* #11… The Shield from *Pep Comics* #1…

[*Continued on p. 66*]

[Characters in the Russ Rainbolt mural on pp. 62-65 TM & ©2017 the respective trademark and copyright holders.]

THE GUMPS
SECRET AGENTS
TARZAN BOOK No1
TARZAN OF THE APES
300 PICTURES
FELIX THE CAT
Donald Duck

The PAM Papers! (Part 1)

THE LATE ***PETER ANTHONY MORISI*** -- ALSO KNOWN AS ***PAM*** -- WAS AMONG THE MOST ***UNDER-APPRECIATED*** CREATORS OF THE GOLD AND SILVER AGE. HIS SPARE, ***UNDERSTATED*** STYLE PREVENTED HIM FROM EVER ACHIEVING SUPERSTAR STATUS, BUT HE COUNTED CARTOON GIANTS ***ALEX TOTH*** AND ***JOHN SEVERIN*** AMONG HIS MANY FANS.

PETE WORKED FOR NUMEROUS COMIC COMPANIES, BEGINNING IN 1948 -- INCLUDING ***FOX, ATLAS, COMIC MEDIA, FICTION HOUSE, TOBY, HARVEY, GLEASON,*** AND ***QUALITY.*** BUT HE DID THE BULK OF HIS WORK FOR ***CHARLTON***, WHERE HE CREATED HIS SIGNATURE HERO, ***PETER CANNON... THUNDERBOLT.*** MORISI WAS ALSO EMPLOYED AS A ***POLICE OFFICER,*** DRAWING COMICS IN HIS OFF-HOURS.

PAM, A DEVOTED COMIC FAN, ENJOYED A DECADES-LONG ***CORRESPONDENCE*** WITH FELLOW ART COLLECTOR ***GLEN D. JOHNSON*** -- WHO KINDLY OFFERED TO SHARE PETE'S ***FASCINATING*** LETTERS WITH US. NOW JOIN US AS WE EXPLORE...

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(Inset:) Panel from *Peter Cannon... Thunderbolt*, Vol. 3, #51 (March 1966). [TM & © Estate of Pete Morisi]

The PAM Papers (Part 1)

by Michael T. Gilbert

A few years back, I was commissioned to do a Justice Society drawing for collector Glen D. Johnson, who had been soliciting illustrations from some of his favorite artists. As we exchanged letters, I discovered that Glen was a longtime friend (and #1 fan!) of the late cartoonist Peter Anthony Morisi. As a matter of fact, Glen and Pete had engaged in a lengthy correspondence that had begun in 1964 and continued until shortly before Pete's death in 2003. Glen had saved PAM's letters and offered to let me publish some in *Alter Ego*.

It was a daunting offer, as there were hundreds of pages that had to be boiled down to a few pages for each installment. But as I read them, I found myself fascinated by Pete's thoughtful, off-the-cuff comments on the then-contemporary comic scene. Morisi's letters range from the late '60s to the early '90s—a *lifetime* in the world of comics! Pete had many insights into what it was like to work for a bottom-tier publisher (Charlton), as well as his thoughts on comic art and his peers in the industry. His letters afford us a rare intimate peek behind the scenes by one of its own.

These were personal comments, written almost half a century earlier. In the ensuing five decades, sadly, most of the principal players are long gone.

Let's begin with some letters from the early '70s—ones that included comments by that irascible cartoon genius, Alex Toth. [See photo on pp. 46 & 94.] I've made some minor edits to the letters for clarity's sake, taking care not to change the content. In some cases I've just pulled out particularly interesting excerpts.

Pete began by discussing both Alex Toth and certain newspaper strips that Glen had sent him. These included Frank Robbins' *Johnny Hazard* and Lou Fine's detective strip *Peter Scratch*.

2/1/71

Dear Glen—

Sorry for the delay, but I wanted to finish that war story before I answered and mail. It took ages for me to sit down and pencil it—and one long day to ink the six pages. I also enclosed another note to Sal—no more war stories. [**MTG NOTE:** *Charlton editor Sal Gentile.*]

Alex Toth dropped me a note also, and talked about the old days, complimented my work and asked me to send him some stuff, and said he'll be doing some war stuff for Joe Kubert, in addition to doing work for Mattel, Inc., in L.A. Nice, friendly, letter, gotta answer it after yours.

See ya, Pete

"Lou, Your Old Stuff Was Better!" Dept.

PAM preferred artist Lou Fine's earlier style, as seen in the above "Black Condor" splash from the Quality group's *Crack Comics* #3 (July 1940), to his later work on the detective comic strip *Peter Scratch* (with scripts by Elliot Caplin). The example below is from Jan. 9, 1967. [Black Condor is a TM of DC Comics; comic strip TM & © the respective trademark & copyright holders.]

***Johnny* Can Be *Hazard*-ous To Your Health**

(Below:) Frank Robbins' *Johnny Hazard* daily for Nov. 27, 1944. [© King Features Syndicate, Inc.]

TED WHITE On Comics – Part II

The EC Four: Ted, Fred, Bhob, & Larry

Introduciton

by Bill Schelly

In Part 1 of our interview with prominent science-fiction author and fan Ted White (in A/E #146), he filled us in on his boyhood as a comic book fan and collector. In this installment, he's in eighth grade in 1951 and is about to be contacted by another comics fan, named Fred von Bernewitz. Both would soon become pillars of EC fandom. Since Ted found other EC fans through SF fandom, the story gets a bit tangled, but, by the end of this installment, you'll know how Ted White, Fred von Bernewitz, Bhob Stewart, and Larry Stark became friends and fellow EC enthusiasts. This interview took place by telephone in November 2014. It was transcribed by Brian K. Morris and reviewed by Ted White.

TED WHITE: Do you know Fred von Bernewitz?

BILL SCHELLY: *We haven't met in person, but yes, I know Fred.*

WHITE: Fred is my earliest non-school, non-neighborhood friend. He called me up and we had a phone friendship for about, I don't know, six months before we met.

BS: *Where did he live?*

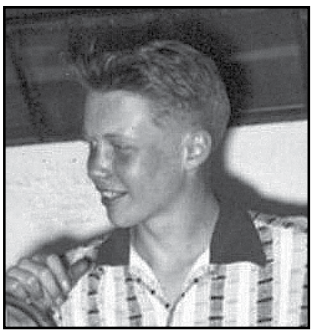
WHITE: He lived near Wheaton in Maryland. But he called me up because he'd seen that story, "The Kid with 10,000 Comics," which was published in the *Washington Daily News*, which no longer exists but was a tabloid newspaper of the time.

BS: *And when was that published? Do you remember?*

WHITE: Oh, it must have been 1951. It's right in that period when I'd just become a teenager, and a lot of things happened in a short period of time. People from the newspaper came out and interviewed me. The only photo they ran was of my pulp collection. They didn't run any photos of my comics at all.

BS: *How did they find out about you?*

WHITE: I can't remember. I was doing things to publicize my interest in old comics, you know. I was putting up little notices on bulletin boards: "If you have old comics," blah, blah, blah. I can't remember how it came about, but it was a nationally syndicated story. It was published all over the country.



Fred Von Bernewitz in the mid-1950s.

And I got a few phone calls from other parts of the country and a few letters, but they all boiled down to the same thing: "Why don't you sell me your collection? I'll give you some money for it."

Ted White (on our left) as Guest of Honor at the 2016 PulpFest in Columbus, Ohio. That's fan Jim Beard on the right. Photograph: William Lampkin. Special thanks to Mike Chomko of PulpFest.

BS: [laughs] *Right.*

WHITE: I think what they were offering me was a pittance, like, "I'll give you $10 for your whole collection," or something nonsensical like that. It was all stuff that I blew off. The only contact of any value that came out of that was Fred.

Fred and I finally met when my parents were visiting some friends of theirs in a part of Maryland that was fairly close to where Fred's parents lived. On a Sunday afternoon, we arranged it so that they dropped me off at Fred's house for a couple hours. So I got to hang out with Fred. We were, gosh, like twelve, thirteen years old. We discovered that we had more things in common than just comics. Now, with comics, we were both seriously into many of the same comics. We were both into the Captain Marvel family of comics, we were both into *Walt Disney's Comics & Stories*. Fred was less into DC than I was, but not *un*interested in it, and we were both getting into EC at that time.

And then it turned out we were both huge fans of Les Paul, the musician. We both had all of his records, his and Mary Ford's records, and Sauter-Finegan Orchestra. We were both into Sauter-Finegan Orchestra.

BS: *Les Paul was an innovator, right?*

WHITE: Yeah, so was Sauter-Finegan. We were sort of into what mattered to the avant-garde of pop music at that time. Fred and I became good friends and we're still pretty good friends. I mean, we don't see or talk to each other much these days, but when we do, we just pick it up wherever we left it off.

BS: *What about other interests, like the newspaper comic strips? Were you into those at all?*

WHITE: Related to that, just as a side note, I discovered that my grandparents had been keeping comics—not comics, newspapers—in a shed behind their house for years. I started going through them, finding the comics pages in them so that I could clip out the *Funnyman* strips, which were, of course, Siegel and Shuster. I put together a complete set of those strips, clipping out individual strips. I don't know what became of them.

BS: *And as for other newspaper strips ….?*

WHITE: Somewhere around the early '50s, I discovered that the local drug store newsstand carried two New York newspapers. They had the Sunday editions of the *Daily Mirror* and the *Daily*

P.C. HAMERLINCK'S
FCA
Fawcett Collectors of America

#207
Sept. 2017

Art by Paul Power [paulpower.com].
Shazam heroes & related characters ™ & © DC Comics; other art ©2017 Paul Power.

"SHAZAM!" He Says

The Influence Of Captain Marvel On Some Famous (& Infamous) Mortals

by Paul Power

Edited by P.C. Hamerlinck

Introduction

Let's start with a little personal backstory: I was born on November 5, 1954. Fawcett's comic books were kaput by the time I was born, as
comic book companies in t

industry was being bashed
We also had the lawyers re
the boot to Fawcett's neck

dastardly deed to young B

As I got older and becam
cartoonist in Australia. I'd
Throughout 1971 I was get
directors repeated to me w
"Do you like Captain Mar
seen a lot of those comic b
would tell me that my dra
and then nostalgically tell
adventures that they had r
fondness as kids. I later bo
History of Comics when it w
1972, and read his chapter
hope it gets reprinted in ha
color someday.)

Well, the best part of th
with the art directors was
result in either a freelance
job … with folks like Cam Ford (animator on the Beatles movie *Yellow Submarine* and on *Superfriends*) … and actor Sir Anthony Hopkins would also hire me, all because of fondness for Captain Marvel. The point I'm making is that Captain Marvel has played a part in my life as a cartoonist, and so I became a fan and, to this day, I still find people in show business here in Hollywood who speak fondly of those old Fawcett comic books.

Why? It's because you, the reader, could tell that the creative people themselves behind those comics were having great fun doing their work on Captain Marvel and family … and, when the show was over, quite a few of those same creative people and employees were never the same again, as past articles in *Alter-Ego*/*FCA* will attest.

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Fred MacMurray

Before reading any further, please take a look at the Captain Marvel tribute page I drew, and that Steve Oliff colored, on the facing page. Why would C.C. Beck use actor Fred MacMurray as the model for Captain Marvel in the first place? Let's use a quote from the man himself from the book *Fawcett Companion*. Beck: "I based the characters on famous actors of the time because I knew I couldn't create a character out of my head. Nobody can create a character: characters create themselves in answer to what people are looking for. At the time, Fred MacMurray was a very popular

slanted forehead, wavy hair, and a big chin." What Beck had left out was that Fred MacMurray was also a very well-built bloke. You wouldn't know that from his Disney films, now would you, eh?

Beck used other actors as well, such as Australia's favorite son in Hollywood, Errol Flynn, who was his model for Spy Smasher, and Tyrone Power in the guise of Ibis the Invincible. That makes perfect sense to me as a movie storyboard artist and cartoonist.

And Nobody Changed His Name To "Captain Kangaroo"…

Perhaps this 1950 Australian edition of *Captain Marvel Adventures* (reprinting stories from U.S. *CMA* #111) was one enjoyed by our author, Paul Power. Art by C.C. Beck & Pete Costanza. [Shazam hero TM & © DC Comics.]