

ROY THOMAS'
MARVEL-MANIAC
COMICS FANZINE

Alter Ego™

ALLEN BELLMAN



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**BLASTS FROM
THE 1940s
TIMELY/MARVEL
BULLPEN!**



**PLUS: The
Wondrous Women
Of 1970s Marvel:
SHANNA THE SHE-DEVIL!
NIGHT NURSE!
& CLAWS OF THE CAT!**



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P.C. Hamerlinck winds up Mike Tiefenbacher's "Captain Marvel ©copyright ©crisis."

On Our Cover: *It was the next-best thing to finding a never-printed piece by Alex Schomburg, the guy who drew so many of those great World War II-era Timely Comics covers on which Captain America, The Human Torch, and Sub-Mariner took on the Axis hordes! Allen Bellman penciled, delineating the Big Three heroes he'd drawn from time to time in the 1940s—Dan Davis supplied some vintage-looking inks—and Gerry Turnbull splashed on the cataclysmic colors! It originally appeared on the cover of the program book for the first annual Cincinnati Comic Expo in 2010—complete with a feel of a few torn spots as if it were an actual Golden Age comicbook cover! With thanks to that con's host, Andrew Satterfield. [Captain America, Human Torch, & Sub-Mariner TM & © Marvel Characters, Inc.; other art © Allen Bellman & Dan Davis.]*

Above: *The first issue of Marvel's The Cat (cover-dated Nov. 1972) combined the verbal talents of Linda Fite, the storytelling prowess of Marie Severin, and the dazzling finishing and embellishment of Wally Wood. Our heroine looks as if she's tearing apart some of those gleaming-metal machines with which Wood used to fill the spaceship-happy panels of EC's Weird Science and Weird Fantasy. Sacrilege! [TM & © Marvel Characters, Inc.]*



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FIRST PRINTING.

This issue is dedicated to the memory of
**Raymond Miller,
Dave Hunt, & Martin Greim**





Allen & Roz Bellman

at the 2007 San Diego Comic-Con... the year Allen got his Inkpot Award. Thanks to Audrey Parente & Dr. Michael J. Vassallo.

"All I Had Was My Memories!"

ALLEN BELLMAN On Golden Age Timely/Marvel & On Being Rediscovered

Interview Conducted & Transcribed by Dr. Michael J. Vassallo

INTERVIEWER'S

INTRODUCTION: Where has the time gone? It's hard to believe it's been 14 years since my interview with Allen Bellman was originally published in *Alter Ego* #32 (Jan. 2004). When I tracked Allen down in 1998, my intentions were to speak to one of Timely's early unknown links, get his story for posterity, and in the process shed some well-deserved light on a career long forgotten by comics history. I knew of his accomplishments; but for the most part, very few others did. What I got, instead, was a life-long friend.

In the ensuing years, the interview was uploaded to my *Timely-Atlas* blog, the wider world was exposed to his story, and quite simply, to use the parlance of the digital age... Allen went viral! Like an explosion, he (with his lovely wife Roz) became one of the most popular guests



Dr. Michael J. Vassallo

wrestling with a copy of Taschen's 17-pound 2014 volume *75 Years of Marvel: From the Golden Age to the Silver Screen*, for which he and his Yancy Street Gang buddies Barry Pearl and Nick Caputo wrote the original drafts of many of the captions. Some guy named Thomas wrote the main text. Photo courtesy of BP.



Three Cheers For The Red, White, & Blue!

This montage could almost be titled *75 Years of Allen Bellman Art*, since the Bellman-autographed "Patriot" splash page was drawn by Allen (scripter unknown) for *Marvel Mystery Comics* #70 (March 1946)... while the color Captain America illo was done quite recently. The former art appeared in Allen's 2017 book *Timely Confidential: When the Golden Age of Comics Was Young*, and was supplied by co-editor Audrey Parente; a photocopy of the latter was given to Ye Editor by the artist himself. In this issue, *Alter Ego* has tried, to the extent possible, to avoid repeating art or photos that previously appeared with Bellman material in *A/E* #32, 65, or 114, or which are on view in *Timely Confidential*... but repeating some of them was unavoidable. [Patriot & Captain America TM & © Marvel Characters, Inc.]



on the national convention circuit, bringing his memories and stories of working in the Empire State Building in the 1940s for a young Stan Lee to fans everywhere. Allen can lay claim to being the last man left standing who drew "Captain America" during the war years of the Golden Age, beginning his career in 1942. This fact has not gone unnoticed by fandom and by Marvel in particular. When the Captain America: The First Avenger film opened in Hollywood in 2011, Allen walked the Red Carpet there!

And he still hasn't slowed down. His story has been filmed by a documentary company for a future release, last year he threw out the first ball at a Miami Marlins baseball game, and as I write these words, his autobiography, *Timely Confidential*, has been released by Bold Adventure Press. I had the pleasure of co-editing the book (Allen knows where the bodies are buried!), and I recommend it to everyone interested in hearing a first-hand account of what it was like to work on staff at Timely Comics.

As he has reached the youthful age of 93, I thought now would be a good time to catch up with Allen and re-visit his life since our last interview. I called him at his home at the turn of 2018 and he was more than happy to oblige, catching his breath between convention appearances.

MICHAEL J. VASSALLO: Happy New Year, Allen!

ALLEN BELLMAN: Thank you, Michael. I wish you an even happier one! You and your family.

MJV: Roz is well?

BELLMAN: Yes, thank God. Where would I be without her? She takes care of me, orders my medication... everything is in order in my life because of her. I'm very blessed.

MJV: Allen, it's been almost 15 years, if you can believe it, since my interview with you was published in *Alter Ego*. In fact, it's now 19 years since I first called you up way back in 1998.

BELLMAN: It still seems like yesterday to me.

MJV: A lot has happened to you since that interview. I recall, in one of our very early talks, you mentioned how it bothered you that no one believed you'd ever worked for Stan Lee long ago.

BELLMAN: It was very frustrating, mostly because I couldn't tell them what I did. I had no copies and barely remembered.

MJV: And now there's almost no one who doesn't know you. You're a major convention draw. You have thousands of Facebook friends... you've walked the Red Carpet!

BELLMAN: Thanks to you.

MJV: I did nothing, Allen. I just told your story.

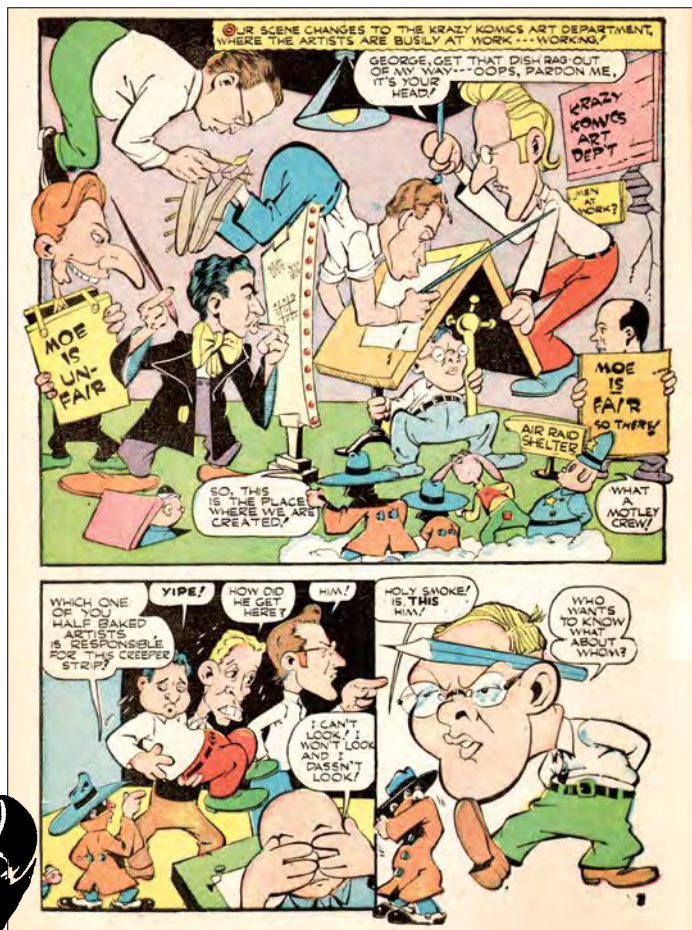
BELLMAN: It wasn't nothing. I'm convinced I'm still around and kicking because of this second life you've given me. You changed my entire life, man! You gave me the life! I'd probably be dead right now if it wasn't for you!

MJV: [probably turning red] Well, for whatever small part I've played, Allen, I'm extremely happy. And it's been reciprocated many times over. I've had a window to Timely I couldn't have found

anywhere else. And I say this truthfully: I've spoken to many people from the Timely era, most of them people you'd know, and not everyone was as gracious as you've been. Many have been wonderful, but others were suspicious of my motives—or at least, they were "cautious" about what they wanted to tell me. I honestly couldn't understand why. Some couldn't believe I was even interested in that old stuff, and felt that they'd gone to bigger and better things. One of those was Valerie Barclay, whom I know you knew well.

BELLMAN: I did know her. We went to school together.

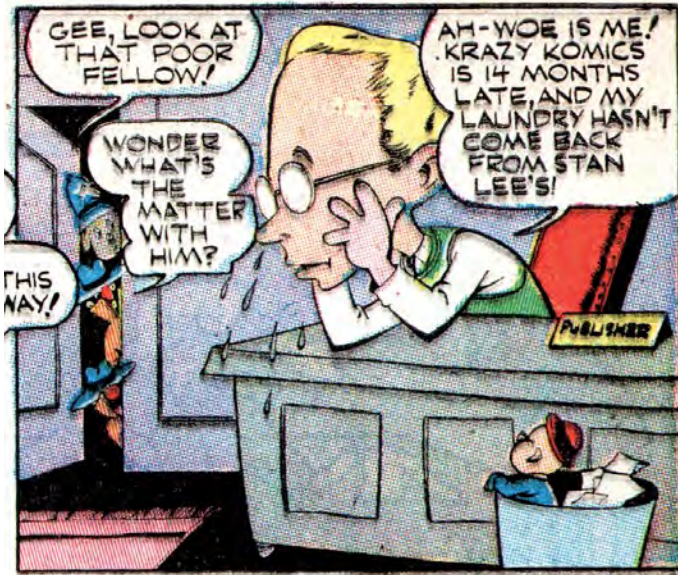
MJV: I had lunch with her one afternoon near my office. This was before I called you for the first time. She allowed me to tape-record our lunch, but later that night I was horrified to find out that the tape was nearly ruined because we'd been sitting near the kitchen and the loud sounds drowned out nearly everything spoken. I still want to try to forensically transcribe that tape. David Gantz was another. He finally warmed up to me, but the first time I spoke to him he thought I was nuts worrying about Timely history and the "junk art" (his words) he did back then. I told Valerie that I had spoken to Gantz, and she wanted to know everything he told me. She insisted on knowing whether Gantz had told me anything about George



Secrets Behind The Comics: A Krazy Love Triangle

Caricature of Violet (later Valerie) Barclay, drawn by Ken Bald for Stan Lee's small 1947 volume *Secrets behind the Comics*—juxtaposed with a crowded page from *Krazy Comics* #12 (March 1943) that includes two of her reputed lovers. Mike Sekowsky is the blond guy at top right who's talking—and the guy whose head he's painting with his brush is George Klein. The main guy in panel 3 is the tale's penciler, Ed Winiarski; inker & writer unknown. Most of the other people caricatured in this picture have not been 100% identified. Both Sekowsky and Klein remained prominent in the comicbook field for years, working for both Marvel and DC. Thanks to Dr. Michael J. Vassallo & Jim Ludwig. [Barclay pic © Famous Enterprises, Inc.; Krazy panel TM & © Marvel Characters, Inc.]





You're A Goodman, Charlie Brown!

Publisher Martin Goodman is caricatured here—in the "Homer and The Creeper" story from *Krazy Comics* #12—as a blond, though people often referred to him as having "prematurely white" hair. Thanks to Dr. Michael J. Vassallo and Jim Ludwig. Penciled by Ed Winiarsky; inker & writer unknown. [TM & © Marvel Characters, Inc.]

MJV: Simon did ink and pencil. Later he inked Don Perlin on many stories, including one of my favorite pre-Code horror stories of all, "The Tin Cup." Irving Watanabe?

BELLMAN: He was a letterer. Nice man.

MJV: He later worked at Marvel also. How did your tenure end?

BELLMAN: They gave up the staff. Just like Timely, earlier. Later I had a freelance story and Irv Spector became the editor.

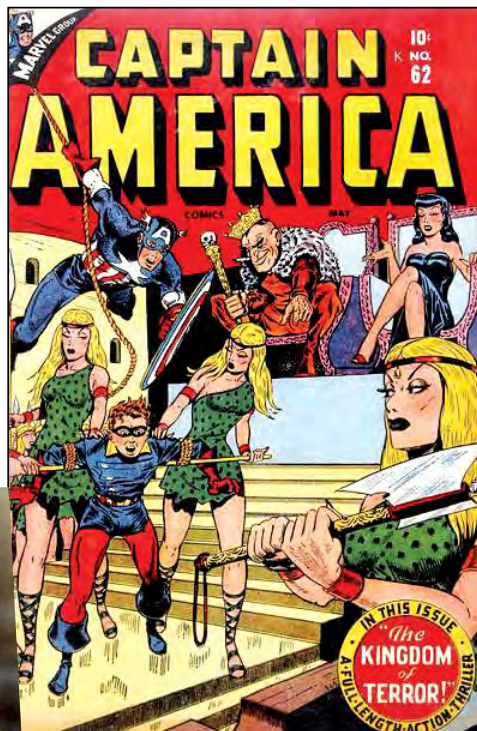
MJV: That was in 1954. You mean you continued to freelance for Gleason after the staff was let go?

BELLMAN: Yes. Do you know Irv Spector?

MJV: Yes. He later got into animation and had a long career there.

BELLMAN: Correct, but he was in comics before that. And he was in animation before the comics! He worked for Max Fleischer in the late 1930s.

MJV: I can also say that I discovered a story he did for Timely that his son once told me was the very first thing his father did when he got out of the service. It was a



From The Star-Spangled Shores Of Timely Comics

(Left to right:) Artist Syd Shores in uniform during the Second World War; courtesy of daughter Nancy Shores Karlebach & Shaun Clancy... Shores' dramatic cover for *Captain America Comics* #62 (May 1947)... and a pic of Nancy with Allen Bellman a few years back.

funny-animal story called "Little Lionel." It was only a one-off or two-off job as a freelancer. He was never on the staff. As it ended up, we reprinted several stories of yours for Lev Gleason in the book.

BELLMAN: I have not seen that artwork in years and have no conscious memory of it. Like I said, for some reason, the work I did there is a huge blank to me. I can't believe you found a lot of it.

MJV: You're pretty distinctive, and a lot of it was signed, anyway. The problem was finding long runs of Lev Gleason titles to research.

BELLMAN: I haven't seen that stuff in nearly 70 years. But Timely is different. I remember the characters. I remember the sourpuss expression of Martin Goodman whenever he made an appearance where the artists were. He never seemed to smile. He never came out and said, "Hi, guys, how ya doing?" Never. But he was a good man to work for. He was generous. He gave us off on Wednesdays during the summer. There were bonuses. Financially, the artists on staff did very well.

MJV: A lot of people have said that. While the later image you get from some of the people who worked at Magazine Management in the 1960s was one of almost cruel indifference, during the Timely years, everyone from yourself to Vince Fago, and many others interviewed, have said he was much more cordial, gave bonuses, watched stag films with the artists, etc.

BELLMAN: My memories are distinct. I can still see Don Rico come out to greet me on the very first day I was there. I'm just a kid and had my samples with me. I was about 18 years old. Syd Shores was there, Vince Alascia.... two guys sitting by the window. This was in the McGraw-Hill Building, not the Empire State Building. We moved a few years later. I know I've said this before, but there were

two "camps" there. In one camp was Don Rico, Frank Giacoia, and a few others. The other camp was Syd Shores and a few others.

MJV: Camps? You mean like mini-"gangs" inside Timely?

BELLMAN: Not gangs like you think of the word, but mini power structures. Don Rico had a position there; I don't know what it was. He was reviewing my portfolio. But Syd Shores was sort of the art director. He was older than everyone else. Well, except for Chris Rule. So they butted heads with respect to authority in the trenches. Syd was the guy who usually broke new artists in. We went to him for help. We ended up becoming very close friends.

MJV: You're not the first person to tell me





He's A Con Man (But In A Nice Way)!

Allen with Captain America art (and dig that specialized shield!) at a Cincinnati con in 2011. Thanks to AB.

BELLMAN: I never knew what other artists were making. It was never discussed. But yes, artists like Mike Sekowsky were living high on the hog.

MJV: Let's talk again about Stan Lee.

BELLMAN: I spoke about Stan Lee quite a bit in the book. I told how, back in the day, I had completed a story called "The Spider of Paris" for one of the crime books. Well, after I drew that story, believe it or not—and I swear to you, Michael, that this is true—I worked up a logo with the word "Spiderman." No image, or maybe there was an image, a doodle of someone wearing spats, but mostly, just the name. I showed it to Stan and he gave me a sort of a dismissive look and kept on walking. And it was thrown away. Boy, was I surprised years later to hear about a Spider-Man comicbook!

MJV: That's some story. It shows that there is synchronicity in the creative arts at times. The idea for Spider-Man as we know him is a bit of a convoluted story, even pre-dating the hero we know by Stan and Steve Ditko. There was an earlier Jack Kirby-drawn version that was never used that, according to Steve Ditko, was a derivation of Simon & Kirby's *The Fly* for Archie Comics in 1959. There was even a logo for the character that came from Joe Simon that Jack Kirby stated he brought to Stan Lee. But at Atlas,

there was an even earlier "Spider Man" as a monster spider villain in a pre-Code horror story by Ed Winiarski in 1954. It got the cover feature of the issue, drawn by Joe Maneely.

BELLMAN: I've seen that. This was ten seconds of time around 1950 or so. But I've always wondered if Stan ever remembered it.

MJV: I doubt he would.

BELLMAN: A couple of years back, I was at a comic book show in Miami with ["Superman" artist] Al Plastino. We did an act on stage where we needled each other. I think it was even videotaped. He was a very sweet man who passed away shortly after that. Surprisingly, Al told me he didn't get along with Stan. I couldn't find out why.

MJV: I have no idea. In fact, Al never even worked for Stan, doing a bit of Timely work through Funnies, Inc., in 1942-43, I believe. That's it. But Stan will always be a controversial figure.

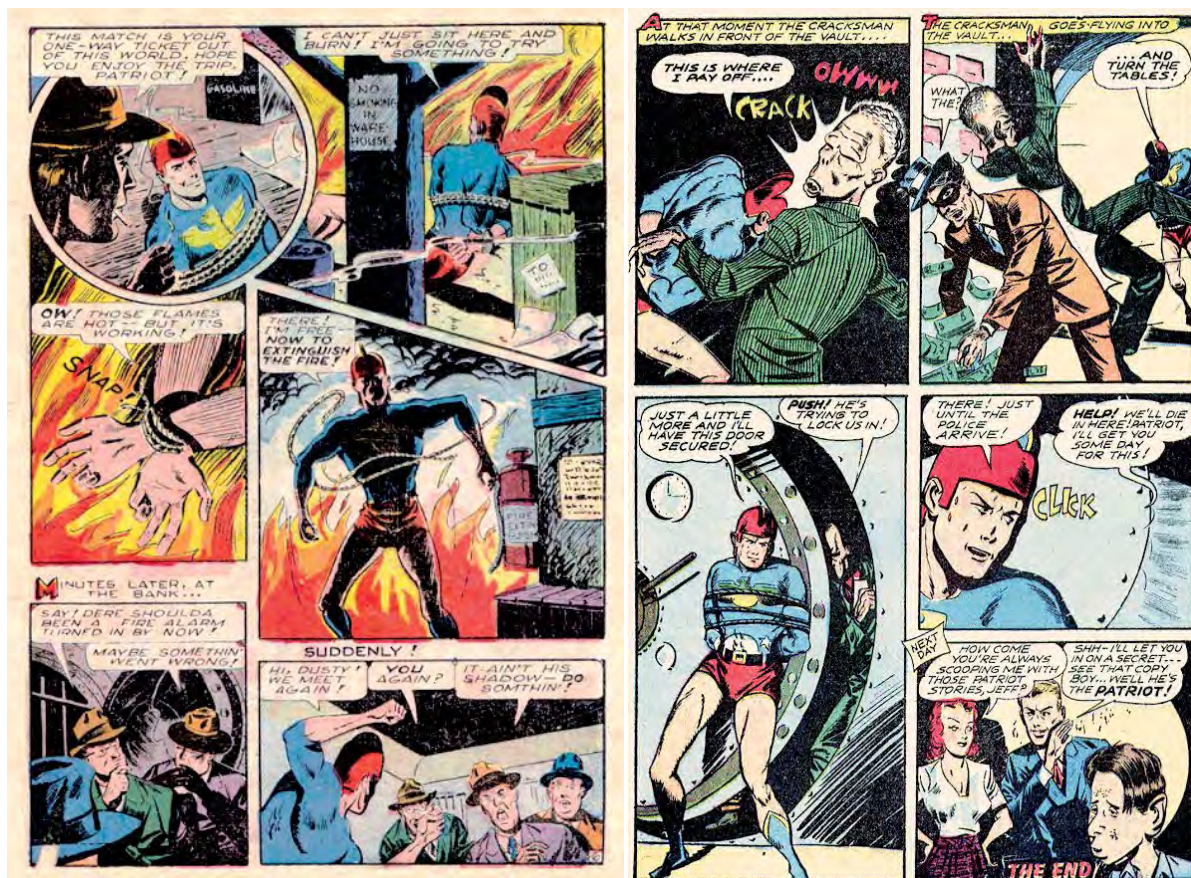
BELLMAN: Nowadays we're 20 blocks apart.

MJV: Really? How do you mean? Do you want to explain?

BELLMAN: Sure. I don't care. I think he purposely snubbed me one time.

MJV: He snubbed you? What happened?

BELLMAN: A few years ago, I was at the Boston Comic Con and there was a 95th birthday for Ken Bald, who I knew well at Timely. Well, I wasn't invited. I've always felt it was because of Stan Lee, who was also in attendance. Stan and Ken were close



The "Patriot" Acts

"Patriot" pages drawn by Allen Bellman for (left to right) *Marvel Mystery Comics* #62 (March 1945) & #70 (March 1946). Scripters unknown. Thanks to Dr. Michael J. Vassallo. [TM & © Marvel Characters, Inc.]

“I Know There Aren’t A Lot Of Heifers In The Bullpen...”

A Conversation with LINDA FITE About *The Cat*

Conducted & Transcribed by Richard J. Arndt

INTERVIEWER'S INTRODUCTION: Linda Fite went to work at Marvel in 1967 because she fell in love with Marvel Comics while in college. After two years of working in editorial and production, she left for a variety of writing and production jobs for various companies, returning to Marvel for a period in 1972-73 as a freelance writer. She was married to Marvel artist Herb Trimpe for many years. This conversation took place over the phone on March 9, 2016.



RICHARD ARNDT: Can you tell us a little about your early upbringing?

LINDA FITE: I was born in Louisiana. My dad was in the Air Force, so I traveled around all my childhood. Moved every two or three years. I went to high school in Plattsburgh, New York. I went to college in Virginia, and that's where I first read a Marvel comic. Not until college. A friend of mine named John Peden ran a coffee house in Raleigh, North Carolina. It was way cool and he was way cool.

He had some Marvel comics lying around. This would have been in 1967. I read them. I'd always liked comics when I was a kid, but I wasn't a big collector. I would read *Superman*, *Superboy*, *Wonder Woman*, *Sheena*, *Queen of the Jungle*, *Little Lulu*. I loved *Little Lulu*.

RA: Well, who didn't? That was a great comic. [both laugh]

FITE: Anyone who doesn't love *Little Lulu* is weird! [laughs] So, anyways, I thought those Marvel comics—from 1966-1967—were so fun that I started buying comics. I would go into Lynchburg, Virginia, and buy comics at the newsstand. I really liked them.



So everyone in my class was getting ready to get jobs or go to grad school. I had a contact at *Life* magazine. My mother knew someone who knew someone. I had another contact at *Forbes* and still another at NBC. So I had all these possibilities, but I wanted to work at Marvel Comics! [laughs]

“Little Lulu, I Love You—Lu Just The Same!”

Irving Tripp's cover for Dell/Western's classic comicbook *Marge's Little Lulu* #34 (April 1951). The stories inside were written by John Stanley. [TM & © the respective trademark & copyright holders.]



Linda Fite

(above center) in Cornwall, England, in 2013—plus the Fite-scripted splash page of *The Cat* #1 (Nov. 1972), as penciled by Marie Severin, inked/embellished by Wally Wood, and co-plotted by Roy Thomas. Thanks to Linda for the photo, and to Barry Pearl for the art scan. [Page TM & © Marvel Characters, Inc.]

So I wrote Stan Lee a letter from college. I got a letter back from Flo Steinberg! [laughs] Stan underlined the things in my letter that he thought were good, and one of the things that I wrote was that I could type. [laughs] Stan had underlined that!

It was a very typical jackass letter on my part. I swear to God I had a line in there that went “I know there aren’t a lot of heifers in the bullpen...” [much laughter] But Flo wrote back [Linda does impersonation of Flo Steinberg’s high-pitched voice], “Stan is so impressed. Give us a call!” Or maybe she called me. If you’ve ever met Flo Steinberg, she has the most amazing voice. It’s like



Fabulous Flo Steinberg

Marvel's far-famed corresponding secretary, 1963-68. Photo courtesy of Dr. Michael J. Vassallo.

Betty Boop on acid! It's a great voice! [NOTE: This interview took place some months before Flo's 2017 passing.]

She told me that Stan can't give me a job but he would love to meet me—if I came to New York. Which is exactly, by the way, what Stan replied to Barry Windsor-Smith, when Barry wrote Marvel Comics. "I would love to meet you if you come to New York." Only in Barry's case it was across the freakin' ocean!

So I moved to New York with my friend. We got an apartment on the Upper West Side. I called

and went down and had an interview at whatever company was publishing *Life*. They offered me a job. So did another place, but Marvel offered me a—get this—summer job. [laughs] It was substantially less money than the other places, but I wanted it soooo much! I said "Yes!" I started working there the summer after college.

RA: What did the summer job entail?

FITE: It was called an editorial assistant position. Mostly I was helping Flo with fan mail and anything else that came across the transom. I was writing stuff for the "Bullpen Bulletins" page. Little items for that. Some production work—literally cut-and-paste or whiteout stuff on camera-ready art. Just whatever they needed.

The summer job ended and they said they'd keep me on and give me \$15 more a week or something like that. I took that. I just kept doing whatever they needed done in the office from then on.

I also kept bugging Roy to let me write. "Please let me write!" I wanted to write.

RA: Roy wasn't the editor at that time, though, was he?

FITE: No, Stan was still the editor, but Roy had a lot of clout. He made a lot of assignments for writers. Always in consultation, for sure.

RA: Do you remember the first story that you got assigned?

FITE: I think he gave me a Western. The Westerns at Marvel had two stories per comicbook, a lead story and a back-up story. Writers back then started out doing back-up stories or stories for the anthologies, I guess, although Marvel didn't have many of those at the time. Roy let me write a little Western—"Kid Colt Outlaw" or the "Rawhide Kid" or somebody. I'm sure it was a moment of "Let's see if she can do this." Werner Roth drew it and Herb Trimpe inked it.

Then I did a little thing for *The X-Men*. A Jean Grey story. That was fun. It was just a five-pager, but it's been reprinted so many times! I get something like \$7.27 every time it is. [laughs] It's free money. I did the work 45 years ago and am still getting paid for it!

RA: I have you writing a couple of back-up Westerns. There's the first one, which appeared in *Rawhide Kid*, but was a "Kid Colt Outlaw" story, and another that appeared in *Kid Colt Outlaw* but was a "Two-Gun Kid" story.

FITE: I don't remember the characters very well, but I remember the title of the first one—"Dixie or Die!" It was so politically

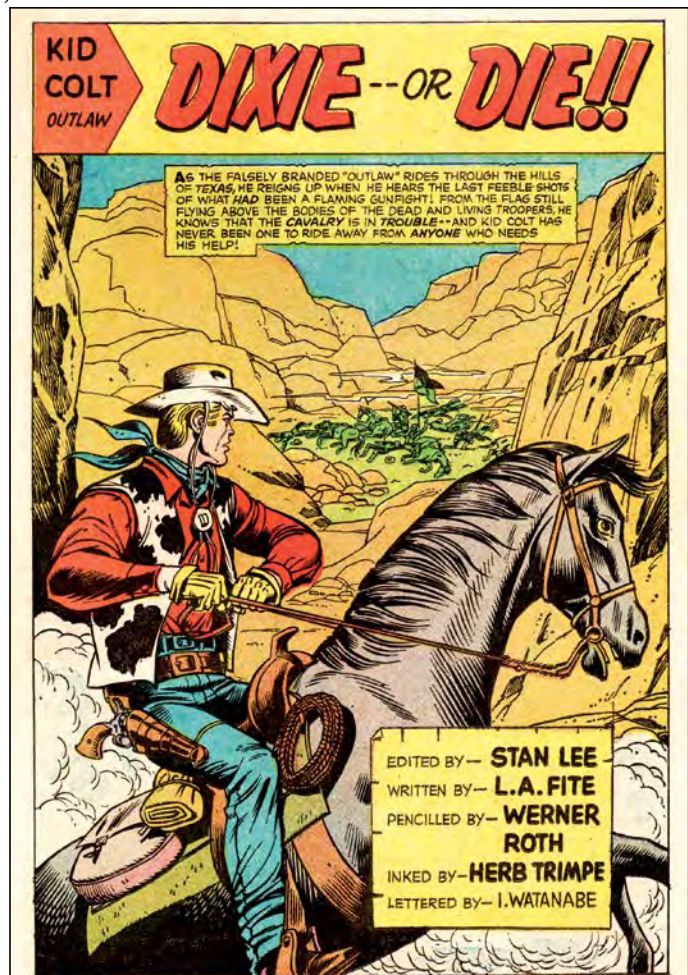
incorrect. [laughs] It was so long ago!

RA: After those three initial stories, there's a big gap in your bibliography. Was there a reason you weren't writing any longer?

FITE: I'd quit Marvel. They wouldn't give me enough money. That's pretty much why they let Flo go, too. I was asking for a \$25 raise. I was making so little money! Stan said he'd give me \$5. So I left.

I went and got another job. I was the art director for a trade magazine. Trade magazines aren't sold to the public. They're distributed to people in a particular trade—like plumbing or airlines. The one I worked for was called *Mass Retailing Merchandiser*. It went to companies like K-Mart and Woolworth's. *Variety*, which covers the entertainment industry, is a trade magazine. There were lots of these type of magazines back in the day. Unless you're in the trade itself, though, you don't really hear much about them.

I worked there from 1969 until 1972 or so. They were bought by a company in Chicago and they moved the whole magazine there. They asked me if I would go. They would move me out there but I just didn't want to leave New York.



Just Kid-ding Around

(Above:) "L.A. Fite" scripted this "Kid Colt Outlaw" backup story in *Rawhide Kid* #67, with pencils by recent *X-Men* artist Werner Roth and inks by newcomer Herb Trimpe. Ye Editor isn't sure whether Linda chose to use her initials rather than her first name, or if Stan Lee and/or Roy Thomas felt at that time that ID-ing a female writer might not go down well with Marvel's mostly male audience. Either way, it's a problem that was soon resolved, as witness the very next art spot! Thanks to Nick Caputo. [TM & © Marvel Characters, Inc.]



Paty Greer

(top of page) often signed herself simply "Paty" (pronounced "Pay-tee"); later she'd take the name "Paty Cockrum" when she wed second husband/artist Dave Cockrum. Photo taken in the Bullpen, October 1976, by fan Bill Mitchell on a memorable visit, and printed with his blessing. We wish he'd been around to photograph the cast and crew more often, since his pics are some of the best we have of that period's Marvel misfits in action. Oh, and that's secretary Mary McPharron blurred on the right.

(Above:) Paty's rough pencils were credited as "layouts" on the splash page of *The Cat* #3 (April 1973), while Bill Everett's finishes are simply listed as "inks"—which would tend to indicate that the "penciling" was more or less divided between the two of them. The panel's caption suggests Everett was originally intended to fully draw this issue, and that Paty stepped in to help out by doing layouts. She says, however, that she was originally told Wally Wood would be inking #3, as he had #1. Mixed-up Marvel musical chairs, anyone? Thanks to Barry Pearl for the scan.

[TM & © Marvel Characters, Inc.]

"That's The Bullpen! It's... Magic!"

Artist PATY (GREER) COCKRUM On Putting Out *The Cat*—& Lots Of Other Stuff

Conducted & Transcribed by Richard J. Arndt

INTERVIEWER'S INTRODUCTION: Paty Greer became a letterhacker and major fan of Marvel Comics in 1970. She did several art jobs for Marvel on their romance and "women creator" titles.

She was on staff at Marvel from 1974-1982, and generally went by the single name "Paty" (which she pronounces PAY-tee, which she adopted when someone misspelled her nickname "Patty" in a letter to her). During that time she married Dave Cockrum, the artist on the "new" X-Men and many other titles; they were married until his death in 2006. After leaving her staff job, she continued to work for Marvel's merchandising department as a freelancer. She became legally blind in 1999 but in recent years has done some work in the independent comics field. This interview, which covers Paty's Cat work among many other facets of her career, was conducted by phone on Aug. 30, 2013....

RICHARD ARNDT: Can you tell us when you got involved in professional comics?

PATY COCKRUM: When I went to work for Marvel, I didn't live in the city. I had to commute and work an eight-hour day there for peon wages, but I was Stan's star performer. When he had guests in from other companies he would point me out in the hallway and say, "She's the one!" They ask me, "You commute six hours a day to work here?!" I go, "Yah!" Then they'd ask, "How come?" and I'd say, "If you have to ask that question, you probably will never understand. But—see that door back there?" They go, "Yeah..." and these are all executives, mind you... and I'd go, "That's the Bullpen. It's... magic!" They'd all look big-eyes over my shoulder and I would say "Gotta go now, 'bye!" [laughs] They had the big eyes and the expectation and they'd walk towards the Bullpen... [laughter] It was wonderful.

Now, what can I do you out of?

RA: How did you get acquainted with comics in the first place?

COCKRUM: I read comics as a kid, and then just about the time I graduated from high school in 1960 I was looking around and all I could see on the stands was Jack Kirby art. I didn't like Jack Kirby art. I hated it! It was ugly! He couldn't draw horses. He couldn't draw humans. What I learned later on, as I became an art teacher, was that his art was very, very, very cubistic, and I hate cubism.



Make Mine Marvel—Eventually!

Paty didn't care much for Jack Kirby's 1960s artwork, as perhaps exemplified by his cover for *The X-Men* #6 (July 1964), inked by Chic Stone—but she was intrigued by Sal Buscema's work on comics like *Sub-Mariner* #27 (July '70), with inks by Mike Esposito, featuring the selfsame Commander Kraken she herself would pencil in *The Cat* #3—and she really fell in love with *The Avengers* as penciled by John Buscema and inked by Tom Palmer, as per #75 (April '70). Well, we concur with the lady's tastes on two out of three, anyway! Thanks to the Grand Comics Database for the covers. [TM & © Marvel Characters, Inc.]

There were people like Mike Esposito or Frank Giacoia who would "fix" his art. Round it off a bit. Try to do something with the very skewed musculature and anatomy.

Later, at Marvel, I had to work with black-&-white art, and sometimes I had to work with his art, and finally I sat down with it and said to myself, "Why do I get headaches every time I see this art?" I finally figured it out. I took black-&-white representations of his art and took out the Zap lines. Zap lines are lines in a drawing that had no meaning except that they were there. They had no costume meaning. They had no anatomy meaning. They had absolutely no meaning except they were there. I call those lines Zap lines, a phrase I coined myself. They were in his figures. They were in his backgrounds. They were all over the place. I whited them out. Lo and behold, everything in the drawing went static. I said, "Wait a minute." Kirby's supposed to have so much movement, and what happens, at least in his art at that period, was that the Zap lines made your eyes jump around. They strobed your eyes. Some people more, some people less, but with me it was very pronounced. Those Zap lines gave movement to the panel on the page.

Anyway, in 1960 Kirby art was everywhere and I didn't like it, so I quit reading comics for about ten years. Then, in 1970 or 1971, I was living in upstate New York with my first husband and I couldn't find any interesting paperbacks on my neighborhood spinner rack, so I looked over at the comicbook stand and there was a comicbook that was well-drawn. It was by Sal Buscema and featured one of my favorite early super-heroes—the Sub-Mariner. I went "Wooh! That's Subbie! That's good art! Wooh!" I bought it and loved it. It was a good story. It was great art. I went, "Hmmm. Marvel Comics. I never heard of them. Let's see what else they do." I picked up a copy of *The Avengers*. Oh my God! And that started me off. I was a big *Avengers* fan. Roy Thomas was the writer. John Buscema and Tom Palmer were on the art. It was *wonderful*!

I started writing letters to the letters pages. Only, on my letters I would draw art all around the edges of it. People do that today, too, but I think I was the first person to ever do it. The people who trumpeted it to the world were CBG—the *Comic Buyer's Guide*—which was a buyer's guide put out by Maggie Thompson. I wrote

it up, I rolled it up in this big round brown paper package and put art all over it. I put on the package: "To Stan, from Marvel Assembled!" I took it down to New York, left it at the front desk, and left. I was only a couple of hours above the city, so it was no big deal to drive in and drive back out.

They took it into Stan's office and told him it came in to the front desk. They unwrapped it and oohhed and ahhed about it. Stan asked who it was from. The package only said "Marvel Assembled." It was either John Romita or Marie Severin who looked at it and said, "Wait a minute. We know that art. It's been on letters. Paty sent that!" So Stan had Mary McPharron, who was his secretary at the time, call me up and asked me if I left something for Stan. I told her yes, and that it was a giant toilet bowl cover for the executive ass. She laughed! She asked me if she could tell him that and I said sure. [laughs] She called back and said that Stan wanted to meet me the next time I was in the city.

So the next time I was in the city I walked around to Marvel. Mary had a tiny little desk next to this door. I walked in and she asked if she could help me. I said that I was Paty, and she went, "Oh, my God!" Now, Stan had this office way in the back with J.J. Verpoorten. She put me in the seat beside her desk and ran off to get Stan. This was when Marvel was really small and you could see everything. Everything was in this one tiny little office, so I could see where Johnny Romita

them a letter with art all around it and they were like "Wow! Hey, people, look at this! This is a great letter we got!" So I started writing letters to Marvel dealing with various and sundry aspects of their comics and... look, I'm a weird duck. I'm an artsy-craftsy person. So I decided as a hoot that I would make Stan Lee a Spider-Man rug. I made one 36 to 40 inches in diameter. I hooked it and it was about two or three inches thick, with the Spider-Man insignia. I think he still has it. In fact, someone told me they saw an interview with him and he had it on his wall, behind him.

That rug sort of introduced me to the Bullpen. When I finished



Mary McPharron

Marvel secretary who welcomed Paty in the early 1970s. From the 1975 Marvel Con program book. We wish we had a pic of the Spidey rug Paty had made at the time she first came to the offices, but though she tells us that it's appeared, hung up behind him, in a couple of photos taken of Stan, we couldn't come up with one of them by deadline time.

“I Created Shanna To Be A Very Intelligent Woman”

An Interview with CAROLE SEULING, First Writer of *Shanna The She-Devil*

Carole Seuling had only a short career as a comics writer, with the great majority of her scripting work being on the first four of the five issues of *Shanna the She-Devil*. However, she is also linked to comics by her earlier marriage to Phil Seuling, who produced comics conventions in New York City from 1968 through the 1980s; he also basically created the direct distributor system and, thereby, the modern-day comicbook store. This interview took place via phone on Sept. 8, 2013.



SEULING: Basically I just enjoyed looking at them. I actually did write little stories but they were not for comic books.

RA: So how did you get involved in professional comics?

SEULING: Well, I was married to Phil—Phil Seuling—and when he started collecting comics and then selling them, that was my chance to have a *Wonder Woman* collection. Of course, I always

RICHARD ARNDT: Carole, I'd like to thank you for agreeing to this interview. Could we start off with your youth and when you first encountered comic books...

CAROLE SEULING: I started reading comics during World War II. In fact, my father used to read *Archie* to me before I could read. Then, when I turned three or possibly four, I took the comic away from him and read it to him. I know I was reading before I went to school. I read the Disney books and the *Archie* titles. I remember having lots of comics as a kid because I was reading them. My parents were happy because I was reading, and they gave me what I wanted, which included fairy tale books as well as comics. But I really enjoyed the comics.

Later on, I started reading *Wonder Woman*. I wasn't into *Superman* or *Batman* that much. It seems to me I was always reading comics.

I have a collection of foreign comics. Foreign language books from the 1940s and 1950s. My grandparents had a boarder who was in the Danish Merchant Marine, and he used to pick up whatever comics were on the boats and bring them home with him and then he'd give them to me.

RA: I've heard that many cargo ships carried bundles of comics as ballast during that time period.

SEULING: I have *Mickey Mouse* and *Donald Duck* in Greek, German, Spanish, French. You name the European country, and I probably have a comic from that country. It's interesting, because sometimes I had the American version of that comic and I could tell what they were saying.

RA: Did you make up stories to fit the ones you didn't have American copies for?



Carole Seuling

(at top center) holding a tiger cub a few years back—and the splash page of *Shanna the She-Devil* #1 (Dec. 1972), penciled by George Tuska & inked by Vince Colletta. Plot & script by Carole; additional dialogue by Steve Gerber. Thanks to Carole and her daughter Heather Antonelli for the photo, and to Barry Pearl for the art scan. [Page TM & © Marvel Characters, Inc.]



Four-Color Super-Femmes

The two Golden Age titles Carole especially collected were *Wonder Woman* and *Mary Marvel*. Seen above are the covers of *WW* #6 (Fall 1943) by H.G. Peter and *MM* #5 (Sept. 1943) by Jack Binder, courtesy of the Grand Comics Database. [WW cover & Shazam heroine TM & © DC Comics.]

had the worst copies, because when someone would call and order a comic, Phil would take the good ones, the ones in the best condition, even if they were mine, and leave me the crappy ones. [laughs] Obviously, I wasn't selling them myself, personally, at the time. I also collected *Mary Marvel* comics. Those I still have.

RA: *Those were good comics.*

SEULING: Yes. Back in 1965 there was a comic book convention run by Dave Kaler and—I've forgotten the hotel—maybe it was the Broadway Central? Anyway, about a month after we had the con, it collapsed. [laughs] The hotel just dissolved. I remember going up the stairs with my kids during the con, and I made them walk on the sides of the staircase, because it not only creaked, it actually bounced up and down as you walked on it, so I think the building was starting to go even then.

My husband and I wore costumes. We were Captain Marvel and Mary Marvel, and Otto Binder was the judge. So you can guess who won first place. [laughter] I think Jack Binder was there, too. I have a piece of original art he gave me—a painting of Mary Marvel. It's very nice.

I enjoyed those two characters—Wonder Woman and Mary Marvel—because they were female heroes. Later on, in the late 1960s, long after the creator of Wonder Woman—his name was William Moulton Marston—had died, I spoke to his wife on the phone because I was trying to buy his notebooks. He was a child psychologist, you know. He wanted girls to have a strong, positive image during World War II. He wanted them to feel empowered.

RA: *Marston also had a hand in developing the modern-day lie detector, which may explain the power of Wonder Woman's lasso, because you couldn't lie when you were lassoed by it.*

SEULING: I didn't know about the lie-detector thing. What a lovely connection! Wonder Woman's lasso made everyone tell the truth. I haven't read a *Wonder Woman* comic since I sold my collection. I kind of miss reading the original stories.

RA: *I think you always miss reading the ones that got you hooked on comics when you were young.*

SEULING: But you understand that my *Wonder Woman* collection wasn't the same copies of the comics I'd read as a kid, because it

was World War II and my mother would give all my comics away to my cousins who couldn't afford comics, and then those comics would be given to the paper drives.

RA: *A lot of the original comics vanished due to the paper drives and recycling during the war years.*

SEULING: Golden Age comics are worth what they're worth today because of those paper drives during the war. I continued reading comics in fits and starts. When I was a teenager, I loved *Mad*—the comicbook, not the black-&-white magazine version. When I was in high school, that was my number one choice. *Mad* was wonderful—so funny—and they had their imitators, too. Magazines like *Cracked* and *Sick*. There were others too. I had a letter published in *Cracked*, a long time ago. [laughs]

Then, when Phil got involved in comics, I started reading Marvel. I never read any of their stuff early on. You know, I've never been a comicbook fanatic. I'm a fan, in the sense that I would collect the *Mary Marvels* and the *Wonder Womans*, but I don't look at comics from one decade to the next, sometimes.

The way I got involved in writing *Shanna the She-Devil* was that Roy Thomas and my husband and I were very good friends. I still visit Roy when I go down to Florida and back. I still see him twice a year. He's on my route! We talk about the old days.

So Stan Lee had this idea that he wanted more female heroes in the Marvel Universe, and he wanted them written by women. So Roy kind of drafted me for it. I enjoyed it very much.

RA: *Of all the female super-heroes that they did—and to be honest, they didn't do a tremendous number of them—they did three or four, but Shanna's lasted the longest.*

SEULING: She's been doing guest shots for many years. I understand the super-villain I created for her book, The Mandrill, has lasted a long time as well. There's a guy in Australia who did an article for *Back Issue*, which TwoMorrows also publishes, and he did a really nice piece on *Shanna*. We did the interview on the Internet. After I stopped writing it, I really didn't know what happened to the character.

RA: *She had a few more solo adventures in the black-&-white magazine Savage Tales, and then she started teaming up with Ka-Zar.*

SEULING: They got married and had a child, right?

RA: *I believe so. Those were some good stories, but I haven't seen much of the new material that she may have appeared in....*

SEULING: A few years ago, they had a comic that featured a Shanna clone. It had her name and it looked like her but it wasn't the same



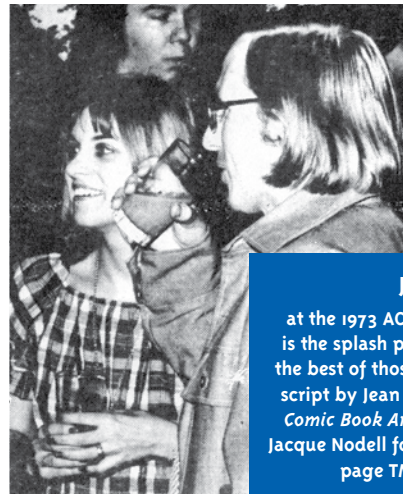
Early Daze

At the 1965 New York comics convention, manning the Seulings' dealer table. Thanks to Carole and her daughter Heather Antonelli. A photo of Carole & Phil garbed as Captain & Mary Marvel at that same con, with costume judge Otto Binder, was printed in *A/E* #147.

The Night Of The Nurse!

ROY THOMAS On The *Night Nurse* Series By JEAN THOMAS & WINSLOW MORTIMER

Interview Conducted & Transcribed by Richard J. Arndt



Jean & Roy Thomas

at the 1973 ACBA Awards banquet. Seen at far left is the splash page of *Night Nurse* #3 (March 1973), the best of those drawn by artist Winslow Mortimer; script by Jean Thomas. Photo from *The Academy of Comic Book Arts Newsletter*, Vol. 1, #21. Thanks to Jacque Nodell for the scan of the splash. [*Night Nurse* page TM & © Marvel Characters, Inc.]



Winsome WIN MORTIMER

Photo from the 1975 Marvel Con program book.

INTERVIEWER'S INTRO: *Night Nurse* was the third of the trio of Marvel titles launched in 1972—along with *The Cat* and *Shanna the She-Devil*—that were aimed at female readers and were scripted primarily by female writers. *Night Nurse* ran for four issues, cover-dated Nov. 1972 to May 1973. Its main creative crew consisted of writer Jean Thomas and artist Winslow Mortimer. Jean declined to be interviewed for this issue, so this conversation with Roy Thomas, Jean's ex-husband and then-editor, was conducted by phone on Dec. 9, 2017.

RICHARD ARNDT: I guess we should start with the rationale behind doing the female-centered books.

ROY THOMAS: All three titles and concepts were Stan's. They were set in motion by winter or spring of '72, not long before I became editor-in-chief. By the time they were published, I was the editor of record. There was *The Cat*—or *The Claws of The Cat*, though that wasn't the official title—and *Shanna the She-Devil*—I assumed that name was inspired by Fiction House's "Sheena," though Stan never said so—and *Night Nurse*. He and I initially discussed all three in the same conversation.

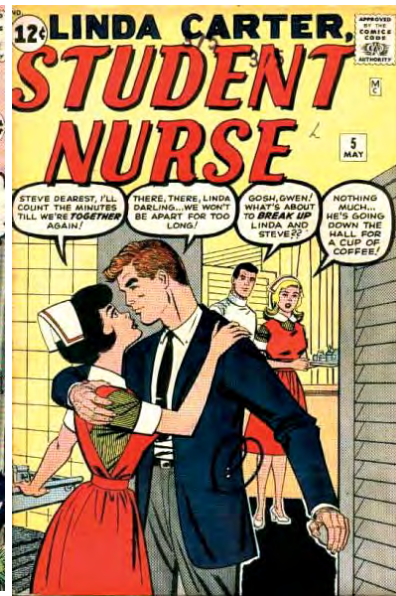
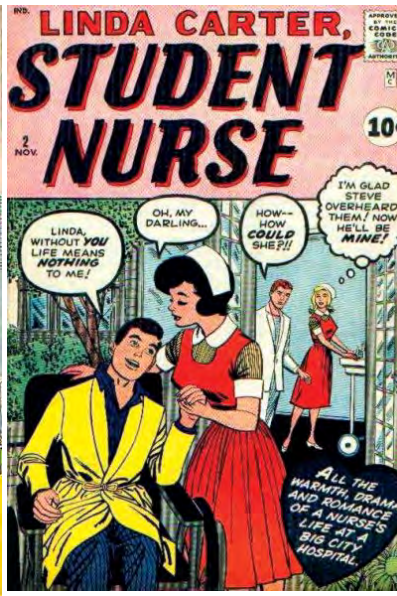
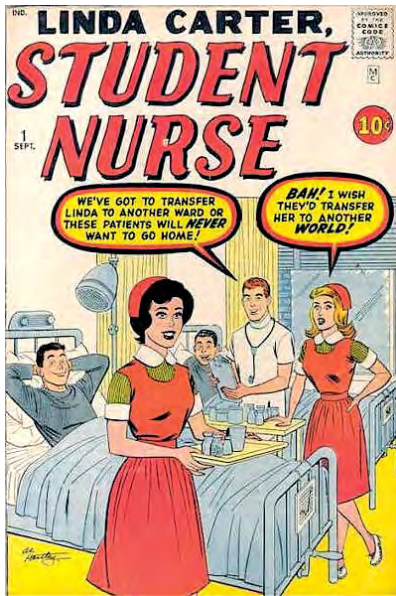
It was probably his idea to team Marie Severin with Wally Wood on *Cat* #1. Otherwise, he left concept development and the art and story assignments mostly to me. He didn't feel a need to concern himself with the details: there's a cat-powered super-heroine; a jungle queen—we did decide up front she'd be an ecological jungle queen for the 1970s—and a nurse involved in dramatic situations at a big-city hospital.

I decided it would be a good idea—both for point-of-view in writing and for possible PR benefit down the road—to have women write all three comics. Stan happily went along with that. I also wanted women to *draw* them, where possible. Hence, besides Marie, the work

by Paty and Ramona Fradon on *The Cat*... though Ramona's story was sadly left unpublished when that mag was canceled. It was that issue I lured Ramona back into comics to draw, and I followed it up by having her pencil a *Fantastic Four* before she decided she'd feel more comfortable back at her alma mater, DC. She hated working "Marvel style," but I'm still happy to have played my small part in bringing her back into comics. I'd have put more female artists on those titles, but there weren't many in the field then, and I didn't have the time to go looking for new ones.

None of the three titles were intended to be treated as romance comics, not even *Night Nurse*. We were trying to appeal to both girls and boys, especially with *The Cat* and *Shanna*.

RA: There'd been a *Timely* comic called *Linda Carter, Student Nurse* about a decade earlier. It ran for nine issues, from Sept. 1961 to Jan. 1963, and was written by Stan Lee with art by Al Hartley. Except for having the same name and occupation, the two Lindas didn't really have anything in



Affable AL HARTLEY

Photo from *Marvel Tales Annual #1* (1964).

Warning—Student Driver!

Linda Carter, *Student Nurse*, whose nine-issue run was scripted by Stan Lee and drawn by Al Hartley, was launched only two months before *Fantastic Four* #1; but the former comic never did quite decide what it wanted to be when it grew up. So it never did. The cover of #1 (Sept. 1961) was played for laughs... #2 (Nov. '61) as romance... #5 (May '62) as a gag cover drawn like a romance cover... #8 (Nov. '62) as a big-city hospital drama, pure and simple... and #9 (Jan. '63) as a romance comic again, though with hospital-drama overtones. Thanks to the Grand Comics Database.

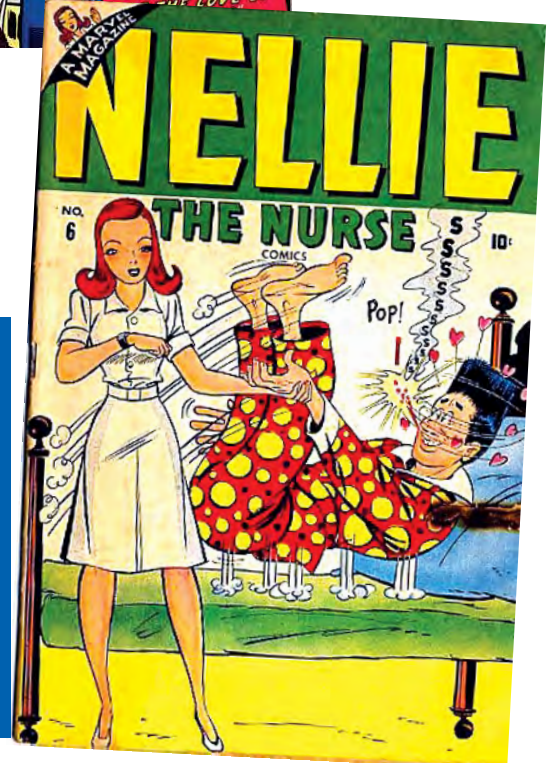
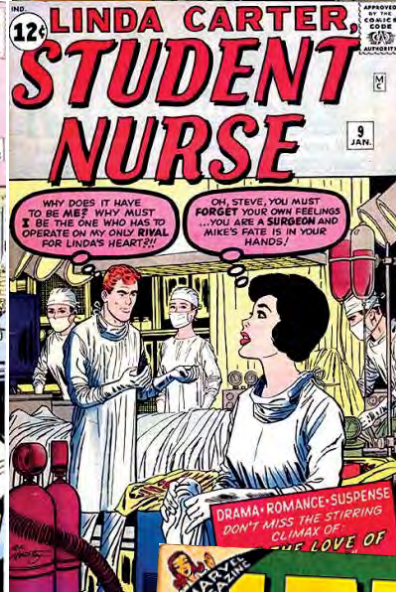
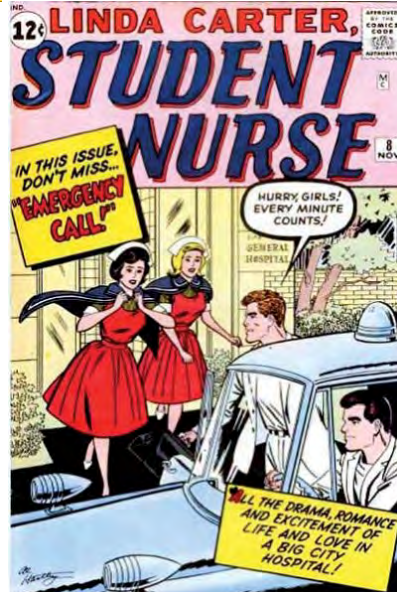
[TM & © Marvel Characters, Inc.]

common with each other. They didn't even look alike!

THOMAS: Some people try to equate the two series, but I don't think there was ever meant to be any connection. I don't remember if it was Stan's idea or mine to use the name Linda Carter. I've no idea why the old name was used. Just a whim, like as not. It wasn't an actual revival, like bringing back the Sub-Mariner. [laughs]

Stan's often said he never understood [original Marvel publisher] Martin Goodman's obsession with nurses. I guess, in the past, Goodman had instructed him to launch the various nurse comics... maybe *Nellie the Nurse*, but certainly *Linda Carter, Student Nurse*. Goodman had plenty of sexy nurses in his "men's sweat" mags, too, amid all the leftover Nazis and man-eating weasels. Plus, there's always room for drama in a hospital, between nurses and doctors and patients. Movies, radio, and TV had already amply demonstrated that. So Stan must've felt Goodman's fascination with nurses made some sense. After all, he didn't make this Linda Carter a doctor—nor do I recall trying to talk him into doing so. What would we have called it—*Doctor in the Dark*?

Besides, in 1972, nursing was still one of the major occupations a young woman could aspire to. Ten or twenty years later, things had changed considerably. But back then, some of the main careers open for women were as secretaries, teachers, and nurses—an increasing number of doctors, but mostly nurses. Women were still knocking against the glass ceiling in most other occupations, so



Whoa, Nellie!

Timely/Marvel's humorous *Nellie the Nurse* made her debut in 1945, but the cover of issue #6 (1947—no month) was the first on which she appeared in a nurse's uniform. Artist unknown. [TM & © Marvel Characters, Inc.]

"A Trick Of Memory"

Part V Of My Life In Little Pieces By JOHN BROOME

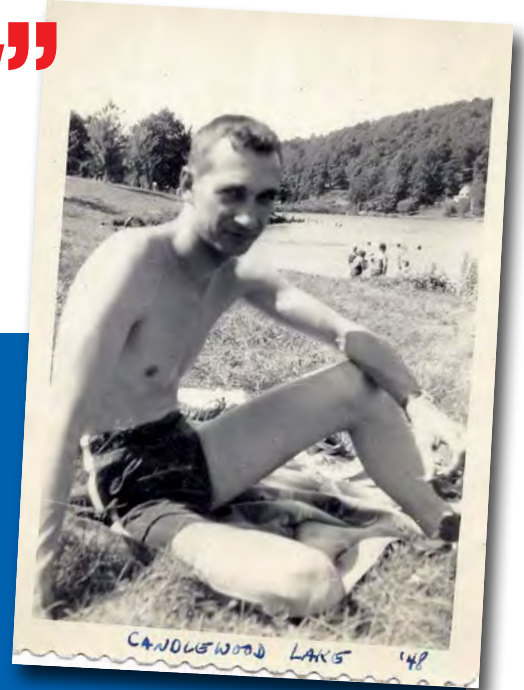
AIE EDITOR'S INTRO: Since issue #149 (with the exception of last issue, which got a bit overcrowded), we've been serializing what John Broome subtitled his Offbeat Autobio. He was an important comicbook writer from the 1940s (when he scripted All-Star Comics, "Green Lantern," et al., for DC) through the 1960s, when he was the first scripter of the Silver Age Green Lantern and the major one of the 1956-revived Flash. He also scribed for pulp magazines in the early 1940s, and wrote the Nero Wolfe detective comic strip. In the mid-'60s he, his wife Peggy, and their daughter Ricky moved to Paris; he spent the last two decades of his life teaching English in the schools of Japan. His 138-page memoir *My Life in Little Pieces*, self-published in 1998, a year before he passed away, consists of various essays and remembrances, though few deal with the folks he knew in the comics industry. Our thanks to Ricky Terry Brisacque for permission to reprint her father's book, and to Brian K. Morris for retyping it onto a Word document.

In the first four parts of this re-presentation, John Broome wrote about living and teaching in Japan, among other things. These essays provide an intriguing insight into the mind and life of one of the most important creative talents of the Silver Age of Comics. The words from this point on are all John's....

Irving Bernard (John) Broome

enjoys some waterside time at Candlewood Lake, in Connecticut, 1948. Quite a contrast with his memories of a "heavy snowball" striking his ear 15 years earlier—and with the Broome-scripted comicbook panels below: his duel between Green

Lantern and The Icicle in the Golden Age *All-Star Comics* #41 (June-July 1948; art by Arthur Peddy & Bernard Sachs)—and the splash of his second-ever Silver Age "Flash" outing, from *Showcase* #8 (June 1957); pencils by Carmine Infantino, inks by Frank Giacoia. Thanks to Ricky Terry Brisacque for the photo, and to Allen Ross for the '57 scan. The "Justice Society" panel is from Ye Editor's bound *All-Star* volumes. [Panels TM & © DC Comics.]



"A Trick Of Memory"

(Note: The flamboyant style of this piece may be laid to the fact that the writer was still young when he wrote it, hardly sixty in fact.)

They say memory plays tricks on us poor mortals, and brother, I know what they're talking about. Why, even at 21, I'd already been made aware on occasion of Mnemosyne's willful high-kicking character. But at that green age, and in an era so far off now, I didn't begin to dig the range and depth of the old girl's antics. No, believe it, not by a moonshot, I didn't.

Hear then, Wedding Guests, heed: The age is 21, as noted, and the recorder of the following events is the proud possessor not of a long beard or glittering eye, but of a white beret, surely one of the first of those crepe-like badges of bohemianism to bemuse the pre-McDonald burghers of dear old Brooklyn U.S.A. back in the early thirties. The season is winter and the never-before-worn headpiece matches in purity the deep fresh snow underfoot on the boardwalk at Coney Island.

Ah! the boardwalk at Coney Island. Ah! the games of ring-a-leaveo when it, and he, were very young, indeed before it was fully built... Ah!





IN THE 1960S **DAN ADKINS** WAS ONE OF COMICS' BRIGHTEST STARS. BEGINNING AS AN ASSISTANT TO *EC* GREAT **WALLY WOOD**, DAN DEVELOPED AN ART STYLE NEARLY IDENTICAL TO HIS MENTOR. FROM HIS START ON *TOWER'S T.H.U.N.D.E.R. AGENTS*, HE MOVED ON TO ACCLAIMED WORK ON WARREN'S *CREEPLY* AND *ERIE* MAGAZINES. NEXT IT WAS ON TO MARVEL, WHERE HIS CLEAN, CLASSIC ART ON *DR. STRANGE* AND *SUB-MARINER* MADE DAN A FAN FAVORITE. THEN ONE DAY IT ALL CAME TO A CRASHING HALT.

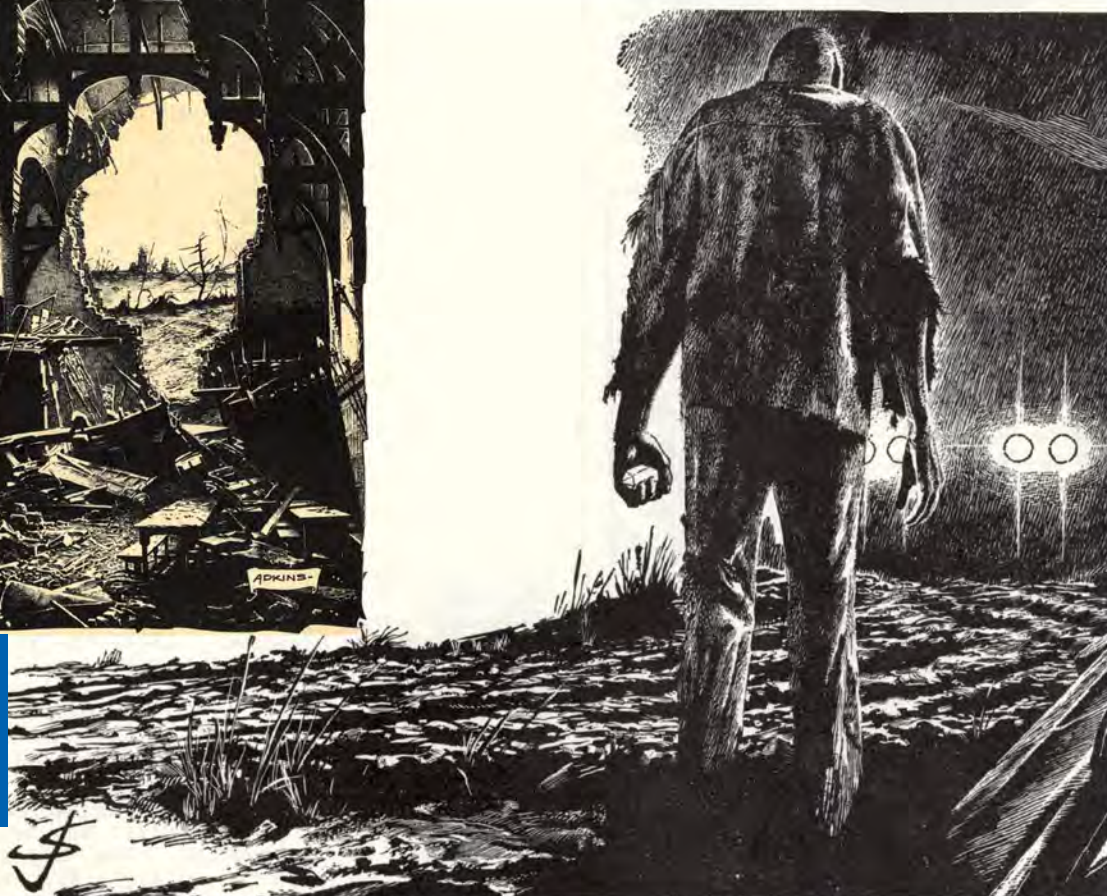
ONE FANZINE ARTICLE AND THEN ANOTHER ACCUSED DAN OF SHAMELESSLY COPYING -- "SWIPING" -- OTHER ARTISTS' ART. EMBARRASSED, MARVEL EDITOR **STAN LEE** QUICKLY DEMOTED ADKINS TO *INKING*. BUT WAS IT A BUM RAP? IN 1970, SOME OF COMICS' FINEST *CREATORS* WEIGHED IN ON THE ISSUE. YOU'LL SEE WHAT *THEY* HAD TO SAY IN . . .

"DAN ADKINS AND THE INCREDIBLE TRACING MACHINE!" REVISITED.



Twice-Told Tales

A remarkably detailed Dan Adkins splash for "The Day After Doomsday" from *Eerie* #8 (March 1967). [© Comic Company, LLC.]



Dan swiped his main figure from a pulp illo drawn by his friend, John Schoenherr. Reprinted in *MCR* #4 (19170). [© the respective copyright holders.]

"Dan Adkins And The Incredible Tracing Machine!" Revisited (Part 2)

by Michael T. Gilbert

Last issue we discussed a 1969 fanzine article by Jim Vadeboncoeur, Jr. At the time, Jim was dismayed to discover that one of his favorite cartoonists, Dan Adkins, regularly copied other artists. His article, titled "Dan Adkins and the Incredible Tracing Machine," appeared in a long-forgotten fanzine, *MCR* #3 (aka *Modern Collector's Review*). Its following issue included some spirited defenses of Dan's use of swipes by Bernie Wrightson, Jeff Jones, Michael W. Kaluta, Richard Corben, and others, which we reprinted last issue. This time around, we have still more commentary from *MCR* #4, beginning with Marty Greim, one of the most respected fanzine publishers in the '60s and '70s.

Martin Greim (2/24/70):

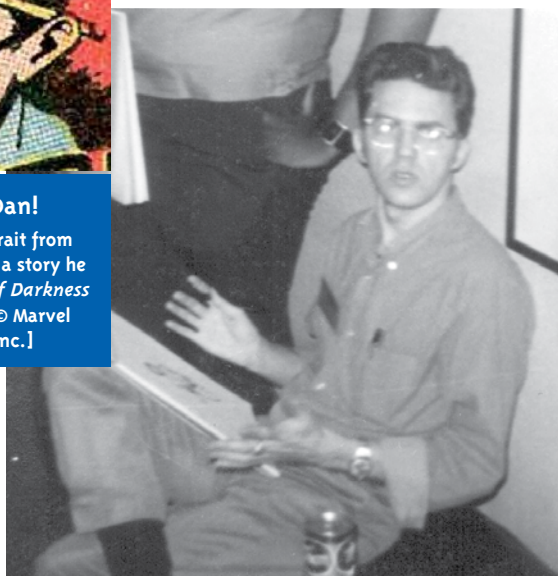
To Jim Vadeboncoeur: Yes, Jim, I called you all the things you mention in your article. I did say you had the poor taste of a 9-year-old. At the time I said this (after reading your first article) I believed I was dealing with a 9-year-old. However, since then I have found you are an adult; and that, sir, makes the Dan Adkins article even worse! I could see, perhaps, a 9-year-old writing a tasteless article like "Dan Adkins and the Incredible Tracing Machine," but for a grown man to—boy!

You call me childish for name-calling. Perhaps in this you are right; but even more childish was your attempt at name-calling Dan Adkins.



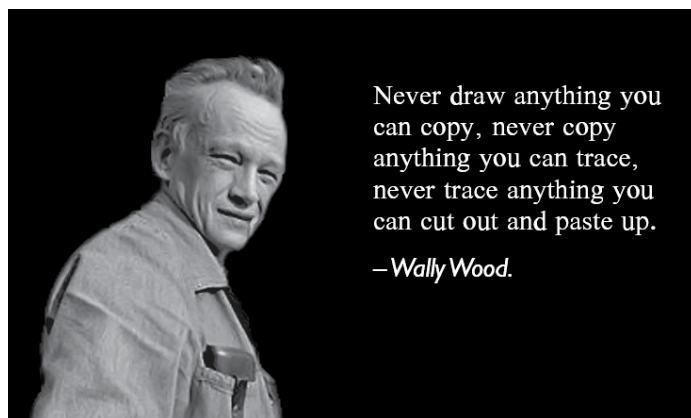
Dan Does Dan!

Adkins' self-portrait from the splash page of a story he drew in *Chamber of Darkness* #8 (Dec. 1970). [© Marvel Characters, Inc.]



Dapper Dan Adkins In 1970

Snapped at the Detroit Triple Fan Fair.
[Photo © 2018 Ronn Sutton.]



Never draw anything you can copy, never copy anything you can trace, never trace anything you can cut out and paste up.

—Wally Wood.

Clip Joint!

A somewhat tongue-in-cheek quote by Dan Adkins' mentor, the late great Wally Wood (above). Courtesy of the Wishberry site.

I'm not about to debate with you on swiping; you seem to be the type of person who would ban *West Side Story* because it was based on *Romeo and Juliet*. Plus the fact, I believe enough damage was done by your article without me turning the pages of *MCR* into a battleground. To do this would only be lending me to your cause.

So you may keep your logic and your opinions of me—you may go protesting swiping in the street—I don't care. I've said all I'm going to on the matter. However, while you're doing this, I'm going to enjoy Dan Adkins' art—swiped or not; and I'm going to do a little creative swiping myself. So, lots of luck!

MTG: If Marty's comments to Jim V. seem a bit harsh, one should understand two things. First, Marty and Dan were good friends; Adkins, in fact, frequently contributed to Greim's *Comic Crusader* fanzine. Secondly, Marty's own fan drawings were mostly swipes, too, so this article may have hit a little too close to home.

Next we have recent comments on the debate by my good friend, cartoonist Ronn Sutton. I consider Ronn to be something of an honorary member of The Studio (which consisted of Barry



A Comic Crusader!

A picture from just a few years back of Marty Greim, who passed away in 2017. He loved Dan's comics. [NOTE: Marty's belated obituary/tribute appears on p. 77.]

Raymond Miller

(1931-2017)

Prominent Researcher, Writer, & Fan Of The Golden Age Of Comics

by Bill Schelly

As 2017 was coming to a close, we lost the man who was perhaps early fandom's most widely published authority on the Golden Age of Comics, having created scores of features and articles that appeared in *RBCC* and other popular fanzines throughout the 1960s and 1970s. Although he was a fan of EC and Silver Age comics, Miller was primarily interested in writing about comicbooks published from 1938 to 1946.

According to his niece, Peggy Willman, he died around 8:00 p.m. on Friday, December 15, 2017. He had been suffering from angina, but she said his death was due to "natural causes" and occurred about a month after he moved into a nursing home. He is survived by his sister Margaret Kinnian and other relatives.

Raymond Miller was born in 1931, which made him of prime comicbook-buying age during the 1940s. He grew up in Vandergrift, Pennsylvania, a small town not far from Pittsburgh. He bought his first copy of *Captain Marvel Adventures* in early 1943 (#18, the one featuring the introduction of Mary Marvel), and soon was purchasing as many comicbooks as he could afford. "In those days, you didn't need a comicbook store," he recalled in an interview that appeared in *Comics Buyer's Guide* #1167 in 1996. "You could buy comics at newsstands, drug stores, grocery stores, five-and-dime

stores. I must have had access to at least 10 different places to buy comics in a town of 9000 people. Now that I think back on it, I often wonder where I got the money to buy what I did." [NOTE: This interview, conducted by Jeff Gelb, will be published in its entirety in the next issue of *Alter Ego*.]

In the post-war period, he bought every Fiction House title, along with *Batman* and *Superman*, *Phantom Lady*, *Blue Beetle*, and many others. He collected all the Fawcett Westerns and, in the early 1950s, all the EC comics. He kept his comicbooks in neat stacks on shelves, and never loaned them to friends. At his death he still had more than 30 books he originally bought between 1943 and 1945.

For many years, Miller knew of no one else who collected comicbooks, nor of any source for back issues. This changed in 1959 when he managed to link up with Dean Newman of Bard, California. In September of 1960, Newman told Miller about a dealer in old comics named Bill Thailing who lived in Cleveland, Ohio. By the time Raymond caught up to the Ohioan, the dealer's selling prices generally ran from 25 cents to \$1.50 for a Golden Age comic. The prime comics before 1943 commanded a stiffer price, \$1.75, \$2, or higher. He was selling *Batman* #1 for \$3. Raymond bought as many of these rarities as he could afford, though he was never flush with funds.

Miller and Thailing constantly traded data about



Raymond Miller

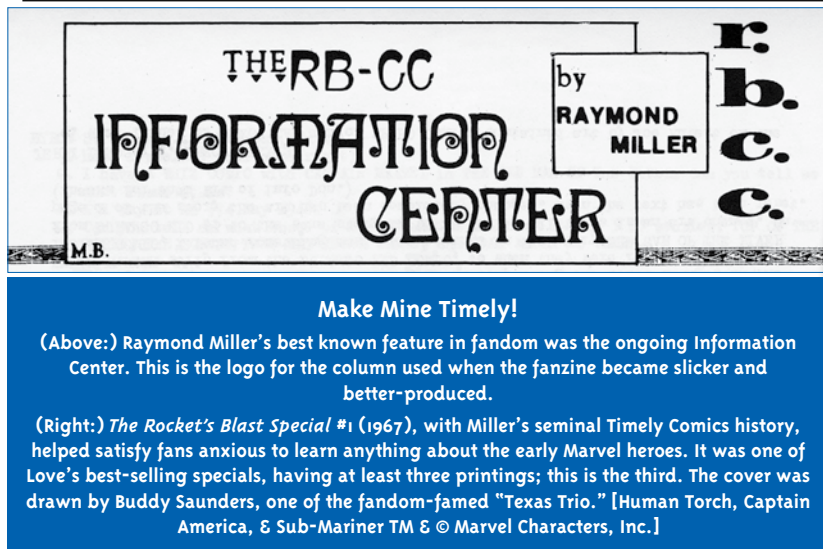
in 2014; photo by Earl Shaw. (Left:) He began contributing features to G.B. Love's *Rocket's Blast* fanzine during its early mimeo and ditto days of the mid-1960s. Like nearly all of his artwork, this cover of *MLJ's Shield and Dusty the Boy Detective* was traced—in this case, from work by Irv Novick. [The *Shield & Dusty* TM & © Archie Comic Publications, Inc.]



"The Boy With The Most Comic Books In America"

Miller in 1966, about the time he drew the *Supersnipe* cover for *RBCC* #49, which came out at the end of that year. Once the fanzine went with photo offset printing, Miller's artwork was a little too primitive for its covers, but he continued writing columns and articles for Love's fanzines into the 1970s. [Supersnipe TM & © the respective trademark & copyright holders.]





Make Mine Timely!

(Above:) Raymond Miller's best known feature in fandom was the ongoing Information Center. This is the logo for the column used when the fanzine became slicker and better-produced.

(Right:) *The Rocket's Blast Special* #1 (1967), with Miller's seminal Timely Comics history, helped satisfy fans anxious to learn anything about the early Marvel heroes. It was one of Love's best-selling specials, having at least three printings; this is the third. The cover was drawn by Buddy Saunders, one of the fandom-famed "Texas Trio." [Human Torch, Captain America, & Sub-Mariner TM & © Marvel Characters, Inc.]



My Visit With Raymond Miller

[An excerpt from Bill Schelly's memoir *Sense of Wonder, My Life in Comic Fandom—The Whole Story*.]

Golden Age comics. Raymond began compiling his own data with information he obtained not only from Bill Thailing, but from an emerging roster of correspondents who became known to him through *Alter-Ego*, *The Comiccollector*, and *The Rocket's Blast*, beginning in 1961 when the fanzines came long. These included veteran collectors M.C. Goodwin, Jerry Bails, Howard Keltner, Dick Hoffman, Kenny Heineman, Rick Durell, Hames Ware, Richard O'Brien, Don Rosa, and Don Foote, among many others. Miller discovered that he not only liked compiling comicbook data for himself and his correspondents, but enjoyed sharing that data with others in the form of articles written for the amateur publications. Perhaps the first to feature Raymond's work was G. B. Love's *The Rocket's Blast*, beginning a writer-publisher relationship that put the collector's efforts before a readership that constituted just about every active fan in those days.

Miller contributed countless articles and pin-ups on the Golden Age heroes to RBCC as well as to Gordon Love's other fanzines. Miller's artwork was essentially traced from the vintage comics themselves, but this was necessary because the earliest fanzines couldn't reproduce images from the actual comics. He authored the first *Rocket's Blast Special* on Timely Comics, issues of *The Illustrated Comic Collector's Handbook*, and *The Golden Age*. But he didn't restrict his fan efforts to those fanzines from G.B. Love. Miller tirelessly created features for many other fan publications, including *The Comiccollector* (before it merged with *The Rocket's Blast*), Bob Jennings' *Comic World*, and countless others. Eventually, he settled down and concentrated on regular "Information Center" columns for RBCC, which the magazine continued running until Raymond gave them up in the mid-1970s. (He only stopped when he had to take full-time care of his ailing mother.)

He became one of the main disseminators of information on comicbooks published before 1950, a contribution of inestimable importance to fandom. One of his most significant pieces was the first long history of Will Eisner's career which appeared in *Sense of Wonder* #11 (1972). He was a major source of data for Jerry Bails, Howard Keltner, and Michelle Nolan when they were planning various seminal indexes that saw print in the 1960s and early 1970s. Over the ensuing years, Raymond Miller stopped buying new comicbooks, but still treasured and enjoyed his collection of Golden Age goodies. "I like to display my comics, for my pleasure, once a year," he said. "I have a big piece of plywood that holds eighteen comicbooks and, right after New Year's, I set up my board and display eighteen comics a day."

As 1966 progressed, when I was beginning my sophomore year at Mt. Lebanon High School in Pittsburgh, I noticed a subtle change in the advertisements in RBCC. A great number of old comics became available as a result of numerous newspaper articles about the high prices being commanded by comics from the 1940s. People who'd never thought much about the comics and pulp magazines in their attic had an incentive to dig them out and sell them. Where once such issues were hard to find for the average fan, now (thanks to RBCC) they were almost plentiful.

There were a number of comic book dealers, most notably Claude Held, Ken Mitchell, Bill Thailing, Phil Seuling, and the much-reviled Howard ("tape is not a defect") Rogofsky. I overcame my reluctance to send money through the mails once I realized most dealers were reputable. On those few occasions when I had a few extra dollars, I would buy a money order and send away for one or two reasonably priced comics. I owned one issue each of *Sub-Mariner*, *Daredevil*, and *Whiz Comics* from the late 1940s, but the most I ever spent was three dollars for a book. I could never afford to plunk down enough at one time to purchase any of the true rarities.

My buddy Marshall Lanz didn't have any key Golden Age comics, either. There was no way for us to view the early classics of the field. Comic book conventions had begun in New York City in 1964, but we were not in a position to consider traveling to the Big Apple or Detroit fan gatherings where such rarities might be on display. Jerry Bails was selling photo sets of certain classic covers, but these were in black-and-white, as were his microfilm transfers of whole comics. Besides, we didn't have the wherewithal to buy a



The Ten Best Things I Learned About DAVE HUNT

by Lee Benaka

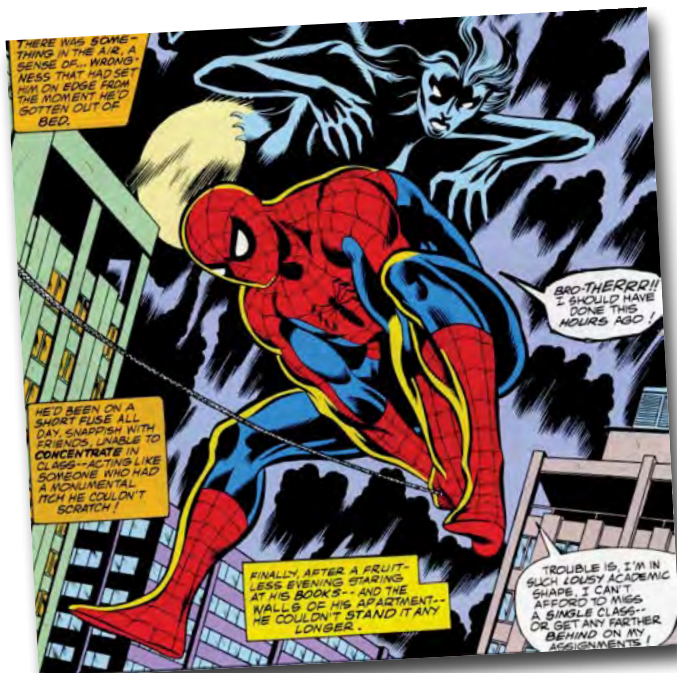
I met Dave Hunt (1942-2017) for the first time in person in April 2014, at the Asbury Park Comic Con in New Jersey. Dave inked some of my favorite childhood comics, including *Amazing Spider-Man* #140 and a *Marvel Team-Up* run with John Byrne. Many years prior, I had made a half-hearted attempt to contact Dave, but I wasn't able to communicate directly with him until I "found" him on Facebook.

I went to the Asbury Park con with the singular goal of meeting Dave and perhaps buying a piece of original art from him. I met up with him before the show opened to the public and sat with him for three hours as he told me story after story about his career in comics. On my drive home from the show, I convinced myself that Dave's stories needed to be memorialized in a book and shared with his fans. I proposed the idea to Dave, and after some consideration, he agreed to the idea. This idea eventually became the book *Dave Hunt: An Artist's Life*, published in March 2018 by ComicArtAds Press.

I visited Dave's house several times over the next few years for long interview and art-scanning sessions. He began his fight with cancer toward the end of my book-writing process. I knew that he decided to stop his treatments because they were so unpleasant, but I still hoped to visit him one more time to scan some additional pieces of art. We made plans for a visit after a work trip of mine, but Dave passed away on March 5, 2017, surrounded by family and loved ones, before I left for my trip.

I can't visit Dave anymore, but I can share the 10 best things that I learned about Dave during the few years of our friendship:

1. Dave was a huge comicbook fan as a child in the late 1940s and early 1950s. He especially loved Carl Barks' Disney work, as well as Batman and Superman comics. His mother never threw away his comics, so his collection survived decades of reading and re-reading (except for the box his cats got into).
2. Dave came to comics relatively late in his career. He studied science and then art for several years at a series of colleges before graduating. After a grueling three-year stint as a senior designer at Macmillan in New York City, Dave "laid himself off" and spent the summer focusing on his painting and collecting aluminum cans to supplement the income of his wife, who worked as a nurse.
3. Dave saved the 1972 help-wanted ad placed by Marvel that he responded to. The ad called for "Exper. cartoonist for drawing adventure comics & covers. Knowledge of lettering needed."
4. Dave worked full-time, every day, in the Marvel Bullpen, side-by-side with Mike Esposito and Frank Giacoia. The artists often would collaborate (in credited and uncredited ways) to meet deadlines on comics such as *Amazing Spider-Man*, *Marvel Team-Up*, and *Captain America*.
5. Dave may have been responsible for Peter Parker accidentally causing Gwen Stacy's death. ('Nuff said; read the book!)
6. Dave served as an uncredited background inker for his artist friend Joe Sinnott for several years in the mid-1970s. Dave's uncredited inking work included 19 issues of *Fantastic Four*.



Dave Hunt

above left, with veteran Marvel inker Joe Sinnott at the latter's home, sometime in the 1970s—and a Spider panel from one of the *Marvel Team-Up* issues that Dave inked over John Byrne during that decade, with script by Chris Claremont. Dave was considered by Marvel and its fans to be one of the very best of the Sinnott-influenced inkers. Photo courtesy of Lee Benaka. [Panel TM & © Marvel Characters, Inc.]

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#3: SUPERMAN: THE MOVIE Director RICHARD DONNER interview, **IRWIN ALLEN's** sci-fi universe, Saturday morning's undersea adventures of **AQUAMAN**, '60s and '70s horror/sci-fi zines, Spider-Man and Hulk toilet paper, RetroTravel to **METROPOLIS**, IL's Superman Celebration, **SEA-MONKEYS®**, **FUNNY FACE** beverages & collectibles, a fortress of Superman and Batman memorabilia, and more! **SHIPS DECEMBER 2018!**



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#4: Interviews with the **Shazam! TV show's JOHN GRAY** (Captain Marvel) **DAVEY** and **MICHAEL** (Billy Batson) **GRAY**, the **Green Hornet in Hollywood**, remembering monster maker **RAY HARRYHAUSEN**, the way-out **Santa Monica Pacific Ocean Amusement Park**, a **Star Trek Set Tour**, **SAM J. JONES** on the **Spirit** movie pilot, British sci-fi TV classic **Thunderbirds**, **Casper** & **Richie Rich** museum, the **King Tut** fad, and more! **SHIPS MARCH 2019!**

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**IN THIS ISSUE !
THE THRILLING CONCLUSION
OF
"CAPTAIN MARVEL AND THE
© COPYRIGHT © CRISIS"
by MIKE TIEFENBACHER !**

SORRY-
THE CORRECT
ANSWER IS:
"WHO IS
BILLY BATSON?"



#213
Sept. 2018

ENGEL

Captain Marvel & The ©opyright ©risis – Part IV

The Conclusion Of An Attempt To Clarify Copyright Complexities & Trademark Tribulations

by Mike Tiefenbacher

FCA EDITOR'S INTRO: Over the past three issues, Mike Tiefenbacher has attempted to clarify copyright- and trademark-related questions concerning Fawcett Publications. Those chapters dealt with the disposal and dispersal of that company's Marvel Family-related and non-Shazamic properties after 1953, when Fawcett shut down its initial comicbook operation. His researches also analyzed the attitudes and actions of various other Golden (and even Silver) Age comics companies toward renewing their copyrighted comics material, dealing last time particularly with matters related to Charlton, DC, MLJ/Archie, Tower, and Dell. Don't expect us to try to sum up the thousands of words Mike expended on these subjects—just go back and read them! In this final segment, he shows how copyright/trademark questions and confusion continue up to the present day....

DC made one more acquisition of a rival comics company... in 1998. This time there was no question about copyrights, because WildStorm Comics transferred them to DC in one of those lists of titles similar to that registered in 1992. The copyright question does, however, arise with regard to one of the WildStorm titles published under the America's Greatest Comics imprint: *Tom Strong*.

Tom Strong was, like almost all of Alan Moore's mainstream comics creations, a pastiche of Golden or Silver Age (or literary) characters, and the Ned Pines character appeared in *Thrilling Comics* Standard character #1, *Tom Strong* #1, *League of Justice* #21-22, 1963, eventually for *Obscura* (200

Trouble in the public who renewed because Pines renewing even *Thrilling Comics* Fighting Yami and Co-Co under his Pop after Popular December of because it's from Martin Marvel Com

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ALTER EGO #154
ALLEN BELLMAN (1940s Timely artist) interviewed by DR. MICHAEL J. VASSALLO, with art by SHORES, BURGOS, BRODSKY, SEKOWSKY, EVERETT, & JAFFEE. Plus Marvel's '70s heroines: LINDA FITE & PATY COCKRUM on The Cat, CAROLE SEULING on Shanna the She-Devil, & ROY THOMAS on Night Nurse—with art by SEVERIN, FRADON, ANDRU, and more! With FCA, MR. MONSTER, BILL SCHELLY, and more!

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A Couple Of Four-Color Captains

Captain Marvel, then one of the most popular comicbook properties around, welcomes a popular radio hero to the Fawcett lineup on the cover of *Captain Midnight* #1 (Sept. 30, 1942). The begoggled aviator had previously appeared in Dell/Western's *The Funnies* (see A/E #151); but Fawcett gave him a decidedly more super-heroic aspect, complete with secret identity, blackout bombs, and glider-chutes beneath his arms that helped him glide like a flying squirrel. Cover art by the Jack Binder shop. Thanks to John Wells and the Grand Comics Database. [Shazam hero TM & © DC Comics; Captain Midnight TM & © the respective trademark & copyright holders.]

apparently unaware of it. (To be fair, they weren't even using their own Golden Age super-heroes then, though it's hard to imagine they wouldn't have jumped at a *Black Terror* revival if Stan Lee had but