

ROY THOMAS'
SECRET (IDENTITY) SANTA
COMICS FANZINE

Alter Ego™

COMING FOR CHRISTMAS!
PULSATING ALL-STAR PANELS
FROM 2000's

**ALL TIME CLASSIC
NEW YORK COMIC
BOOK CONVENTION!**

Featuring MARVEL, DC,
GOLD KEY, et al.!



\$9.95

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All characters except Santa Claus
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On Our Cover: *We don’t go around looking for excuses to feature a Christmas cover on Alter Ego, but when an opportunity this juicy pops up, how could we resist? Collector Michael Dunne sent us a scan of one of his recent Yuletide cards—executed by artist **Chris Ivy** over a layout from the Internet that turned out to have been drawn by fellow pro **Will Meugniot**. Will informs us that the blue-pencil version (see p. 23) was done some years ago at the behest of Stan Lee, who wanted to use a finished version to pitch the idea of a TV special starring most of the major Marvel heroes. The concept went nowhere, though—possibly because the rights to so many of those heroes were then tied up at various networks, movie studios, and production companies—and the layout wound up as an orphan image that was eventually re-purposed into simple Christmas greetings. Still, it’s nice to be able to share it, at last, with the world. [TM & © Marvel Characters, Inc.]*

Above: *One of the looming presences of the All Time Classic New York Comic Book Convention in June 2000 was the 60’ x 20’ hero mural painted by **Russell Rainbolt** [seen in photo] especially for that event. It still exists, and was, for instance, prominently displayed at the TerrifiCon at the Mohegan Sun casino in Connecticut in August 2017. And, since Timely/Marvel heroes were depicted thereon along with those of DC and just about every other comic under the Golden/Silver Age sun, that gave us an excuse to run this photo of Russ and just a fraction of the mural, taken at the White Plains, NY, confab. For the entire mural, turned into a four-page spread, see Alter Ego #148. Photo courtesy of Russell Rainbolt. [Characters TM & © the respective trademark & copyright holders.]*



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FIRST PRINTING.

This issue is dedicated to the memory of
Jay Disbrow & Nick Meglin



The Cast & Crew:



Ron Goulart

Award-winning science-fiction, mystery, and comics writer, in 2009.



Charles ("Chuck") Cuidera

Artist/co-creator of "Blackhawk," longtime inker of same for both Quality and DC, at the 2000 con. Thanks for this and the following two photos to Russell Rainbolt.



Henry Boltinoff

Veteran DC humor artist, taken at the 2000 con.



Irwin Hasen

Artist of "Green Lantern," "Justice Society of America," "Wildcat," "Dondi," et al. From the 2000 con.



Alvin Schwartz

Novelist and well-known scripter of "Superman," "Batman," etc. Photo taken at the 2000 con—perhaps by official photographer Anthony Koch.

"The Golden Age Of Comics"

CUIDERA, BOLTINOFF, HASEN, SCHWARTZ (& Others) Bring 1940s Comicbooks To Life—Whether They Want To Or Not!

Panel conducted by Ron Goulart

Transcribed by Steve Tice



EDITOR'S INTRODUCTION: This discussion was held from 1:00 to 2:30 p.m. on Saturday, June 10, 2000, officially the second day of the convention, though there had been only two scheduled panels on the previous day. Announced in advance as the members of the Goulart-hosted event were Chuck Cuidera, Irwin Hasen, Henry Boltinoff, Lew Sayre Schwartz, and Alvin Schwartz. However, as will be seen, LSS arrived late and sat in the audience, although he did participate. Also in the audience, either at the outset or arriving after it began, were three other 1930s/40s professionals: Red Wexler, Gill Fox, and Creig Flessel. It was quite a gathering of Golden Age talent! [Panel videotape ©2018 Marc Svensson.]

RON GOULART: This is the Golden Age—the general, generic Golden Age panel... [introduces panelists] Chuck Cuidera... Henry Boltinoff... Irwin Hasen... Alvin Schwartz. One of the many Schwartzes in comics.

ALVIN SCHWARTZ: Lew Schwartz is supposed to be here.

GOULART: We got Lew, we got Julie, we got...

SCHWARTZ: Julie's not allowed in. [laughter]

GOULART: Julie came in the last panel late and ate cake, so.... This is rather good. This is more general than the last one we did, which was about "The Flash," so what I would like to do is have each of the gentlemen on the panel—we've got writers and cartoonists—[say] just a little bit about where you started. [to Cuidera] Your major character was "Blackhawk," so do you want to start there?

CHUCK CUIDERA: I started at Fox Features doing one called "The Blue Beetle." I don't know if some of you remember that. [brief interruption as Golden Age pros Gill Fox and Creig Flessel enter the room] So anyway... from Quality Comics, Bob Powell, who was a Pratt graduate, called me up and said, "The editor over here will double your salaries." I said, "You've gotta be kidding." So I went over there, and Will Eisner, who I was supposed to work for, was down south hunting. So I met the publisher.... He gave me top dollar, more than most of these guys were making. But, anyway, I got in there and I created a feature called "Blackhawk" and I did that from the

beginning... I became the art director, and retired in 1988.

MRS. CUIDERA: [from audience] '68. You said '88. It's twenty years different. [laughter]

GOULART: Let's go on. By the way, I've got to mention that these gentlemen—because I'm much younger than these gentlemen, obviously—but these guys all corrupted my youth, because I read all of what they were doing, particularly [to Boltinoff] the fillers that you were doing, mostly for DC. [Henry Boltinoff's first remark is unintelligible] You probably did more filler pages than just about anybody. You also did some straight stuff, too. "Young Doc Davis." [to audience] Didn't he do that?

AUDIENCE MEMBER: Yes, he did that.

IRWIN HASEN: [to Boltinoff] You did straight stuff?

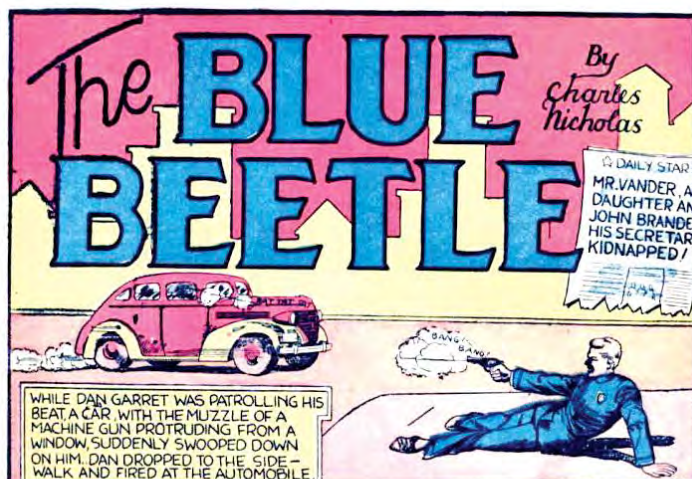
HENRY BOLTINOFF: Once.

HASEN: I always thought you were straight.

BOLTINOFF: You shut up. [laughter]

GOULART: Can you tell us briefly—or longly, I don't care—how you got into the comicbook business?

BOLTINOFF: I was doing magazine cartoons. And you'd never know from week to week if you sold one or not. I was getting married, and I said, "Oh, I've got to pay rent now, the electric, the phone bill".... So I met with



Blue Beetle-Mania

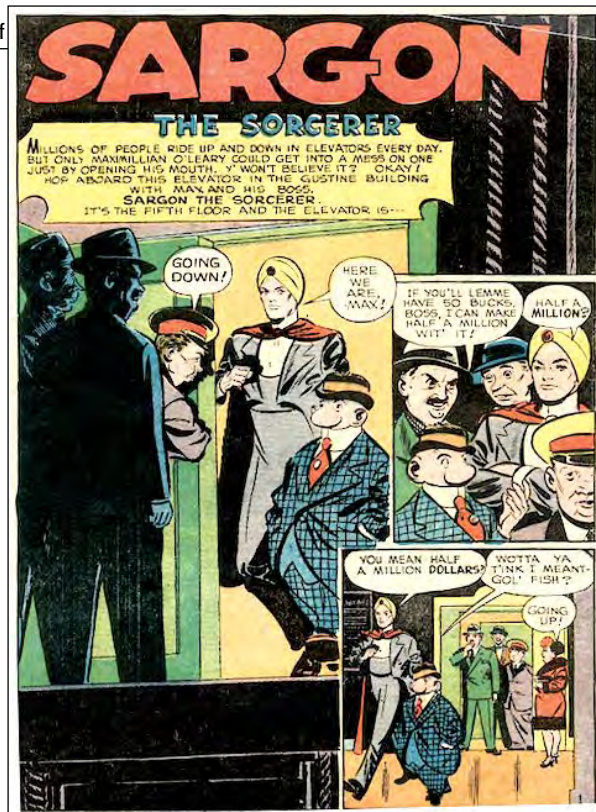
As Ron Goulart stated in *A/E* #148, Chuck Cuidera seems to have come to believe he was the "Charles Nicholas" (since the latter was his middle name) who is credited with the very first "Blue Beetle" story, in Fox's *Mystery Men Comics* #1 (Aug. 1939)—but that Charles Nicholas was someone else entirely! Seen here are the tale's splash page and first two pages showing the Blue Beetle as he was back when he was just another "Green Hornet" wannabe, before he got his unique costume and any super-powers. Thanks to Comic Book Plus website. [Blue Beetle is now a trademark of DC Comics.]

Whitney Ellsworth, DC's editor. I went up to see him and said, "I'm getting married. Can I do some work for you?" He said, "Sure, you can do some filler pages, whatever you want." In those days, the comicbooks had 64 pages. There was no advertising. They sold them for a dime. Now the comicbooks are half advertising. So I started doing some filler pages.

Then he said, "I'm getting busy. I need an assistant. Do you know anybody?" So I sent my brother [Murray] up there. He had worked for the *New York American*, the newspaper, and the paper folded.... So I sent him off to Whit Ellsworth, and he went for it. He cursed me every year since. He was there for forty years or something. He said, "I hate the place." "Murray, see the door? You can walk out if you don't get along with it"....

Whenever I do a cartoon, I sign my name to it. If I'm embarrassed in any publication with my name, I wouldn't work for that publication. Before, in the comicbooks, nobody signed their name. Now, if you get a comicbook, the first page it says, "Story written by, penciled by, lettering by, inked by, and the colorist." Everybody gets a credit. [laughter]





DC Come, DC Go!

(Left:) A Hasen-drawn page from *Green Lantern* #29 (Dec. 1948-Jan. 1949), the issue that featured three GL-vs.-Harlequin escapades, all scripted by Robert Kanigher. Thanks to Doug Martin.

(Above:) One feature Irwin drew in his later years at DC was "Sargon the Sorcerer," as per this splash from *Sensation Comics* #58 (Oct. 1946). Scripter unknown. Thanks to Jim Kealy. [TM & © DC Comics.]

GOULART: You could have got a nickel for it.

HASEN: If I'd played my cards right. A Communist Party card. And then I went to Sheldon Mayer. I worked in the prizefight business, Marc Jacobs sports cartoons for the fights. I met all the great fighters... Joe Louis, Henry Armstrong. And also gangsters. I met the top gangsters, because I worked in a little office of a little publishing magazine called *Bang* magazine. It was a trade magazine on 49th Street, New York City, where the prizefight people were. Damon Runyon was upstairs, and I met Frankie Carbo by accident, one of the most vicious gangsters in the history of New York. Worse than Al Capone. He happened to come into the office where I was working, typing.

Fast backwards. And then I went into the comicbooks. Sheldon Mayer, a friend of mine, I knew him. I went there, and the rest is comicbook history. I went down to Gaines, and I did the covers, most of the covers. I was never an inside man. I never could do the stuff that Joe Kubert, Infantino, all these, Alex Toth, of course—for some reason or other I just did covers. I gave great covers.

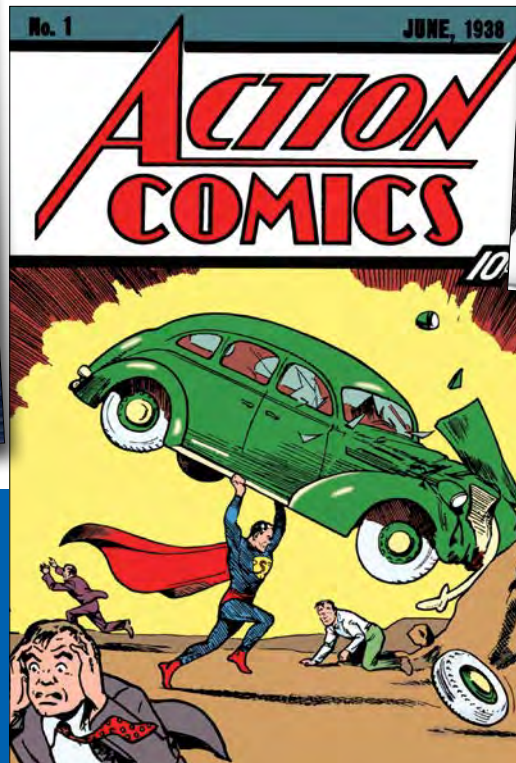
Maybe Fairyland Isn't Just In Comics Anymore...

One of the irascible Irwin Hasen's consistent false memories was that he had primarily drawn covers, and only rarely interiors, for DC. In actuality, as was pointed out in the Hasen-centered *A/E* #140, he not only illustrated many stories and even entire issues of *Green Lantern*, etc.—he also drew major portions of many issues of *All-Star Comics*, including penciling and probably inking the entire 38 pages (plus cover!) of the "Justice Society of America" adventure in *All-Star* #39 (Feb.-March 1948). Script by John Broome. From Ye Editor's bound volumes. [TM & © DC Comics.]





Jerry Siegel & Joe Shuster



Sheldon Mayer



M.C. Gaines



Vin Sullivan

Success Has Many Fathers..."

Cover of *Action Comics* #1 (June 1938), flanked on the left by Superman's creators, artist Joe Shuster (seated) and writer Jerry Siegel—and on the right, top to bottom, by three comics talents who might have conceivably (and *did*) claim credit for "discovering" the Man of Tomorrow: cartoonist & future All-American Comics editor Sheldon Mayer—McClure staffer and future All-American & EC publisher M.C. Gaines—and DC editor Vin Sullivan. Some would place Major Wheeler-Nicholson with the latter trio; see the extensive coverage of the National/DC founder in *A/E* #88. Thanks to Wendy Gaines Bucci & Michael Feldman for the Gaines photo; Vin Sullivan pic taken by Marie Flessel. [Cover TM & © DC Comics; Sullivan photo © Charlie Roberts.]

Incidentally, it should be said: Although several members of the audience, not all of them identified, offered considerable historical information on the origins of DC Comics, Superman, and various other things, the inclusion of those comments in this transcription doesn't mean that *A/E* necessarily agrees with everything they may state. Getting at the truth behind things can be elusive, no matter how authoritative a source may be.

GOULART: Let's have a couple more questions and then we'll all go eat some more cake or whatever.

AUDIENCE MEMBER: *Success has a thousand fathers and failure's an orphan. Nobody claims credit for discovering "Federal Men," for instance.* [laughter]

ANOTHER IN AUDIENCE: *Give 'em time.*

AUDIENCE MEMBER: [to Boltinoff] *I was wondering, Henry, when did you start drawing? What year did you start your career?*

BOLTINOFF: I started while I was in law school in 1934. I started doing theatrical portraits for the *New York American* [newspaper]. My brother was an assistant, the second-string theatre critic, and the second-string to the head of the theatre department. So he had me do drawings. I did them from photographs. Shows on Broadway. The reason I remember the date... I have one original. Well, two, but one is an original I did of Bob Hope, and I look at the back and it's dated "1933." I kept it because I looked at it and said, I couldn't do that today. A wash drawing from a photograph of Bob Hope with the details in his face, a beautiful piece of art. And I did it. He was in the [Broadway] show *Roberta*.

From the minute he went to Hollywood—they made the movie [version of] *Roberta*, and then he stayed. So I did two drawings a week, sometimes a caricature, or sometimes a portrait. And the paper didn't pay me. I did a two-column drawing, and the bill went to the press agent of the theatre, sometimes getting \$12.50 a column,



Finding The Founding Fathers

We've printed this cartoon by Creig Flessel before, but it can't be seen too often, as far as we're concerned! In the 1990s Flessel drew this image of (left to right) Vin Sullivan, Major Malcolm Wheeler-Nicholson, the artist himself (at the drawing board), and early and longtime editor Whitney Ellsworth in the ramshackle offices of National Allied/Detective Comics. But boy, did Creig draw thin ankles on people! Thanks to David Siegel; first printed in the TwoMorrrows book *The All-Star Companion* [Vol. 1]. [© Estate of Creig Flessel.]



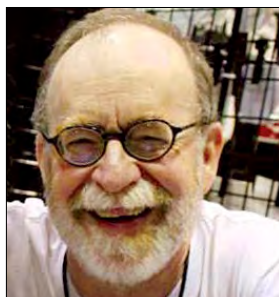
Craig Shutt

then a.k.a. "Mr. Silver Age" in his regular column in *Comics Buyer's Guide* magazine, moderated the Marvel Bronze Age panel. (Note: A photo of Marv Wolfman will appear at the point in the text where he joins the panel.)



Marie Severin

(artist of "Dr. Strange," *Sub-Mariner*, *The Incredible Hulk*, *Kull the Conqueror*, and *Not Brand Echh*, among others) shares one of her sunny smiles with the con. Photo courtesy of Russell Rainbolt.



Walt Simonson

is celebrated for his work on DC's "Manhunter" and Marvel's *Thor*, but has many, many other top pro credits under his belt. He entered the comicbook field in 1972.

"Bronze To Present Age Marvel Comics"

SEVERIN, SIMONSON, SHOOTER, WOLFMAN, & THOMAS Throw In A Touch of *Silver*!

Moderated by Craig Shutt

Transcribed by Steven Tice



Jim Shooter

at a comics convention—precise event unknown. Active in the field since 1965 when he began scripting DC's "Legion of Super-Heroes," he was editor-in-chief of Marvel from 1978-87. Photo courtesy of Bill Broomall.



Roy Thomas

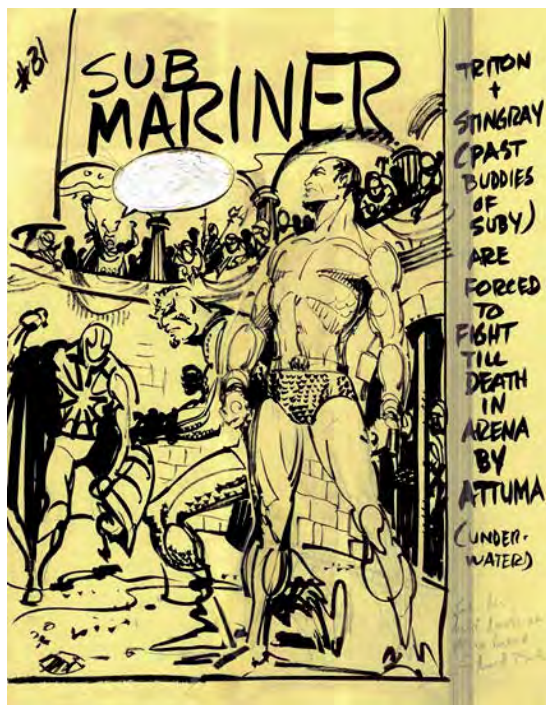
in a selfie with hat-sporting Mike Colter (who stars as *Luke Cage* in the Marvel/Netflix series of that name—a hero most would consider "Bronze Age"), and news anchor Fraendy Clervaud of WACH-TV in Columbia, South Carolina, who hosted a Colter/Thomas panel at the Soda City Con there on Aug. 25, 2018. Roy's been in the comics field since 1965, working mostly for Marvel and/or DC. Photo from the WACH-TV website.

A/E EDITOR'S INTRODUCTION: Marvel's role in the 2000 All Time Classic New York Comic Book Convention took some strange turns, as a look at the con's panel schedule (reprinted in A/E #148) reveals. The "X-Men from 1963 to the Movie" panel was transcribed way back in A/E #24... but alas, the "Silver Age Marvel panel," which Ye Editor moderated and which was also to have featured John Buscema, Dick Ayers, Marie Severin, and Joe Sinnott, was apparently not videotaped (though I'm pretty sure Buscema never made it to that event anyway—his limo got lost in the South Bronx)—or, if it was taped, nobody seems to have a copy of it. We do have, oddly, the middle part of the "Marvel Bronze Age" panel moderated by Craig Shutt, which showcased the



Have A *Marvel*-ous Christmas!

Above, courtesy of Michael Dunne, is the Will Meugniot blue-pencil original art to the composition used as our capricious cover. See the "On Our Cover:" note on page 1 of this issue for the story behind it all. [TM & © Marvel Characters, Inc.]



A Sub Sandwich

Two of Marie Severin's cover sketches for *Sub-Mariner* #31 (Nov. 1970)—and the printed cover, based on the second. Occasionally, Marie or another artist would have to go through several sketches before one was approved by editor Stan Lee—or later by Roy T. or his successors. But Marie was an ace at both sketches and finished covers, as well as interiors! Sadly, she passed away on Aug. 29, 2018, as this issue was in preparation. More about her will most definitely be seen in future issues! [TM & © Marvel Characters, Inc.]

aforementioned Severin and Thomas, plus a couple of other souls... all of them except perhaps Walt Simonson figures of the Silver Age as much as of the so-called Bronze. Marv Wolfman joined after the panel was in progress. Marc Svensson's generously provided videotape (which is © 2018 by him) begins with the panel already well in progress, so that we've probably missed much of what he and Marie had to say... and it cuts out as the panel had turned into a sort of de facto "Marvel editors" confab between Shooter, Wolfman, and yours truly, with Marie and Walt eventually cutting out so they could get back to drawing sketches at their tables. But we'll take what we can get, as Marie is speaking about how covers were handled at Marvel circa 1964-65. The "he" she's talking about is clearly editor Stan Lee....

MARIE SEVERIN:—and he's a real editor underneath the—He holds your hand. So anyway, I really enjoyed, I used to love to design the rough covers. We used to have time to do that because it was getting too big for Stan to—Too much time was involved, and he'd tell somebody, "Tell Sol I want a cover of Iron Man, Doom, blah, blah, blah, whatever." This was really before the boys came. And they came in, and we had to do paste-ups and change it because he didn't like it, so we figured out we'd get somebody to design a cover and he can reject the design easier than all the time involved sending it back.

So I did an awful lot of cover designs, and an awful lot were rejected, but an awful lot went through, and that was very satisfying, too, because it also got me in the flow of the characters, since I don't read comics that much, hardly ever... and so that's how I'd get the Xeroxes or whatever.

I have a funny story I wanted to tell on another panel. When I first came there, I met Stan's brother, Larry Lieber—Larry's an artist, also, and he's also a pretty good writer. Walt [Simonson] mentioned we didn't have Xeroxes and we didn't have Photostat machines, or the quality thereof. When Xerox machines first came out, you would feed the page in, it would go into this funny little machine and get very hot, and the original would come out, and a few seconds later this funny-colored pink thing would come out, and you'd pull it out, and that would be this reproduction that was on like a salmon-colored thing. This was very early; I'm sure it's in the antique shops now, with this grayish kind of impression of



know, but he wrote a lot of it. So he decided that [the credits would say that] "Everybody worked on this one, Smilin' Stan Lee, Roy Thomas, Mirthful Marie Severin, [Flo Steinberg,] and Sol Brodsky." It's like one of the very few stories at Marvel that had no exact credits, so people keep asking me, "What did anybody do on that? What did Marie do?" She probably colored it. And I think Sol—I don't even know...

SEVERIN: He signed.

THOMAS: But eventually, after a few months, especially after I inherited the *Sgt. Fury* book, and after two or three issues—Well, he would drag me in. Sol would be on the right hand and I would be on his left hand, and he wanted to go over the work, whether it was my work, or his work, or whatever. And with *Sgt. Fury*, he'd be rewriting those first couple. But, since he didn't want to look at it until it was lettered, it had already been lettered in ink and inked, and then suddenly, "Well, I'd like to change a few thousand words." And [production manager] Sol, it was just driving him crazy, so one day after two or three issues, Stan said, "You know, I've been thinking..." Sol breathed a sigh of relief because he saw what was coming. Stan says, "I've been thinking about this. I change the stuff, but, you know, I just sort of change it so it's sort of more like me, but maybe it doesn't have to be just like me. But if I see it and I think of another way I want to say it, then..." So he says, "From now on, Sol, I just want you to show me the first and last page of [any book Roy writes]." [laughter] "And if I want to see more, I'll look at it. Just show me the first page and last page." And, you

know, somehow, I mean, I wrote another year's worth of *Sgt. Fury*. It didn't really make that much difference.

JIM SHOOTER: In the '70s, most of my time I was an editor, and I sort of felt it was my duty to put that first, so a lot of the stuff I wrote in the '70s was stuff they just simply could not get anyone else to write. If there was an issue that somebody didn't finish in time, sometimes you'll see my credit on it, or "written by so-and-so and Jim Shooter," because I'd be coming in for the last ten pages or something. And I'd end up doing books like *Team America* because no one in their right mind would do it. But whatever. I actually had fun with some of the stuff, but, basically, often I did not work with artists that I had any special rapport with or people I even would have picked or whatever. I sort of always felt like, well, I'll just be the kind of the clean-up guy. But I did luck out a couple times. In the '70s I did some *Daredevils* with Gil Kane, and Klaus Janson inked them and colored them, and Klaus was always doing things. He was always doing things in coloring that were risky and experimental. Sometimes they didn't work, but a lot of times he'd do something and it would come out pretty well.

SEVERIN: He was on his own.

SHOOTER: Yeah. He was very creative. And, also, I got to work with Carmine Infantino on *Daredevil*. It was great fun doing some of those jobs, and the rest, I thought, well, I gave it my best and tried to pull my own weight with it. And I get a lot of joy out of being the editor and contributing little things here and there, for which there are no credits, but sometimes I felt like I maybe



Smile For The Camera!

Marie Severin walked a tightrope between "serious" and humorous in this limited-edition print; date uncertain. This is one of the super-rare copies she hand-colored. Thanks to Mike Mikulovsky. [TM & © Marvel Characters, Inc.]



We Double-Daredevil You!

(Left:) Writer/associate editor Jim Shooter teamed up with penciler Gil Kane and inker Klaus Janson on *Daredevil* #147 (July 1977). Thanks to Barry Pearl.

(Right:) Two issues later, Jim was working again with inker Janson—but this time with penciler Carmine Infantino on *Daredevil* #149 (Nov. '77). Thanks to Jim Kealy. [TM & © Marvel Characters, Inc.]



to do with mysteries, and all the anthology titles that Marv, Len Wein, Steve Skeates, Gerry Conway, a couple other guys, were doing—and all of a sudden one day [the editors] said, "If you guys don't eat for about six months, we'll be able to buy some more stories from you." And all of a sudden I got a great deal. I got this reputation that I was hiring all

these great people. All I had to do was open the door, stand at the door: "Next! Next!" Here's this guy, that guy. Of course, the great majority of those people had already had a little training, so you didn't have to teach them what a balloon was, and it saved time. They had some skills, they had some talent, and they were just all ready to be turned on. And Marv ended up working with an artist named Gene Colan on his very first story for Marvel. Never worked with him again, but that one story... [laughter] Marv, do you want to say a few words about the '70s? Do you remember them?

MARV WOLFMAN: Yeah, I do remember them. I just walked into the back, so I'm not even sure where I fit into—

THOMAS: This is called the Bronze Age Panel.

WOLFMAN: Oh, is that what we're called? When is it going to be the Paper Age, or the Iron? So we keep getting worse? I've said on some panels today it's like the opposite of marriage. It gets lower and lower instead of better and better.

[Someone says that the Bronze Age may have started while Marv Wolfman was editor-in-chief.]

WOLFMAN: Oh, that week and eleven minutes? Yeah. I was there for almost a year as editor-in-chief. Not quite, but almost. In the early time, Roy is absolutely instrumental in getting me over to Marvel first in terms of the *Tower of Shadows* story that Roy just referred to, which was, I think, called "Ten Little Indians." To this day, I don't remember if I plotted that story or just dialogued it, or both. I have no memory of that particular story outside of getting these incredible pencils by Gene. He just blew me away how good the pencils were. And then I did a "Two-Gun Kid," or a "Rawhide Kid," or some "Kid." A Western story. I had no idea who the character was. And then, of course, the height, the absolute—I never reached this point of quality again, unfortunately—was my two-part *Captain Marvel* story. [laughs]

THOMAS: With Wayne Boring.

WOLFMAN: With Wayne Boring. And it was, like, the disaster from hell. I was so lost, and I think it clinched people's minds that

bumped somebody in the right direction. Actually, I dragged them kicking and screaming to be more clear and tell the story better and stuff, and try to do some of the stuff that Stan and Mort had taught me to do. So a lot of [unintelligible] is from the '70s.

The thing with George Pérez—the trouble with him is he talked me into doing that story with all those characters, that Korvac thing? And then he left in the middle of it. And then I'm trying to find someone else who wants to draw 200 characters. So, fortunately, I brought in Dave Wenzel. But anyway...

THOMAS: We have one other 1970s Marvel person here in the back. Maybe you'd like to say a few words. Marv? [applause, then, as Wolfman makes his way to the panel table] Marv Wolfman. The way I got a few writers there, I was lucky. Sometime around maybe the late '60s, I was still associate editor, but Stan wanted me to help bring in a few writers, and I brought my friend Gary Friedrich from my hometown in Missouri, Steve Gerber from St. Louis whom I knew, and a couple other people, and a few others wandered and out.

But we had a great thing happen. Maybe Marv will tell you about it. Sometime in the late '60s, DC suddenly had too much material for, like, *House of Mystery* and *House of Secrets* and all these books that Joe Orlando and Dick Giordano were editing that had

“The Gold Key Comics Chat”

ARNOLD DRAKE, WALLY GREEN, FRANK BOLLE,
& TOM GILL On Western’s Comics—
And Yeah, There’s Plenty Of Stuff On *Dell*, Too!

Conducted by Ken Gale

Transcribed by Steven Tice

A/E

EDITOR’S INTRODUCTION: *Western Publishing and Lithographing Company, which published the fabled Dell comicbook line from the late 1930s through 1962 and then the Gold Key line from 1962 till the*

early 1980s, doesn’t always get its props from comics fans—while Alter Ego’s primary mission, of course, is to document heroic comicbooks of the 1930s through the mid-’70s, so we don’t always help things all that much. However, we did make something of an attempt to deal with Western/Dell, Western/Gold Key, and Dell solo (in their various four-color permutations) back in A/E #151—and we’re pleased to present this five-man panel that took place on Saturday, June 10, 2000, at the All Time Classic New York Comic Book Convention. Quasi-official documenter Marc Svensson (by whom the film of the panel from which this transcription was made is ©2018) started filming the panel a few moments before some of the participants realized it had begun, and we thus intercept veteran writer Arnold Drake in mid-sentence....



A pair of screen captures by Marc Svensson, who filmed the 2000 Gold Key panel. (Left to right:) Moderator Ken Gale... artist Frank Bolle... writer Arnold Drake... editor Wally Green... and artist Tom Gill, gazing down at a comicbook Green’s rifling through. Thanks, Marc! Like we said back in A/E #148, we couldn’t have done it without you!

ARNOLD DRAKE: —strange little niche in the industry. It was off in a corner someplace, no one at stake.

WALLY GREEN: Gold Key? Definitely. Didn’t belong to the Comics Code or anything. We said we didn’t need to.

DRAKE: Right. You were clearing the Code.

GREEN: Sure. We were. Have we started the discussion already?

MARC SVENSSON: I’ve started filming.

DRAKE: And if you were going to sell in the five-and-dimes, you had to be as [innocuous?] as possible. It had to do with distribution as much as anything else, I think.

KEN GALE: Well, you may have gotten here before the panel began, but you actually arrived in the middle of a discussion.

DRAKE: So there.

GREEN: Can you introduce everybody?

GALE: That’s exactly what we’re going to do. I am Ken Gale. I

run a radio show about comicbooks called ‘Nuff Said! It’s a weekly show out of New York City. I’m moderating this as necessary.

FRANK BOLLE: I’m Frank Bolle. Born in Brooklyn.

GALE: And what did you draw?

BOLLE: I drew everything. I started out doing Westerns, and mysteries, and horror stories. I did romance stories until I did some science-fiction. Did *Doctor Solar* for Gold Key, and *Boris Karloff*, the *Grimm* stories, *Ripley’s Strange*—I don’t remember the title.

EVERYONE: *Ripley’s Believe It or Not!*

DRAKE: What else would it be?

BOLLE: I did everything that came up, whatever was asked of me to do.

DRAKE: And I wrote a lot of the stuff that you drew.

GREEN: And who are you?

DRAKE: I’m Arnold Drake. And I wrote a lot of the stuff that you [Bolle] drew.

BOLLE: Oh, good. We never met, because I was always delivering it and walking out when you were—

DRAKE: I always thought there was a conspiracy to keep writers



Solar Energy

A page from *Doctor Solar, Man of the Atom* #10 (Jan. 1965), drawn by Frank Bolle, scripted by Paul S. Newman. Scan courtesy of Mark Muller. [TM & © Random House, Inc.]

and artists from meeting each other.

BOLLE: It could be. It could be.

TOM GILL: There was, definitely. He can tell you all about it. [laughter]

BOLLE: I think I met [writer] Paul S. Newman just once in all the years that I worked with him. I drew so many of his stories, and met him once. As he was walking out, I was walking in.

GALE: How'd you even know it was him?

BOLLE: One of the editors introduced us.

GALE: Oh, well, that was nice of him. [Voices overlap for a few seconds]

BOLLE: As we were squeezing past each other in the doorway.

DRAKE: Yeah. It was the same way over at DC. Well, there was one difference. At DC there was a conference room which we called the Bullpen, where writers could get together. They used it to do rewrites. But doing your rewrites gave you a chance to—[overlapping dialogue] I wrote all sorts of things, didn't I, Wally?

GREEN: Yes, you did.

DRAKE: Yeah. I wrote the mystery stuff you were talking about, the witch, *Grimm*, and *Boris*. Not only *Boris Karloff*, but *Boris* and *Natasha*.

GREEN: *Bullwinkle*? Did you write some of those?

DRAKE: I wrote *Bullwinkle*, sure, a lot of the *Bullwinkles*. And about ten years' worth of *Little Lulu*. And what else?

BOLLE: How about *Twilight Zone*?

DRAKE: Some of the *Turok*. Oh, a lot of *Twilight Zone*. A heck of a lot of *Twilight Zones*, yeah. But you *had* to write a heck of a lot, considering the rate. The rate made it impossible for you to make a living unless you wrote twenty pages a week or something like that. So that's what the conditions were. And now let's hear from the editorial end.

GREEN: I'm Wally Green. I was the editor at Gold Key for many years, and I'm sitting among three of my stalwarts who did an untold amount of work for me. Arnold as a writer, Frank and Tom as artists. As for artists not meeting writers, that was not the editors' fault. It just didn't work out that way. For example, Tom, you did *Lone Ranger* for many years, which was written by Gaylord Dubois, who was living up in Plattsburgh somewhere. He never came in. He just sent his stuff in, and when I had a script, you came in and picked it up and went out and did the pencils, came back with your pencils, and then we'd go over them, maybe make some changes. Then you could go ink them. I'm trying to think of why Arnold didn't meet anybody. You must have met Arnold. You don't remember? Because you were both in the office a lot. But people came in, they dropped off their work, and we may have talked it over, and then they left. And the artists didn't necessarily come in the same day, because we would get the thing ready, get the script ready, and then tell the artist to come get it. Only sometimes we even sent it to them.

GALE: Arnold, did you know in advance who your artists were going to be?

GREEN: No, he didn't.

DRAKE: Nope.

GREEN: But he could guess. By the people we were using at the time.

DRAKE: Well, I knew Irving Tripp was going to [draw] a lot of the *Lulus*. I knew that in advance. And occasionally a Win Mortimer would slip in there. But, by and large, Wally's right. I didn't know in advance who was going to be doing it.

GALE: You couldn't tailor your scripts to an artist's strengths, for example?

GREEN: No.

DRAKE: Not really.

GREEN: We tried to pick the artist according to what the story was about, what was needed in the story. But you couldn't always do that, because sometimes those artists weren't available, and you had to—Whoever was there and ready to work were the ones we gave the work to.

GALE: Tell the folks about the East Coast/West Coast. I mean, people think of Gold Key as Gold Key, but there were actually two Gold Keys, in a matter of speaking.

GREEN: Oh, I wouldn't say that. No. We had an East Coast office, where I worked, and the West Coast, where Chase Craig... A lot of these names escape me. I know all these people. [Sounds like "Zetta Devoe"] was out there.

BOLLE: Russ Manning?

GREEN: No, no, I'm talking about an editor.

BOLLE: What was the difference between Gold Key and Dell?

GREEN: It was just a—Okay. I'll give you the history. Western



John Stanley
As seen in Bill Schelly's
2017 art-filled biography
*John Stanley: Giving
Life to Little Lulu from
Fantagraphics.*

...O.G. Whiz Was One Because...

(Above:) *O.G. Whiz* #1 (Feb. 1971) had launched the character, who had first appeared in a *Four Color* issue or three, into his own color comic, with a cover by creator/writer/artist John Stanley, noted for his earlier work as the scripter of the classic years of *Little Lulu*. [TM & © the respective trademark & copyright holders.]

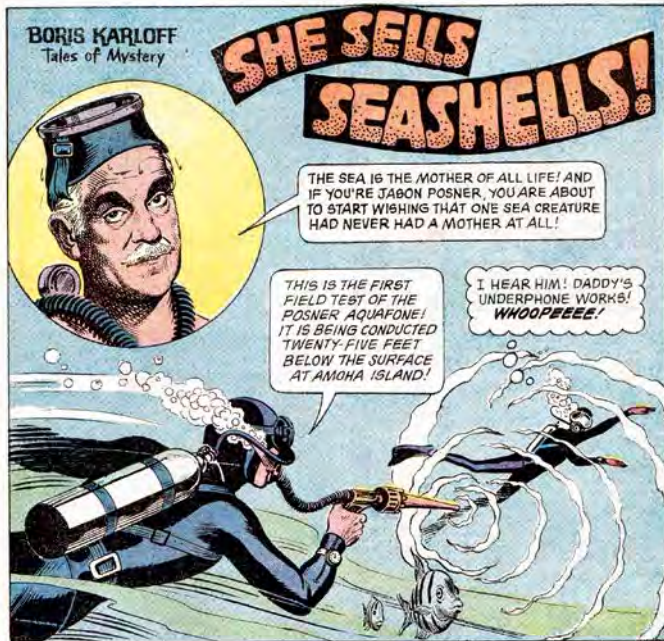
job." So I said I'd rather write than draw for a living. But I do like drawing. Anyway, that's the story of how I got to do storyboards. And I still have quite a few of those.

GREEN: We gave them back to you?

DRAKE: Well, I made copies of them before I gave them up is what I did, because I kind of liked them. And Paul Kuhn was the guy I worked with there, and Paul is, I think, one of the unsung heroes of the editorial end of this business. Like Murray Boltinoff, he was a guy who did not appreciate himself, and so, as a result, nobody else recognized [him]. But Paul worked very well with writers. He brought out good things from writers.

GALE: How does an editor do that?

GREEN: Well, for one thing, he's good at assessing a story. We used to work—Different comic companies work different ways. We always did it by starting with a synopsis. I mean, even if you were going to do a storyboard, to do a synopsis first. Then we could either accept it, or reject it, or send it back and say, "Jake, we'd like to see a certain number of changes," or have the writer come in and discuss it with him. Then he would go back and write the script. And after the script was written, then we would give it to an artist. What was your question?



A Couple More Karloffs

(Left & above:) Drake scripted at least two stories for *Boris Karloff Tales of Mystery* #51 (Dec. 1973). Both were illustrated by John Celardo. Scans courtesy of Bill Mitchell. [TM & © Random House, Inc.]

Cat Tales From A Comicbook Master

Part VII Of Golden/Silver Age Writer JOHN BROOME's 1998 Memoir

A/E EDITOR'S INTRODUCTION: Except for #153, each of the past eight issues of *Alter Ego* has sported a few pages from our authorized serialization of John Broome's "Off-beat Auto-bio" titled *My Life in Little Pieces*. This small and idiosyncratic book was written just a year before Broome died in Istanbul at the age of 86; since the 1960s, he and his family had mostly lived in Paris, although he himself spent his later years teaching English in Japanese schools. Our thanks to his and wife Peggy's daughter Ricky Terry Brisacque for permission to reprint this reminiscence, and to Brian K. Morris for retyping it onto a Word document.

Last issue's installment related a couple of anecdotes concerning people dining at the Coupole, a famed Parisian eatery. This time, John continues in that vein, with a change of species....

Minus And His Grey-Haired Mistress

Minus was a cat. His mistress was a lightly-bearded old girl known simply as Fernande who always occupied the same seat in the cafe part of the Coupole. One night, when I got to talking to her, she told me about Minus and said that he had a fiancée and that he was *amoureux*. Naturally I became interested and a few evenings after, to start her off, I asked her if Minus was still in love.

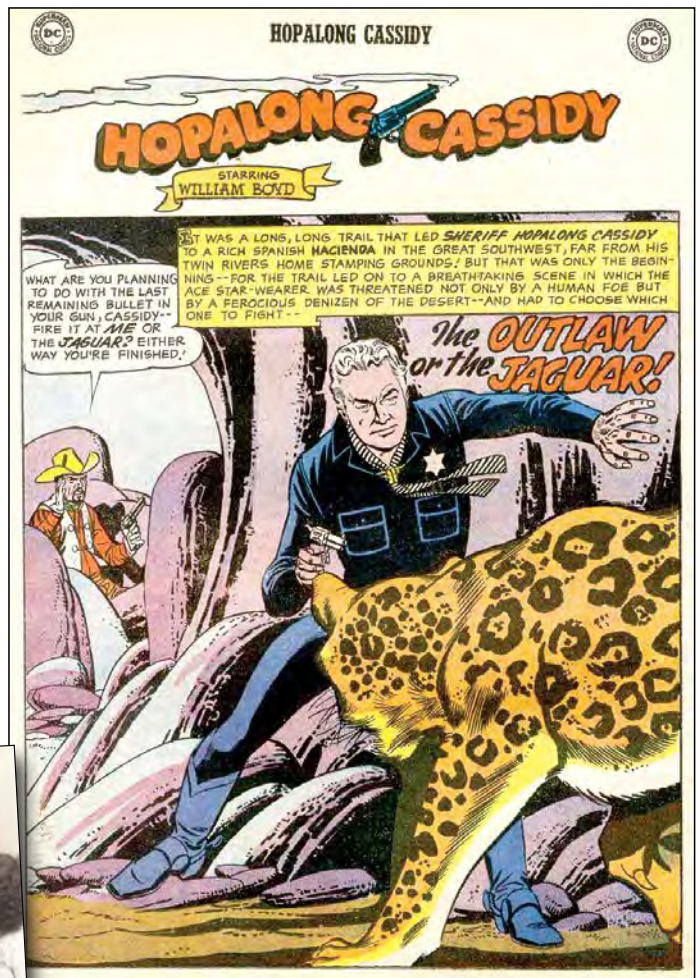
"Oh, *toujours*," she told me with sweet matter-of-factness. "*Avec les chattes il y a des saisons. Mais pas avec les chats. Mais il va arriver peut-etre a maitriser ses sentiments.*"

She said Minus was very "ardent." She went on to say it was like that with people, some were "ardent" all their lives, others never. I asked her about his fiancée, but she said nothing had happened. Apparently, the arranged nuptials hadn't suited Minus after all. Incidentally, I seem to recall her telling me that Minus got his name because as a kitten he was so very tiny—"presque moins que rien."

Later, I learned that this Fernande had in bygone days been La Belle Fernande, a painters' model—perhaps Picasso's—much prized for her beauty. She still had a shapely leg which she took care to show me, but also an aneurism in her throat which she said would carry her off suddenly some day. When the aneurism attacked, as it



had only too recently (no pain but rendering her pale and ill), she had at once left her apartment door open and plunged her feet and hands into hot water. She had, said Fernande, *beaucoup du courage*. (When the French say that, they don't mean they have less fear but more and that they struggle strongly to survive.)



John & Peggy Broome

in a picnic photo taken, according to daughter Ricky Terry Brisacque, in Gaylordsville, Connecticut, on Sept. 28, 1946—can you be any more precise than that?

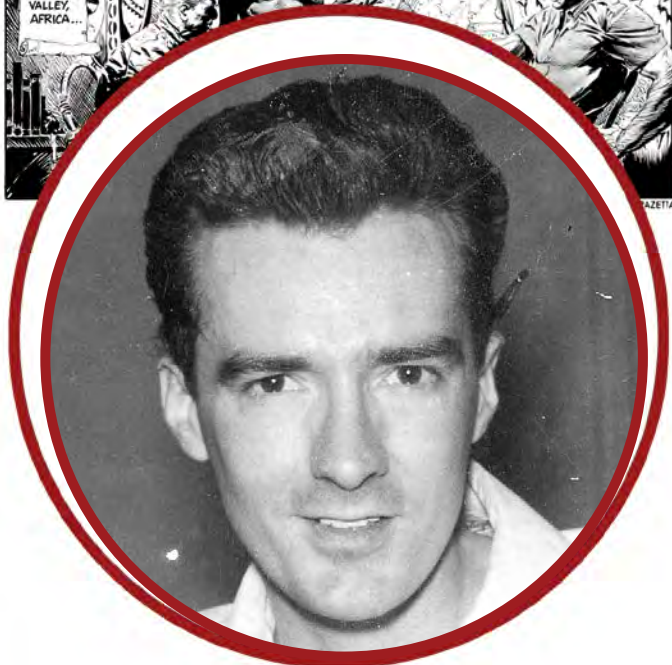
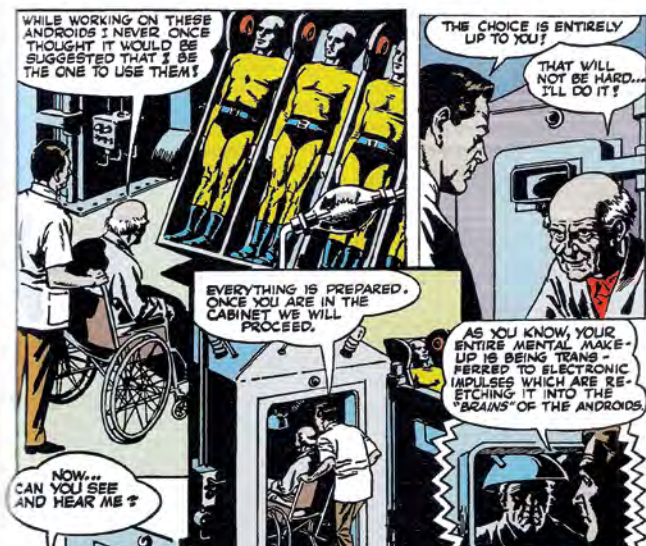
Although domestic cats are a primary focus of this installment of Broome's memoir, and even though a kindly soul has provided us with a list of virtually every comics story he wrote in the 1940s and '50s, we couldn't find a single one that had a true "cat" theme. But Jim Ludwig kindly provided us this Broome-scripted splash from *Hopalong Cassidy* #126 (Nov.-Dec. 1957), with pencils by Gil Kane & inks by Joe Giella. Will a jaguar be close enough? [© DC Comics.]



LARRY IVIE WAS AN INTERESTING GUY. SEE THAT "WEREWOLF" SPLASH PAGE FROM *CREEPY* #1 IN 1964? IT WAS FRANK FRAZETTA'S LAST COMIC BOOK STORY. BUT IT WAS WRITTEN BY LARRY. IVIE THEN SCRIPTED THE FIRST *NOMAN* STORY IN *T.H.U.N.D.E.R. AGENTS* #1, ILLUSTRATED BY THE GREAT REED CRANDALL. LARRY WAS ALSO PALS WITH AL WILLIAMSON AND BRIEFLY ASSISTED WALLY WOOD. IN THE LATE 1960S HE EVEN PRODUCED SEVEN ISSUES OF HIS OWN MAGAZINE, *LARRY IVIE'S MONSTERS AND HEROES*. IVIE HAD A TON OF FANNISH ENTHUSIASM, AND SOME REAL TALENT, BUT FOR ALL THAT, SOMEHOW HE NEVER QUITE MADE THE TRANSITION FROM FAN TO PRO.

ALTER EGO #152 DEVOTED AN ENTIRE ISSUE TO THE GUY, BUT THERE WAS SO MUCH TO WRITE ABOUT THAT ROY PLUMB RAN OUT OF ROOM. SO THE *CRYPT* IS STEPPING UP TO THE PLATE AND PRESENTING THE PAGES THAT COULDN'T BE *SQUEEZED* IN. AS A FAN OF IVIE'S, I'M DELIGHTED TO OFFER YOU A HEAPING HELPING OF...

LARRY'S LEFTOVERS!



(Above:) NoMan from Tower's *T.H.U.N.D.E.R. Agents* #1, (Nov. 1965).
(Right:) "Werewolf!" from *Creepy* #1 (1964). [© Tower and Warren.]



We interrupt this magazine to present a SPECIAL "JUSTICE SOCIETY/LEGION/LEAGUE" SECTION!

Around the time he was trying to sell Julius Schwartz on reviving the "Justice Society" as the "Justice League," Larry Ivie also began work on several related stories, hoping he could persuade the DC editor to let him draw one of the prospective series—particularly "Hawkman." Text & captions by Roy Thomas. With special thanks to Sandy Plunkett, executor of the Ivie estate, for permission to print this rare material.



"The Justice Society"

(Left:) It seems likely, though it's unprovable, that Ivie devised these two pages of scripted layouts for a "JSA" return before he began thinking of it as a "Justice Legion," let alone his "sons and daughters of the JSA" idea. Surprisingly, however, the "once-powerful villain" he "reintroduces," Zeron Villor, was actually a brand new character!

(Below:) Larry also laid out a couple of JSA-related pinups or action splashes. [Heroes TM & © DC Comics; other art & text © Estate of Larry Ivie.]



The Fan P.O.V. Of The Justice League of America —In 1962!

CFA EDITOR'S INTRODUCTION: Bill Schelly here. With all the discussion arising from the adaptation of the Justice League from comicbook to film, including the mixed reception to the 2017 movie, we at *Alter Ego* thought it would be interesting to see how fans felt about the "new JSA" in fandom's early days. Or, rather, super-fan Nick Caputo came forward with the idea, which we enthusiastically agreed to feature in the Comic Fandom Archive. Take it away, Nick!

Introduction by Nick Caputo

Larry Herndon's fanzine *Hero* #1, with a December 1962 cover date, is a time capsule into fandom's past. Along with articles and art devoted to the growing "hero boom," the zine's first issue included a novel idea originated by Rick Weingroff (who wrote for *RBCC* and went on to publish *Slam-Bang*): assemble a group of well-known, knowledgeable fans for a discussion of DC's popular *Justice League of America* comicbook and present it in an informal style, where one can imagine them chatting in a living room or at a diner. The *JLA* was not only a proven financial success, but garnered robust support from a majority of fans, including a portion that had collected *All-Star Comics* in the 1940s and early '50s, which starred the original Justice Society of America. As the "chairman," Weingroff posed questions to his virtual panel. This "Point of View" column was a popular feature and continued in subsequent issues of *Hero*.

The round-table panelists were Rick West (comics and Disney scholar), Paul Gambacinni (who wrote for *RBCC* and became a published author and radio broadcaster for the BBC), and Roy Thomas (who would go on to write a few issues of the *JLA* for DC, along with the *All-Star Squadron*). In 1962, the pre-Rascally Roy never dreamed he'd become a comics professional and was simply an active fan who co-edited a little publication of Jerry Bails' named *Alter-Ego*.

And now, from the tattered pages of a fanzine over half a century old, here's a look back at fandom's thrilling past, presented with almost no editing:

Point Of View

In order to present a cross-section of fan opinions, *Hero* now presents the first in a series of articles—a new idea in comic fanzines: opinions of various fans, in conversational tones on a topical subject, in this case the *Justice League of America*. As Chairman, and with the consent of Editor Herndon, each issue I will compile a list of questions on a different hero, or group of heroes, and send this list to various fans throughout this nation. The fans are picked mainly for their qualifications in judging comics, and our belief that they will present a fair answer to the questions. I reserve the full right to alter and edit these answers, in order to make a more smoothly moving article. I have further

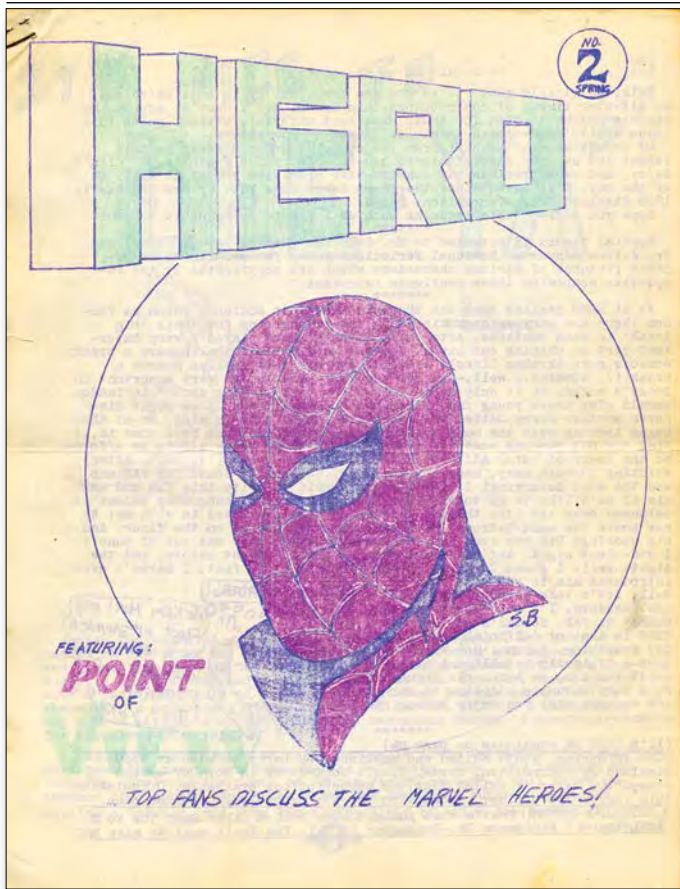


"A Special Commendation For His Expert Assistance"

Since this segment of *CFA* deals in large part with who *should* or *should not* have been a member of the *JLA* back in the early 1960s, what better visual to start the ball rolling than the Mike Sekowsky/Bernard Sachs splash page of *Justice League of America* #4 (April-May 1961)—the very first time a new member was added to the group's original roster of seven!
Script by Gardner Fox; edited by Julius Schwartz. [© DC Comics.]

taken the liberty of adding comments—however, they in no way change the opinion of the people queried. This issue's questionees [sic] were Roy Thomas, Rick West, Paul Gambaccini, Don Foote, and Bernie Bubnis—however, for various reasons—for instance not meeting the deadline, and not presenting full enough answers—the latter two will be asked to comment on next issue's article. Next issue, an entirely new line-up of fan writers will answer questions on the new Atlas [=Marvel] heroes. But now, on to the matter at hand:

CHAIRMAN: In order to start the discussion, I'll read the first question asked, and throw the floor open to comments: Should the *JLA* be further



A Hero Sandwich

Clockwise from above left: the covers of *Hero* #2 (Spring 1963), #3 (Fall 1963), & #4 (Summer 1964). [Heroes TM & © the respective trademark & copyright holders.]

A system of honorary membership could be formed, similar to the old JSA. However, what do you feel about the addition of Hawkman?

PAUL: Hawkman should definitely be admitted—without him, the JLA is incomplete.

ROY: Yes, I concur. As a matter of fact, I think Elongated Man (who deserves his own comic) should become a member—or at least an honorary member. However, it is almost impossible for me, as a fan of the old Justice Society, and as owner of most issues of *All-Star Comics*, to picture the JLA without Hawkman.

RICK: I agree that he would be an asset, but his membership eligibility is by no means certain, since there is no definite announcement as yet on his [series'] success or failure.

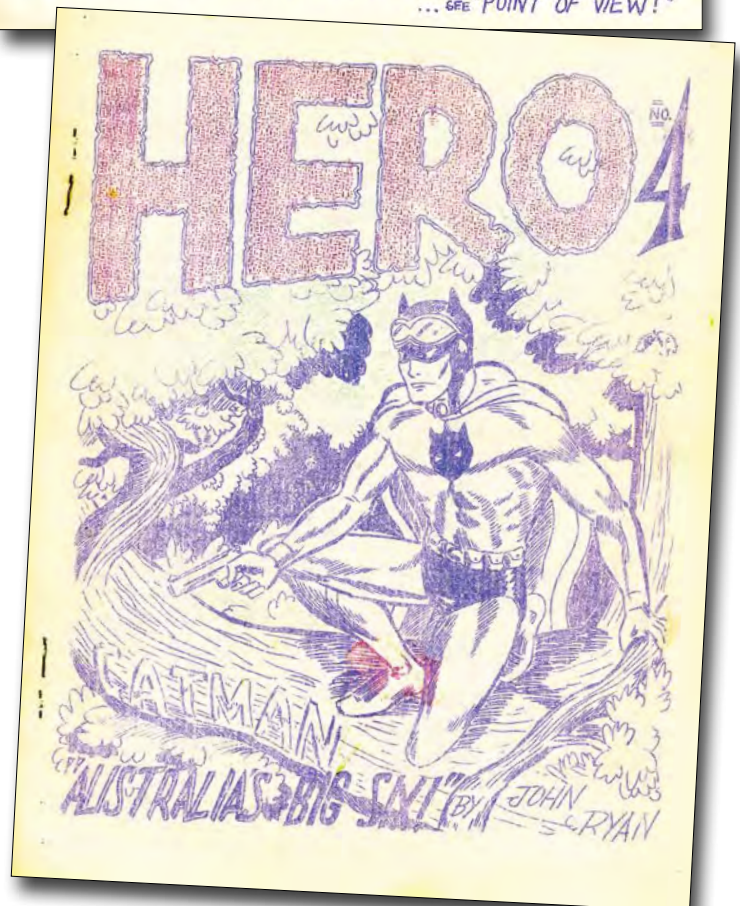
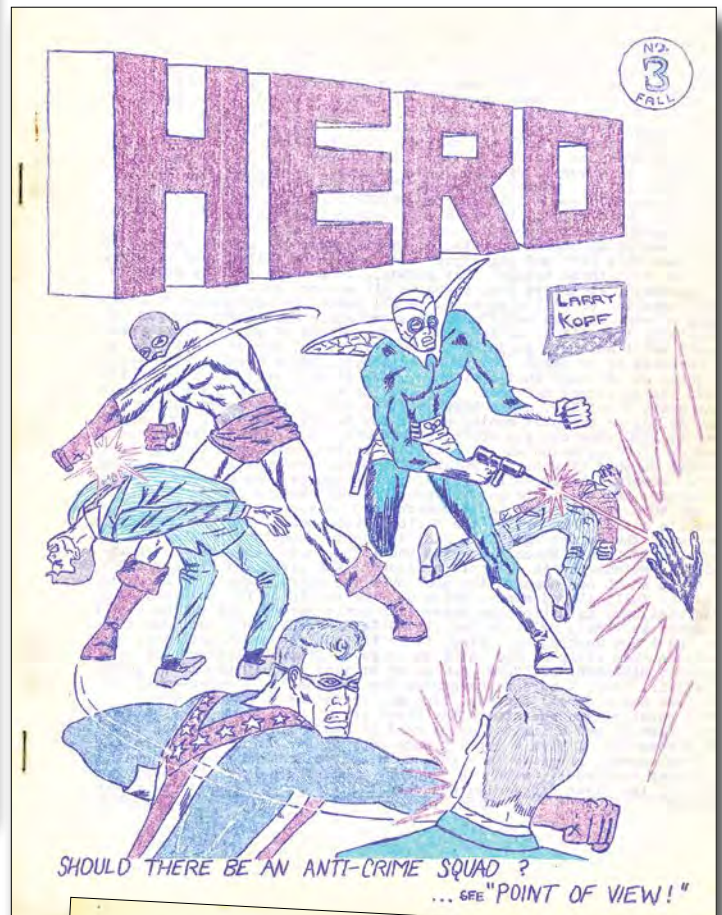
ROY: To me, Hawkman is by far the best character DC ever came up with, and I hope that National decides to keep him around, perhaps to star in issues of *Strange Adventures*.

PAUL: I agree, but if made a JLA member, it would be difficult to fit him into the Sekowsky art style. Sekowsky rarely does well in my eye, his art being very poor.

RICK: Re this point, the panels are plainly cramped and Sekowsky tries to get too many characters in at one time. This isn't invariably so, but it is true quite often.

ROY: Sekowsky's fine, but why not let Infantino, Anderson, Kubert, or Kane have a whack at it?

CHAIRMAN: I personally feel that Anderson does a better job on the covers than does Sekowsky on the interiors—and, as an alternate artistic



FCA #215 JAN. 2019

The Master of *XERO*!
An Interview with RICHARD A. LUPOFF



RICHARD A. LUPOFF: The Master Of *XERO*!

An Interview by Richard J. Arndt

Edited by P.C. Hamerlinck

INTERVIEWER'S INTRODUCTION: Richard A. Lupoff was born on February 21, 1935. He began his writing career as a fan-writer in the 1950s for various science-fiction fanzines before starting his own fanzine—the acclaimed *Xero*—in 1960. *Xero*, co-edited with his wife Pat and EC scholar Bhob Stewart, ran for ten well-remembered issues from 1960-1962 and won the 1963 Hugo Award for best SF fanzine. A list of contributors to *Xero* reads like a Who's Who of science-fiction and comics fandom in those days, including Harlan Ellison, Avram Davidson, Frederick Pohl, James Blish, L. Sprague de Camp, Lin Carter, future mystery writer Ed Gorman, future film critic Roger Ebert, future comicbook writer Roy Thomas, fan favorite Bob Tucker, and artists Dan Adkins, Larry Ivie, Steve Stiles, and Roy G. Krenkel.

In the mid-1960s Lupoff was the editor of Canaveral Press, which reprinted numerous novels by Edgar Rice Burroughs. He was a leading founder in the field of comics historians with his essay collections *All in Color for a Dime* and *The Comic-Book Book*, both co-edited with Don Thompson. He published his first book—*Masters of Adventure: The Worlds of Edgar Rice Burroughs*—in 1965 and was soon writing science-fiction novels and short stories. In the 1980s, following a slump in the science-fiction field, he switched to mystery novels, including the comics-related novel *The Comic Book Killer* (1988), which has spawned eight sequels to date.

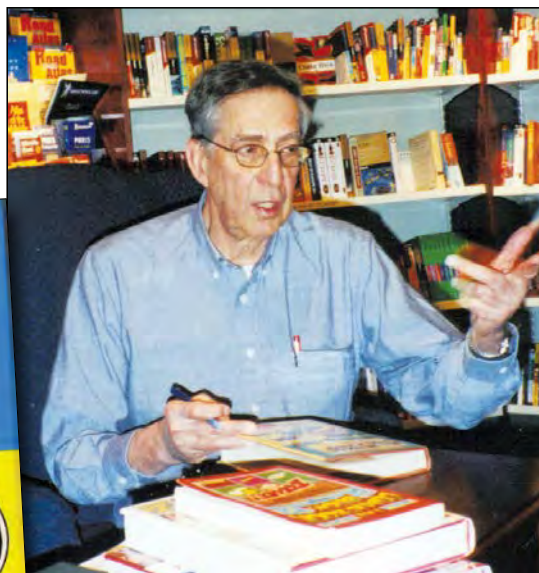
He has published well over fifty novels, nonfiction books, story collections, and anthologies. The collection *The Best of Xero*, co-authored/edited with Pat Lupoff, appeared in 2005 from Tachyon Publications

and includes important early comics history essays by Lupoff, Thompson, and Thomas, among others. He is also the author of a recent autobiography titled *Where Memory Hides: A Writer's Life*. My interview with Mr. Lupoff was conducted in June of 2018.

RICHARD ARNDT: Let's begin with a little about your early history and how you became interested in *Captain Marvel*. Did you start right off with *Whiz Comics* #2?

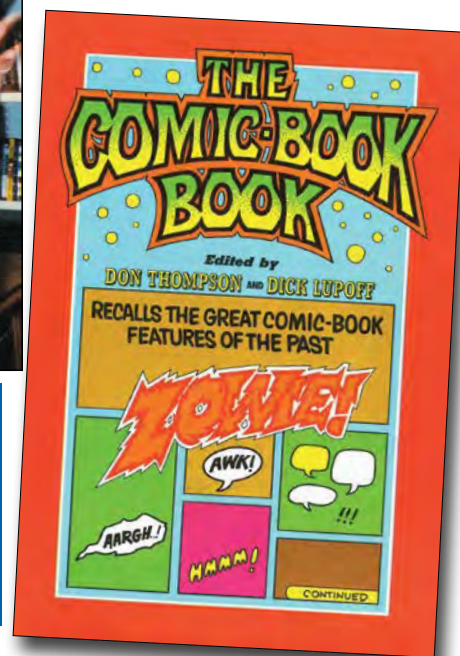
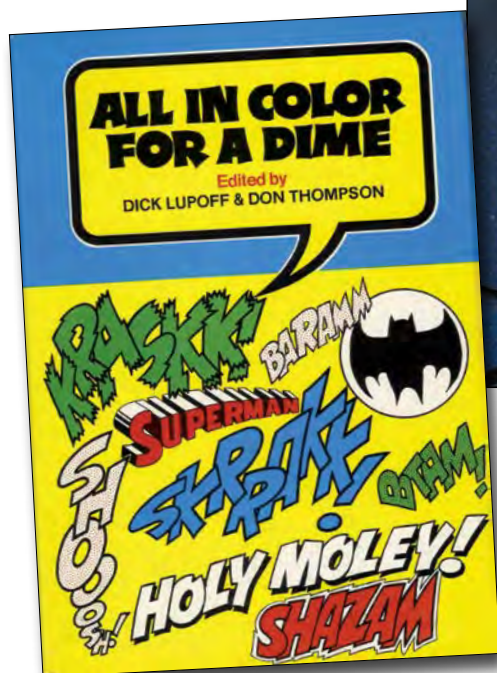
RICHARD LUPOFF: I was about five years old. My father rented a cottage in Venice, Florida, and sent my mother, grandmother, brother, and myself there for the winter. I remember the trip south on the train, the famed Orange Blossom Special, eating in the dining car, getting off the train in that small town in Florida. A few days later my mother gave my brother Jerry a quarter and told him to take me into Venice's downtown, such as it was. There was a single drugstore in Venice. Jerry bought us each an ice cream cone (chocolate for him, strawberry for me—5¢ each) and a copy of *Whiz Comics* #2. Despite the numbering, that was actually the first issue.

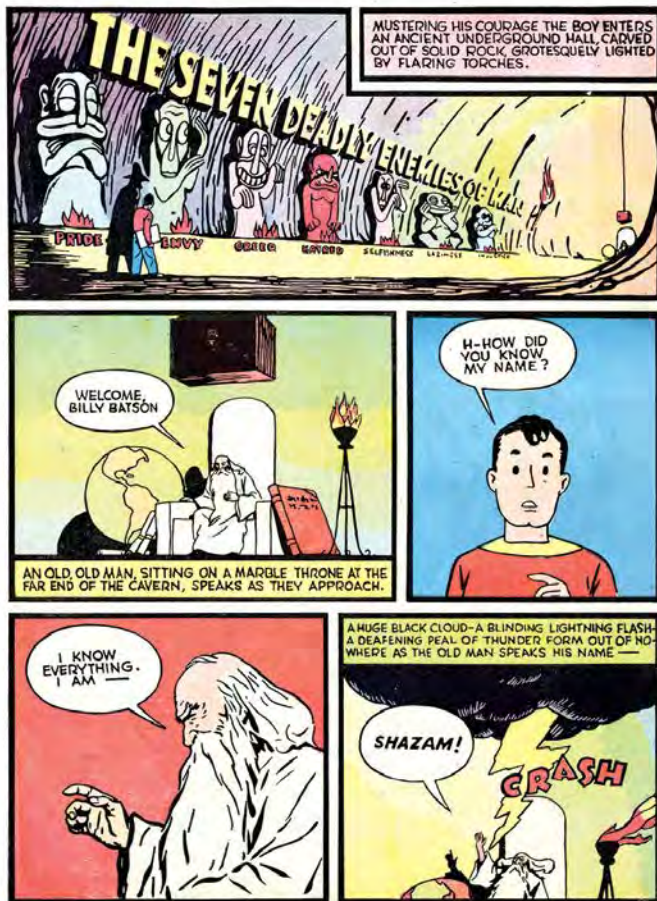
I was an early reader—used to sit outside our rented cottage and amaze the neighboring kids by my almost supernatural ability to read. I read the “Captain Marvel” story in *Whiz* #2 and other stories in early issues. I remember the origin story... the abandoned subway station, the ancient wizard, Billy Batson's transformation... as well as other



Richard Lupoff

at a signing for both of the Arlington House hardcover comicbook histories he co-edited: *All in Color For a Dime* (1970), and its follow-up *The Comic-Book Book* (1974). Both were classic compilations of nostalgic essays edited by Lupoff and Don Thompson. Photo courtesy of Audrey Parente. [Art © the respective copyright holders.]





"Welcome, Billy Batson"—And Richard Lupoff

With a strawberry ice cream cone in hand, young Dick was there, in the very beginning... for *Whiz Comics* #2. [Shazam & Billy TM & © DC Comics.]

characters: Dr. Sivana, Beautia, Magnificus, Sterling Morris... I was totally captivated.

RA: Are there any specific "Captain Marvel" stories that you thought were particularly good?

LUPOFF: The early stories set on fictional creatures, intrigued me [the origin story of Captain Marvel vs. Nazi [Whiz # 25]. I vividly recall the Marvel versus the Monster Society [Adventures #22-46], with such scenes as the giant ice cube so that he cannot see in a later chapter in which the villain is a steak on Hermann Goering's dinner was "The Earth Dreamer" [CMA #10]. Our entire universe is a dream in which we were a farmer—in a meta-universe between Captain Marvel and Mr.

RA: Is there anything specific you'd like to see in different periods of the Captain Marvel series?

LUPOFF: The earliest C.C. Beck/Whiz pretty minimal. For example, I remember the gamblers are working to fix a track race [Whiz #1]. Captain Marvel doffs his superhero shorts, enters the track meet, and once Bill Parker went to *Mechanix* magazine called in as chief writer, the stories

the other writers had glorious imaginations. Around 1945, there was an infusion of whimsy for the postwar stories, and I loved reading them.

It's important to note that I was growing up, then, and I certainly read with a different identity as a five-year-old in 1940, a ten-year-old in 1945, and a fifteen-year-old in 1950. I was on the edge of my seat for the serial where Captain Marvel battled another *Whiz Comics* hero, Spy Smasher [Whiz #16-18]. I took that one very seriously at the time, but I laughed at the later serial in which Captain Marvel battled Oggar [CMA #61-65]. I remember these two rivals frantically flipping pages in their notebooks in search of magic spells that they hadn't used up yet. However, the later stories, with Korean War themes or horror images, were something of a turn-off for me. I think the last "Captain Marvel" story that made a strong impression on me was the origin of Radar, the International Policeman [CMA #35].

RA: What's your take on Otto Binder and Bill Woolfolk's work on the various Captain Marvel titles?

LUPOFF: I never knew Bill Woolfolk, but I knew Otto quite well, and of course, his wife Ione and daughter Mary. Mary Binder's death [NOTE: in a car accident in 1967 at the age of fourteen —RA] was a shattering blow to the Binders, from which neither of her parents ever recovered. Otto always spoke favorably of Bill Woolfolk. I don't know how to distinguish Bill's stories from Otto's, largely due to Fawcett's policy of omitting by-lines from their comics.

RA: Were you a member of the Captain Marvel Club?

LUPOFF: Oh, yes! You mailed in a dime for your membership. I had a membership card and button, a Captain Marvel tie-clip, a Captain Marvel glow-in-the-dark pin-up. All gone now, alas! How about putting on an International Captain Marvel Alumni Association Convention? You can count me in!

RA: What can you tell us about your captivation with Otto Binder's 2-page "Jon Jarl" prose tales that appeared in *Captain Marvel Adventures*?

LUPOFF: There was a lot of overlap between pulp and comicbook writers

at the time [NOTE: Besides Binder, there were writers like Gardner F. R. Bester—writer of the pulp magazine *American "Green Lantern"*—as well as National Science Fiction Society members like Julie Schwartz and Otto K. Weisinger, were science-fiction writers or had strong ties to science-fiction pulp magazines. RA] and it took me a while to learn that "Earl and Otto Binder" was really "Earl and Otto Binder," but mainly Otto. The "Jon Jarl" series in *Wonder Stories* was a great

part of mine. The "Jon Jarl" series of stories were clever, entertaining, and featured space operas. I've been trying for years to get them collected in a book, and the last time I heard, Wildside Press was working on such a project in the

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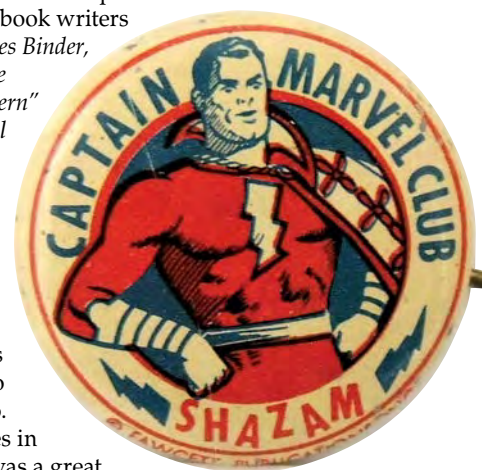


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Young Dick Lupoff was an original member in good standing of the Captain Marvel Club... but he no longer has his button or membership card containing Cap's secret code. [Shazam hero TM & © DC Comics.]