

ROY THOMAS' SECOND EARTH-TWO  
COMICS FANZINE

# Alter Ego™

PLUS:



\$7.95  
In the USA

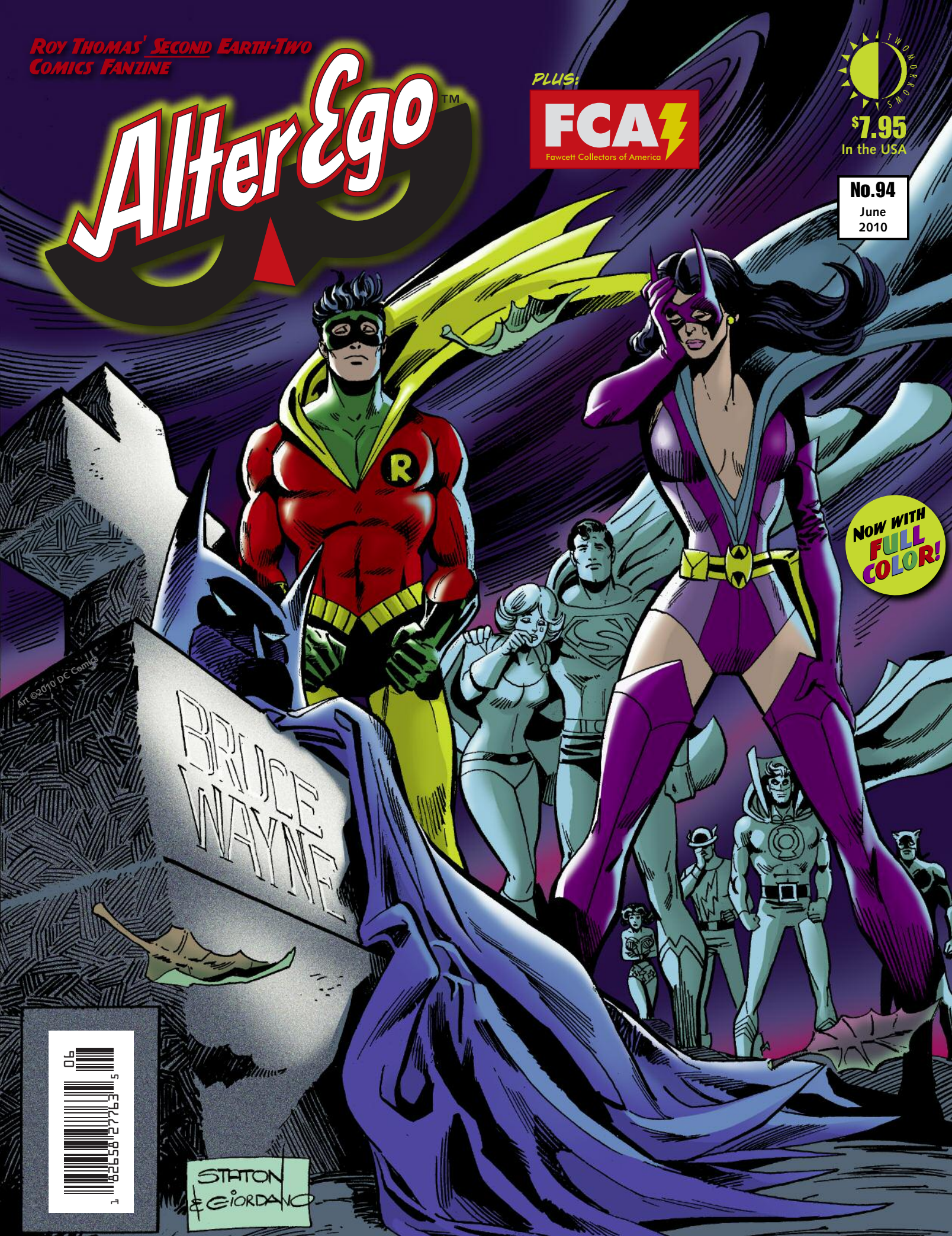
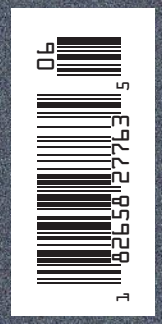
No.94  
June  
2010

NOW WITH  
FULL  
COLOR!

Art ©2010 DC Comics

BRUCE  
WAYNE

STATON  
& GIORDANO



Editor  
Roy Thomas  
Associate Editors  
Bill Schelly  
Jim Amash

Design & Layout  
Christopher Day

Consulting Editor  
John Morrow

FCA Editor  
P.C. Hamerlinck

Comic Crypt Editor  
Michael T. Gilbert

Editorial Honor Roll  
Jerry G. Bails (founder)  
Ronn Foss, Biljo White  
Mike Friedrich

Cover Artist  
Joe Staton (pencils) &  
Dick Giordano (inks)

Cover Colorist  
Tom Ziuko

With Special Thanks to:

Jack Adler	Matt Haley
Brent Anderson	Jennifer Hamerlinck
Heidi Amash	Heritage Comics
Brian H. Baile	Archives
Bob Bailey	Larry Kashdan
Mike W. Barr	Dr. Jeffrey J. Kripal
Kurt Busiek	Joe Latino
Brian H. Bailie	Bob Layton
Jim Beard	Paul Levitz
Pieter A. Bell	Jim Ludwig
Dominic Bongo	Dan Makara
Mike Burkey	Bill Marimon
Glen Cadigan	Neil McEwan
R. Dewey Cassell	Kurt Mitchell
Bob Cherry	William Mitchell
Arthur Chertowsky	Brian K. Morris
Ron Chevrier	Will Murray
Robert Connelly	Ken Nadle
Jeff Dell	Fred Patten
Michael Dewally	Gene Reed
Roger Dicken	Bob Rivard
& Wendy Hunt	Ed Savage
Betty Dobson	M. Scott
Michael Dunne	David Siegel
Greg Fischer	Joe Staton
Shane Foley	Desha Swayze
Stephan Friedt	Marc Swayze
Dave Gibbons	Jeff Taylor
Janet Gilbert	Dann Thomas
Don Glut	Anthony Tollin
Golden Age Comic	Jim Van Dore
Book Stories	Neil Vokes
Grand Comics	Delmo Walters, Jr.
Database	Ron Webber
Jim Gray	Ike Wilson
Walt Grogan	Alex Wright
George Hagenauer	Michael Zeno



**NOW WITH  
16 PAGES  
OF COLOR!**



## Contents

Writer/Editorial: "Thank You... And Good Afternoon" . . . . . 2

Justice On Two Worlds – Part II. . . . . 3  
The Justice Society of America and friends—Earth-Two, 1961-1986

"Sales Don't Tell You Everything!" . . . . . 42  
More of Jim Amash's talks with Golden & Silver Age DC editor & writer George Kashdan.

Mr. Monster's Comic Crypt! Doc Wertham's Straight Talk  
About Comix! – Part II . . . . . 63  
Michael T. Gilbert with more pithy (yeth, aren't they?) quotes from the good (?) doctor.

Tribute To George Tuska . . . . . 69

re: [correspondence, comments, & corrections] . . . . . 70

FCA [Fawcett Collectors Of America] #152 . . . . . 73  
P.C. Hamerlinck goes on safari with Marc Swayze and Nyoka the Jungle Girl.

**On Our Cover:** *This drawing by Joe Staton (pencils) and Dick Giordano (inks) was originally done to be the cover of All-Star Comics #75—only there was no such animal, so it became instead the splash page of the "Justice Society" story in Adventure Comics #462 (March-April 1979). Now, at last, it becomes a cover, as it was always meant to be. Thanks to Brian H. Bailie for a photocopy of the original art. [©2010 DC Comics.]*

**Above:** *The Ramona Fradon/Charles Paris cover for The Brave and the Bold #58 (Feb.-March 1965), the second appearance of "Metamorpho"—which was scripted by Bob Haney. Both editor George Kashdan (who doubtless wrote the cover copy) and Silver Age readers rank this series as one of GK's foremost achievements. Read more about it this issue! Thanks to Stephan Friedt. [©2010 DC Comics.]*

This issue is dedicated to the memory of  
**Dick Giordano & George Tuska**



Alter Ego™ is published 8 times a year by TwoMorrrows, 10407 Bedfordtown Drive, Raleigh, NC 27614, USA. Phone: (919) 449-0344. Roy Thomas, Editor. John Morrow, Publisher. Alter Ego Editorial Offices: 32 Bluebird Trail, St. Matthews, SC 29135, USA. Fax: (803) 826-6501; e-mail: roydann@ntinet.com. Send subscription funds to TwoMorrrows, NOT to the editorial offices. Eight-issue subscriptions: \$60 US, \$85 Canada, \$107 elsewhere. All characters are © their respective companies. All material © their creators unless otherwise noted. All editorial matter © Roy Thomas. Alter Ego is a TM of Roy & Dann Thomas. FCA is a TM of P.C. Hamerlinck. Printed in Canada. ISSN: 1932-6890

FIRST PRINTING.

# “Thank You... And Good Afternoon”

**D**ick Giordano left us on Saturday morning, March 27, 2010.

As I write these words, that's not quite two weeks ago... so the full impact of his passing hasn't really sunk in yet. His name's still in my e-address file. And, since we were both charter members of the disbursing board of the comics charity Hero Initiative, messages sent out by HI administrators still list his e-address in the "cc:" line. Guess I'm not the only one who wants to go on thinking of Dick as alive and vibrant at the other end of cyberspace, ready to greet us with the digital equivalent of that warm and familiar smile.

I first met Dick in 1965, soon after I went to work for Marvel. A few months earlier, I'd written two stories long-distance for Charlton, and since then Dick had become that company's editor, so we both figured we should meet. After that lunch, we stayed in touch for the next 45 years. If it was never a close friendship, it was a good, solid, mutually respectful one. And it meant a great deal to me.

During the two weeks he lay in the hospital, brought low at last by his leukemia, and at a time when I still dared believe, or at least hope, that he'd come out again, I finally started planning for a Giordano issue of *A/E* I'd held off doing mostly because of Michael Eury's 2003 book *Dick Giordano: Changing Comics, One Day at a Time*. (Just as I'd delayed a George Tuska issue because of his *TwoMorrows* tome... and I'd only recently scheduled an *A/E* dedicated to *him*, as well.)

But then, I received the dreaded e-mail from Pat Bastienne, Dick's



Dick Giordano (on right) and Roy Thomas the last time they got together—on a panel at the June 2009 Heroes Con in Charlotte, North Carolina. The subject, fittingly enough, was Charlton Comics in the 1960s. Thanks to Michael Dunne.

longtime assistant and friend, who was there in that Florida hospital with him till the end.

Only an hour or so later, by one of those coincidences that happen in real life as well as in the movies, I received an e-mail from Mark Beazley, the Marvel editor who'd brought Dick and me back together in 2004 to finish the 180-page, black-&-white adaptation of Bram Stoker's *Dracula* that we'd half-completed three decades earlier. Mark informed me that, just as we'd been suggesting they do, Marvel was going to reissue our *Dracula* dream project in color.

Dick would never know about that... or if he does, then we won't know that he knows.

But that's okay. Dick left behind him an entire cornucopia of artistic and editorial accomplishments. A color *Dracula* will merely be the cherry on the top, though one he would have welcomed.

Somewhere, if he *does* know... and I'd like to think he does... Dick Giordano is smiling.

So what else is new?

As Dick would've said... and as I don't think he'd mind my saying in his stead just this once...

Thank you and good afternoon,

*Roy*



## COMING IN JULY

#95

# WHO SAYS A COMIC BOOK HAS TO BE GOOD? NOT MARIE SEVERIN—AND NOT BRAND ECHH!

- Cover by **MARIE SEVERIN**, the spirit of Marvel's 1967-69 super-hero parody mag!
- Frantic focus on **NOT BRAND ECHH**—not to mention *Spidey-Man! Gnatman & Rotten! The Fantastical Four! B.L.U.N.D.E.R. Agents! Ironed Man! Stuporman! The Echhs-Men! Aqualung-Man! The Sunk-Mariner! Wotta Woman! The Inedible Bulk!*—toasted by the talents of **ANDRU \* COLAN \* DRAKE \* EVERETT FRIEDRICH \* KIRBY \* LEE \* The SEVERIN Siblings \* SPRINGER \* SUTTON THOMAS \* VERPOORTEN**, et al.! Plus an interview with **MARIE** her own self!
- The cataclysmic conclusion of our amazing informative **GEORGE KASHDAN** interview! (**JIM AMASH** says we ain't seen nuthin' yet!)
- Plus **FCA** with **MARC SWAYZE** & Mary Marvel in the *Shazam!* cartoons—**MICHAEL T. GILBERT** with more twice-told EC—**STEVE GERBER**'s twice-delayed "Cruzine"—& **MORE!!**

Edited by **ROY THOMAS**

**SUBSCRIBE NOW!** Eight issues in the US: \$60 Standard, \$80 First Class (Canada: \$85, Elsewhere: \$107 Surface, \$155 Airmail).

**NEW LOWER RATES FOR INTERNATIONAL CUSTOMERS! SAVE \$4 PER ISSUE!**



## TwoMorrows. Celebrating The Art & History Of Comics.

TwoMorrows • 10407 Bedfordtown Drive • Raleigh, NC 27614 USA • 919-449-0344 • FAX: 919-449-0327 • E-mail: twomorrow@aol.com • www.twomorrows.com



# Justice On Two Worlds – Part II

## The Justice Society Of America And Friends – Earth-Two, 1961-1985

by Kurt Mitchell

Annotated by Kurt Mitchell & Roy Thomas

# A/E

**EDITOR'S INTRODUCTION:**  
In 2007, The All-Star Companion, Vol. 3, showcased the JSA as

featured in the JLA/JSA team-ups of 1963-85 and in the "Justice Society" series featured in 1970s All-Star Comics and Adventure Comics, set on the "Earth-Two" created in 1961 by DC editor Julius Schwartz and writer Gardner Fox for The Flash #123. The previous issue of Alter Ego, in turn, gave a bird's-eye view of E2 history and spotlighted the non-group adventures of the E2 Flash, Green Lantern, Atom, Spectre, and (most of) Wonder Woman, as featured from 1961 until the time when Earths-One, -Two, -Three, -X, -Shazam, et al., were swept away by the cosmic (if arguably unnecessary) events of the Crisis on Infinite Earths limited series of 1985-86.

This time around, we examine, on an issue-by-issue basis, the remaining JSAers and a couple of related heroes. So, with or without further ado... except to note that, once again, to save a bit of space, we often use the abbreviations "E1" and "E2"—terms such as ASCV1, -2, -3, and -4 to refer to the four volumes of the All-Star Companion series of books—and "JLA" as short for the Justice League of America comic book, with no relation to the actually-named JLA comic that only debuted in 1997....



## WONDER WOMAN (Cont'd)

**NOTE:** Last issue, due to limitations of space, we had to interrupt our coverage of the "Wonder Woman" series of 1977-78, which spotlighted the World War II adventures of the E2 daughter of Hippolyte, in order to gain from the 1940s setting of the first season of the popular Wonder Woman TV show starring Lynda Carter. In A/E #93 we dealt with WW #228-242, the 1978 Wonder Woman Spectacular (a.k.a. DC Special Series #9), and WW #300, in which the Dianas of the two Earths met again in the 1980s. It was left for this issue to deal with the "WW" series which appeared in the 80-page World's Finest Comics of '77-'78, although some general notes on the WFC stories were given last time.

## WORLD'S FINEST COMICS #244

(Apr.-May 1977)

**COVER:** Neal Adams

**STORY:** "Jeopardy—Times Two!" – 15 pp.

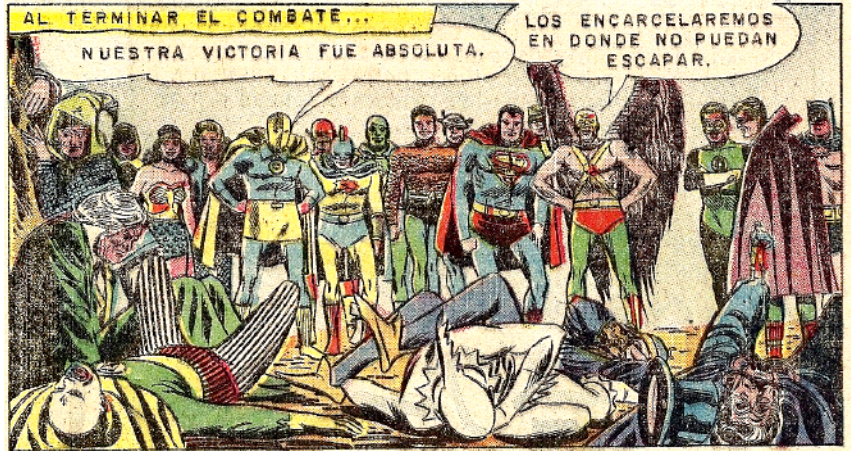
**WRITER:** Denny O'Neil

**ARTISTS:** José Delbo (p) & Vince Colletta (i)

**SYNOPSIS:** Sometime during or after 1943, Diana Prince learns that General Blankenship is an imposter. Following his trail, Wonder Woman rescues the real Blankenship from Nazi master of disguise Ludwig Von Schmeer.

### Double Jeopardy

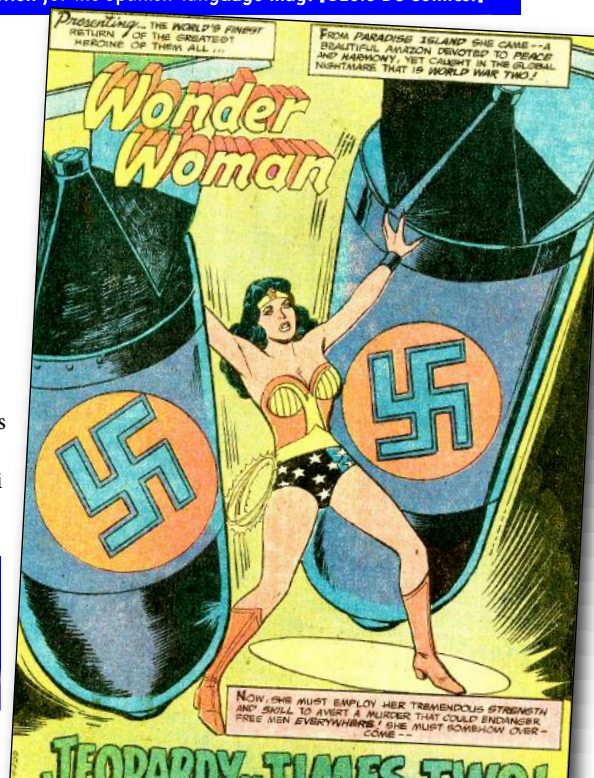
(Right.) The E2 Wonder Woman was seen on the covers of the multi-feature *World's Finest Comics* #244-249 only via a recurring head shot drawn by Neal Adams—but this powerful splash page in #244 introduced her series in that extra-length title, whose cover headliners were usually Superman and Batman. Thanks to Betty Dobson for the scan. [©2010 DC Comics.]

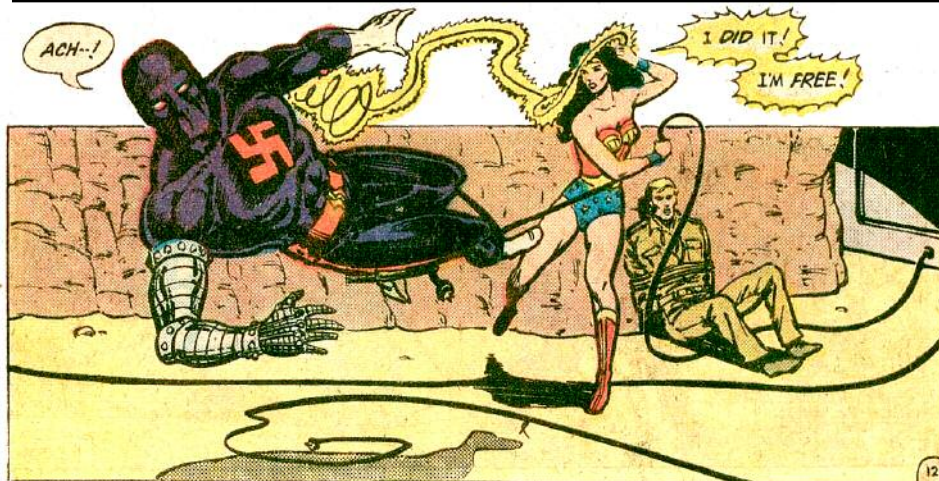


### "Crisis En Tierra-Dos"

In any language, together or separately, the JSA and JLA meant business... as a sextet of super-villains from two worlds discovered in Mexico's *Batman* #239. That 1960s weekly comic, as detailed in Fred Patten's coverage of south-of-the-border supermen in A/E #43, alternated between adventures of Batman, Flash, Green Lantern, and the Justice League of America ("Campeones de la Justicia," literally "Champions of Justice").

Issue #239 reprinted and translated *JLA* #22 (Sept. 1963), the conclusion of the first JLA/JSA team-up. This panel, also depicting the *JSA/Defensores de la Justicia* (Defenders of Justice), was scripted (in English) by Gardner Fox, penciled by Mike Sekowsky, inked by Bernard Sachs, and edited by Julius Schwartz—the man who'd co-created the concept of Earth-Two with Fox in 1961's *The Flash* #123. Julie's seen at top left in a drawing from a "Behind the Scenes" page. Thanks to Fred Patten for the Spanish-language mag. [©2010 DC Comics.]





**When You're Reich, You're Reich!**

Iron Claw sure looks an awful lot like another of Diana's foes, Armageddon—who'd appeared in *Wonder Woman* #233 only a month earlier, as seen in our previous issue! Thanks to Betty Dobson. [©2010 DC Comics.]

**WORLD'S FINEST COMICS #245**  
(June-July 1977)

**COVER:** Neal Adams  
**STORY:** "Hell on Skis" – 15 pp.  
**WRITER:** Gerry Conway  
**ARTISTS:** James Sherman (p) & Bob Wiacek (i)

**SYNOPSIS:** In spring of 1942, Wonder Woman invades Schloss Falke, a Nazi command post, to rescue a captive Steve Trevor. The castle's commandant, The Iron Claw, captures her with her own magic lasso. Unaware he must maintain his grip on the rope to maintain his control, he lets her get free and is accidentally electrocuted during the ensuing battle.



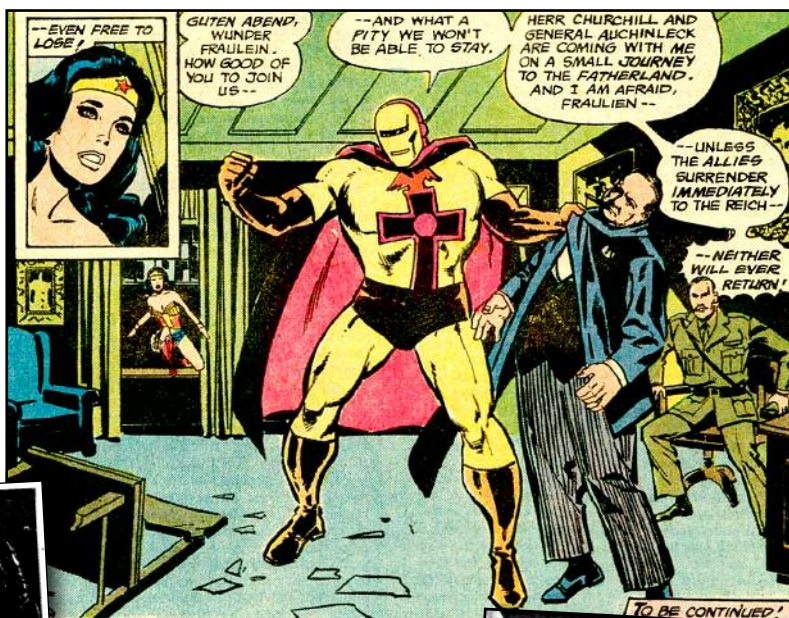
**WORLD'S FINEST COMICS #246**  
(Aug.-Sept. 1977)

**COVER:** Neal Adams  
**STORY:** "The Baron's Name Is Blitzkrieg!" – 15 pp.  
**WRITER:** Gerry Conway  
**ARTISTS:** Don Heck (p) & Vince Colletta (i)

**SYNOPSIS:** In London, Wonder Woman tangles with a costumed Nazi assassin named Baron Blitzkrieg. She stops his first attempt—on General Sir Claude Auchinleck—but the Baron escapes. Picking up his trail, she is stymied when Blitzkrieg makes hostages of Auchinleck and British Prime Minister Winston Churchill.

**NOTES:**

- First appearance of future All-Star Squadron arch-foe Baron Blitzkrieg, who would also reappear in the "Superman/Wonder Woman" skirmish in *All New Collectors' Edition* #7.
- This story and the next occur in April 1942.



*Builders of Democracy*

How can we praise Churchill—adequately? For he is the centre of our hopes, the symbol of our determination, the spearhead of our ever-growing power, which will bring down the medieval tyranny of Hitler to the ground. When the smoke of battle has cleared away we shall see even more clearly how much the whole world owes to him. *His example has inspired free men to stand fast for their freedom against Nazidom.* What greater praise could there be?

Issued by the manufacturers of  
**MERIDIAN**  
 DOUBLE LOCK  
 J. B. LEWIS AND SONS LIMITED NOTTINGHAM (ESTABLISHED 1813)  
 SUPPLIERS TO THE WHOLESALE TRADE

**Blitz And The Brits**  
 Baron Blitzkrieg, introduced in *World's Finest* #246, proved to be the major Amazon adversary originated during this "retro" period. Here he threatens British Prime Minister Winston Churchill and General Sir Claude Auchinleck, who was commander in chief of British forces in North Africa and the Near East in April 1942, when this story took place. Well, at least Winnie managed to keep smoking his trademark cigar! Thanks to Betty Dobson. [©2010 DC Comics.]  
 Also seen are a photo of Gen. Auchinleck... and a drawing of Churchill from an English newspaper in 1941—part of an "advert" for a company that made locks! Thanks to Roger Dicken & Wendy Hunt.



## WORLD'S FINEST COMICS #247 (Oct.-Nov. 1977)

COVER: Neal Adams

STORY: "The Man in the Doomsday Mask!" – 15 pp.

WRITER: Gerry Conway

ARTISTS: José Delbo (p) & Vince Colletta (i)

SYNOPSIS: British commandos end Wonder Woman's Mexican standoff with Baron Blitzkreig, who escapes with his hostages. She pursues them across Europe, unaware that Mlle. Marie and her partisans plan to blow up the troop train Blitzkreig commandeered. She persuades Marie to help her free Churchill and Auchinleck instead.

NOTE:

- First appearance of the E2 Mlle. Marie, doppelgänger of the recurring DC war-comics heroine.

## WORLD'S FINEST COMICS #248 (Dec. 1977-Jan. 1978)

COVER: Neal Adams

STORY: "The Amazon and the Rock!" – 15 pp.

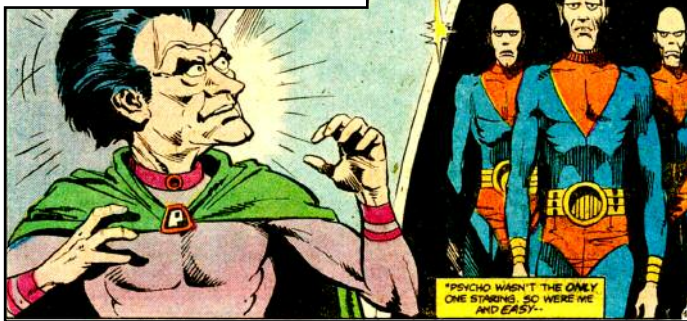
WRITER: Gerry Conway

ARTISTS: Mike Vosburg (p) & Dick Giordano (i)

SYNOPSIS: Wonder Woman teams with Sgt. Rock and Easy Company to investigate a missile attack on London. Dr. Psycho is helping the Nazis trick the extraterrestrial Krell into intervening in the war on the Axis side. Diana destroys the aliens' missile factory. Psycho gains mental control of Rock and orders him to kill her.

NOTE:

- This story and that in #249 (as well as parts of #250) take place in August 1942.



### Psychos, Spacemen, And Sergeants

The two-part "Wonder Woman" story in *World's Finest* #248-249 featured Dr. Psycho, the star-spangled Krell—and Sgt. Rock, who apparently led nearly identical lives on Earths-One and -Two... except that the E2 version ran into an Amazon princess! The Krell claimed to be descended from the alien race introduced in "The Answer Man of Space," a Gardner Fox-scripted story in *Mystery in Space* #73 (Feb. 1962)—although the aliens in the earlier tale had been called the "Krull" and had a different backstory. Wonder if the Krell/Krull were any relation to the lost Krell race in the classic 1956 science-fiction film *Forbidden Planet*! Thanks to Betty Dobson. [©2010 DC Comics.]

## WORLD'S FINEST COMICS #249 (Feb.-Mar. 1978)

COVER: Neal Adams

STORY: "A Fire in the Sky!" – 15 pp.

WRITER: Gerry Conway

ARTISTS: Mike Vosburg (p) & Bob Smith (i)

SYNOPSIS: Wonder Woman frees Sgt. Rock from Dr. Psycho's control, unaware that Allied High Command has ordered the carpet-bombing of Psycho's base. The duo persuade the Krell's leader that the aliens are on the wrong side. Psycho tries to kill them all with his ectoplasmic powers, until Diana severs his connection to medium Joan White. The Krell leave Earth, and everyone escapes before the bombs fall.

## WORLD'S FINEST COMICS #250 (Apr.-May 1978)

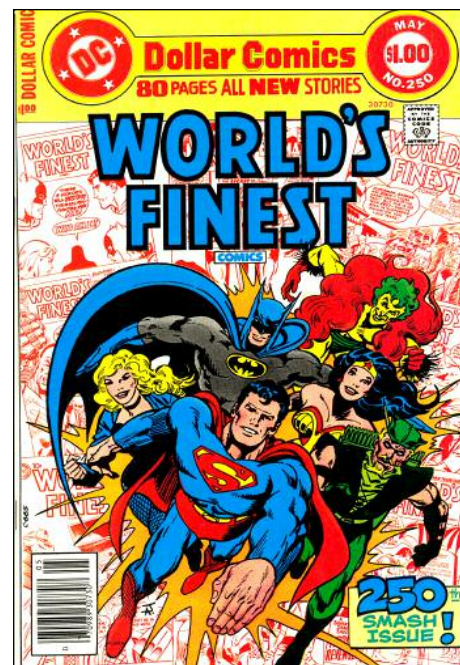
COVER: Jim Aparo

STORY: "The Reality War!" – 56 pp.

WRITER: Gerry Conway

ARTISTS: George Tuska (p) & Vince Colletta (i)

SYNOPSIS: The E2 Wonder Woman, caught in a dimensional rift, helps four time-lost Justice Leaguers from E1—Superman, Batman, Green Arrow, Black Canary—battle a new Agent Axis and The Ravager of Time, a transformed physicist whose uncontrollable powers have altered E1's future. The quintet defeat Axis and restore the Ravager to normal. Reality corrects



Cover of *World's Finest Comics* #250. Thanks to Betty Dobson. [©2010 DC Comics.]

itself and Wonder Woman returns home, her memories of her inter-dimensional journey erased.

NOTE: The "Superman vs. Wonder Woman" tabloid whose official title was *All New Collectors' Edition*, Vol. 7, No. C-54 (1978), which also took place during World War II, will be covered on p. 23, in the "Superman" section. And, once again, we recommend you pick up a copy of our *TwoMorrrows* sister mag Back Issue for a different approach to the 1977-78 "retro" period of Wonder Woman.



# The Other Golden Age JSAers In The Silver & Bronze Ages

## General Introduction

The members of the Justice Society of America consider themselves a team of equals; but inevitably, given human nature, readers and creators alike play favorites. Some JSAers are clearly more popular than others, or have been more popular at one point in the team's Silver and Bronze Age history than another. The Atom, Johnny Thunder, and The Sandman, for example, made only a handful of cameos during the 1976-79 "Justice Society of America" series in *All-Star Comics* #58-74 and *Adventure Comics* #461-66, while Starman, Wonder Woman, and Mr. Terrific played only slightly larger roles—and The Spectre never appeared in that "JSA" series at all. Superman, Hawkman, Dr. Fate, and others (including Flash and Green Lantern, who were covered in detail last issue) were far more active... while Batman was fully retired by the time that "JSA" series began.

As this article and the one in *A/E* #93 attest, some JSAers—including one or two who were only created in the 1970s—received their own ongoing series or at least made a long string of guest appearances outside the context of the team. This issue, we give these their due—as well as those heroes who, for whatever reason, made few or no solo or guest appearances—plus those few JSAers who relocated to Earth-One.

## BATMAN

There is no identifiable break between the Golden Age and Silver Age incarnations of Superman and Batman. However, where the earliest exploits of the Man of Steel were clearly at odds with later interpretations (see "Superman" on pp. 20 ff.), the "Batman" stories appearing in 1960s issues of *Detective Comics*, *World's Finest Comics*, and his own title, despite the inevitable minor contradictions, could be viewed as a continuation of what Bob Kane and Bill Finger began in 1939. With the exception of Batman's two 1940s *All-Star* appearances and those rare stories refer-

encing World War II, everything in his long history was part and parcel of the backstory of the Justice League-era Batman. Readers used to the ageless characters of newspaper strips understood that 25 years of publishing didn't mean 25 years had passed since Batman first donned cape and cowl. Oh, Alfred might write stories about Dick Grayson and Bruce Wayne, Jr. as Batman II and Robin II, but that was fantasy: Batman would never marry and Robin would always be a teen. *Everybody* knew that.

Perhaps that's why the editor & writer team of Julius Schwartz and Gardner Fox first raised the question of an E2 Batman in such a round-about way. In *Detective* #347 (Jan. 1966), Fox himself appeared, to propose an alternate ending to that issue's story. Suppose, he asked, the villain's death-trap had worked and Batman had died? What would happen next? His solution: Batman of E2 moves to E1 to mentor its Robin, while the E2 Dick, now an adult, takes over as that world's Darknight Detective.

Reader reaction to the story was made irrelevant by the onset, only a few weeks later, of "Batmania," that bizarre explosion of high camp and rampant commercialism ignited by the January 1966 debut of the *Batman* TV series. The resultant spike in sales convinced DC that the public wanted all the "Batman" it could get. Every reason to feature Batman, Robin, or both front and center on its covers was a *valid* reason. Thus it was that the dominant figure on the cover of *JLA* #55 (Aug. 1967), the first part of that year's JLA/JSA crossover, was the E2 Robin, all grown up and sporting a truly hideous Batmanesque costume. In the story, we learned that Batman was "semi-retired"; the man himself made no appearance.

*The Brave and the Bold* #84 (June-July 1969), under a different editor, writer, and artist, teamed Batman with Sgt. Rock during the D-Day invasion and in the (then) present, something that should have been impossible for the E1 version. There was no mention of E2, and the story was referenced in *B&B* #96 (June-July 1971), the first of four sequels that reunited Rock with what was now clearly E1's Batman.

Whatever confusion the *B&B* story created, Schwartz and his own creative team seemed determined not to compound it. While the adult Robin made appearances in the 1971, '72, and '75 JLA/JSA team-ups in the decade bridging the imaginary tale in *Detective* #347 and his participation in the 1977 JLA/JSA crossovers in *JLA* #135-37 (Oct.-Dec. 1976), the E2 Batman appeared only once, in a single panel of *JLA* #82 (Aug. 1970).

It would be the team of writer Paul Levitz, artist Joe Staton, and editor Joe Orlando who would find something new to do with E2's Caped Crusader. In *All-Star Comics* #66 (May-June 1977), Bruce Wayne—now fully retired from secret-identity super-heroics—had a new job and a new attitude. As Gotham City's new police commissioner, Wayne displayed a perplexing hostility to his former JSA teammates, recruiting inactive members to defeat and arrest the current roster. In the end, The Psycho-Pirate proved responsible for Wayne's irrational actions.

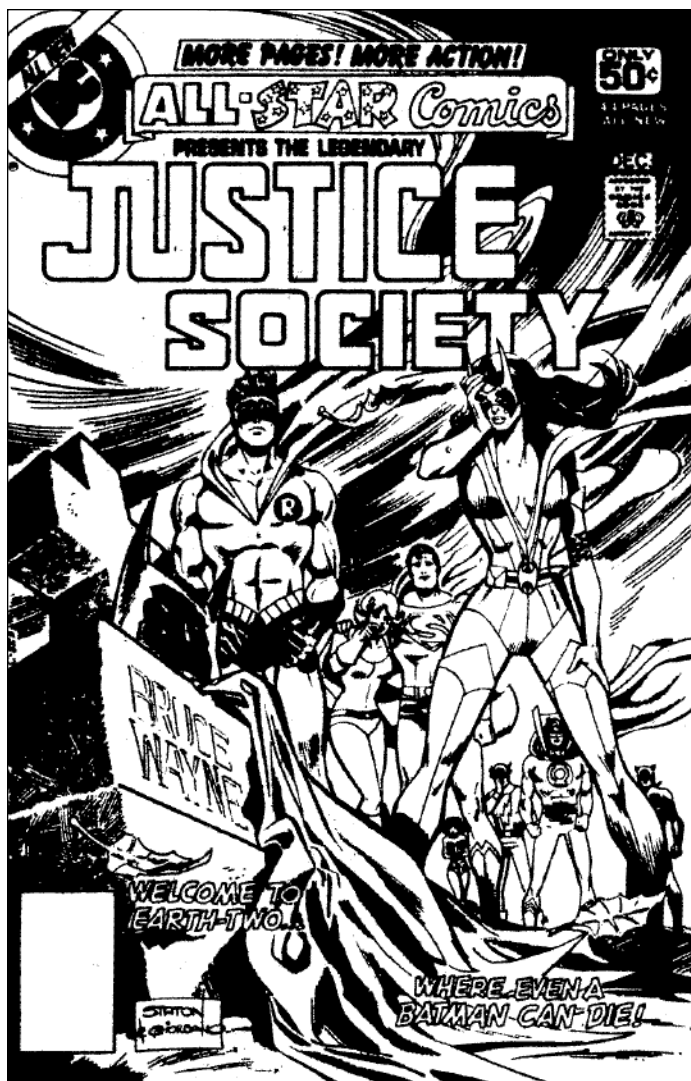
If readers wondered why Wayne had retired his Batman alter ego or was so susceptible to the Pirate's influence, the answer was provided late that same year in *DC Super-Stars* #17 (Nov.-Dec. 1977), where we learned that on E2 Batman had been married to that world's Catwoman since the summer of 1955. Years later, Selina Kyle was killed by a former henchman. A grief-stricken Batman, aging virtually overnight, hung up his cowl for good. It was his daughter Helena who would avenge her mother's murder in her new identity as The Huntress—which is why that story is covered in the "Huntress" section beginning on pp. 33, rather than here.

Bruce Wayne would never learn his daughter's secret. In *Adventure Comics* #462 (March-April 1979), he reassumed his Batman persona just in time to be murdered by Bill Jensen, a



### Hey—We Thought "What If" Was A Marvel Comic!

Gardner Fox, E2's co-creator, does a bit of blue-skying in the story he wrote for *Detective Comics* #347 (Jan. 1966). This was the first appearance of the E2 Batman in an E1 "Batman" story—even if it was in what "Superman" editor Mort Weisinger called an "imaginary tale." Pencils by Carmine Infantino; inks by Joe Giella. Repro'd from a scan of the original art, from the estate of Tom Fagan, through the courtesy of Joe Latino, by way of Dan Makara. [©2010 DC Comics.]



magic-wielding madman. It was a shocking death, but it put readers on notice that nothing could be taken for granted in the world of Earth-Two.

The passing of Batman meant that all his future appearances would, of necessity, be set in the past. Accordingly, *Brave and Bold* editor Paul Levitz and his successor Dick Giordano featured the E2 hero in World War II-era team-ups with The Unknown Soldier in #146, with Sgt. Rock in #162, and with Blackhawk in #167. Julius Schwartz also used Batman as a guest star in three 1950s-set episodes of the E2-located “Mr. & Mrs. Superman” series running in *Superman Family*, as noted on pp. 20-29. The story of how Bruce and Selina fell in love was told in *Brave and Bold* #197—a moving tale that illuminated the character’s inner life as never before. That title’s final issue, #200 (July 1983), “teamed” Batman with his E1 counterpart, each encountering the same villain thirty years apart.

Roy Thomas and his artists made liberal use of E2’s Batman in the *All-Star Squadron* series of 1981-86, featuring him in 17 issues (plus two *Annals* and the *Preview* in *JLA* #193). Batman also became the driving force behind the events of the 1985 *America vs. the Justice Society* mini-series, in which the late Darknight Detective’s diary accused the JSA of secretly working for the Axis during World War II. (See ASCV2 for more details on the events related in this paragraph.)

In the wake of Marv Wolfman and George Pérez’s universe-shattering *Crisis on Infinite Earths* maxi-series, which united Earth-Two with at least four other parallel worlds and in the process wiped out all continuity related to a Golden Age Batman, Thomas and artist Marshall Rogers bade the character a fond adieu by retelling his early days in *Secret Origins* #6 (Sept. 1986), as covered in ASCV4.

#### The All-Star Comics Cover That Never Was

As we mentioned back on our contents page, this Joe Staton/Dick Giordano drawing was originally meant to be the cover of *All-Star Comics* #75. But when that title was cancelled with #74, the long “JSA” story centered around the death of the E2 Batman was split between *Adventure Comics* #461 & 462 (Jan.-Feb. & March-April 1979), with the illo at left becoming the splash page in the latter. This repro of the projected *All-Star* cover appeared smallish in the newszine *The Comic Reader* #159 (Aug. 1978)—but apparently nowhere else. Thanks to Jim Van Dore. [©2010 DC Comics.]



## DETECTIVE COMICS #347

(Jan. 1966)

COVER: Carmine Infantino (p) & Murphy Anderson (i)

STORY: “The Strange Death of Batman!” – 14 pp.

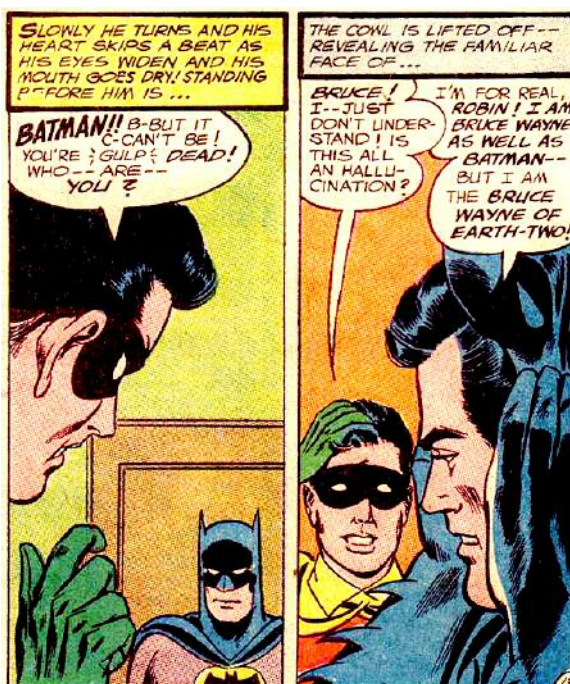
WRITER: Gardner Fox

ARTISTS: Carmine Infantino (p) & Joe Giella (i)

SYNOPSIS: When Batman dies in action, Robin brings his killer to justice. The E2 Batman and Alfred Beagle move to E1 to look after him, while their Robin, now an adult, carries on as Batman back home.

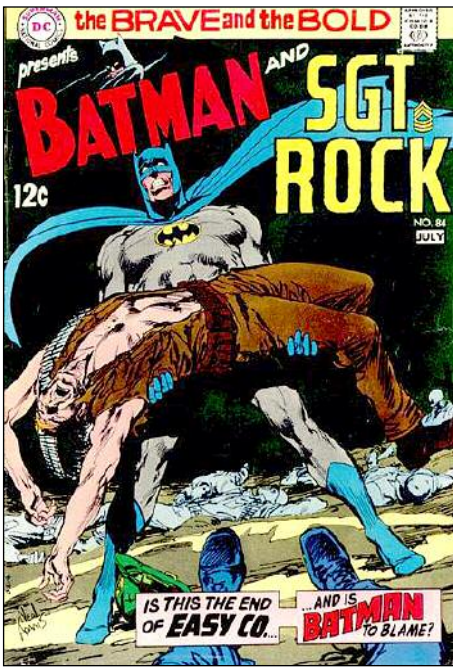
#### NOTE:

- Though an “imaginary story,” this is the first indication that an E2 Batman and Robin exist.



#### Earth-Two Batman, Earth-Two Batman

The E2 Batman wasn’t on the cover of *Detective Comics* #347, but popped up on its final two pages to announce himself to a shocked E1 Robin. Thanks to Betty Dobson. [©2010 DC Comics.]



Cover of B&B #84. Thanks to the Grand Comics Database; see ad on p. 75. [©2010 DC Comics.]

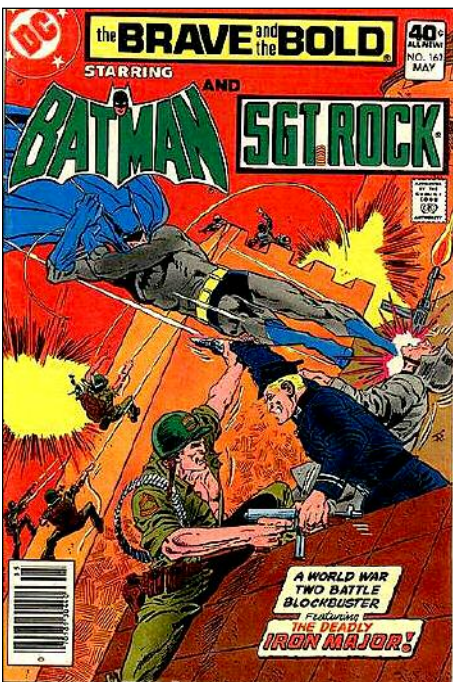
## THE BRAVE AND THE BOLD #84 (June-July 1969)

COVER: Neal Adams

STORY: "The Angel, the Rock, and the Cow!" – 24 pp.

WRITER: Bob Haney

ARTIST: Neal Adams



Cover of B&B #162. Thanks to the GCD. [©2010 DC Comics.]

**SYNOPSIS:** On the night before the D-Day invasion in June 1944, Batman teams with Sgt. Rock and Easy Company to prevent Nazi mastermind Col. Von Stauffen from blanketing the beaches of Normandy with nerve gas. In the present, Bruce Wayne and Rock meet again when they stop Von Stauffen from reclaiming his hidden war booty.

**NOTE:**

- This story is not explicitly set on E2 but will be retroactively identified as such in *B&B* #162.

## THE BRAVE AND THE BOLD #146 (Jan. 1979)

COVER: Jim Aparo

STORY: "The Secret That Saved a World!" – 17 pp.

WRITER: Bob Haney

ARTISTS: Romeo Tanghal (p) & Frank McLaughlin (i)

**SYNOPSIS:** Batman and The Unknown Soldier prevent the latter's arch-foe, Count Klaus Von Stauffen, from smuggling American atomic secrets out of the country.

## THE BRAVE AND THE BOLD #162 (May 1980)

COVER: Jim Aparo

STORY: "Operation: Time Bomb" – 17 pp.

WRITER: Murray Boltinoff [as Bill Kelley]

ARTIST: Jim Aparo

**SYNOPSIS:** The Iron Major arranges the sabotage of Allied tanks so they will explode during the advance toward Germany. Reunited with Sgt. Rock, Batman saves the tanks. Iron Major seems to die in an explosion.

## THE BRAVE AND THE BOLD #167 (Oct. 1980)

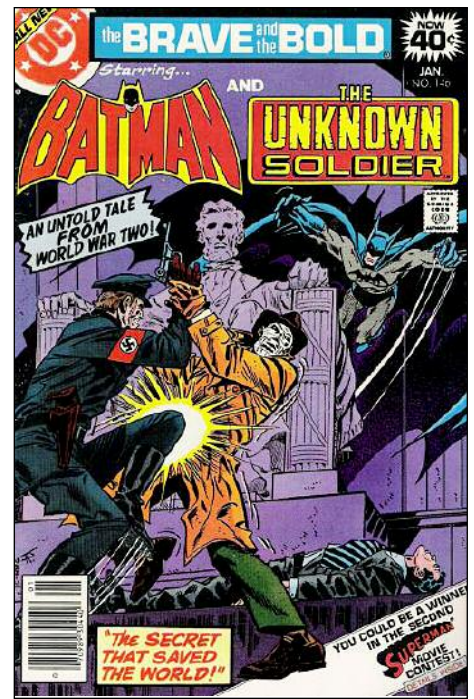
COVER: Jim Aparo

STORY: "Ice Station Alpha!" – 17 pp.

WRITER: Marv Wolfman

ARTISTS: Dave Cockrum (p) & Dan Adkins (i)

**SYNOPSIS:** Separate trails lead Batman and the Blackhawks to Ice Station Alpha, a Nazi base in the Arctic. The Germans plan to melt the polar

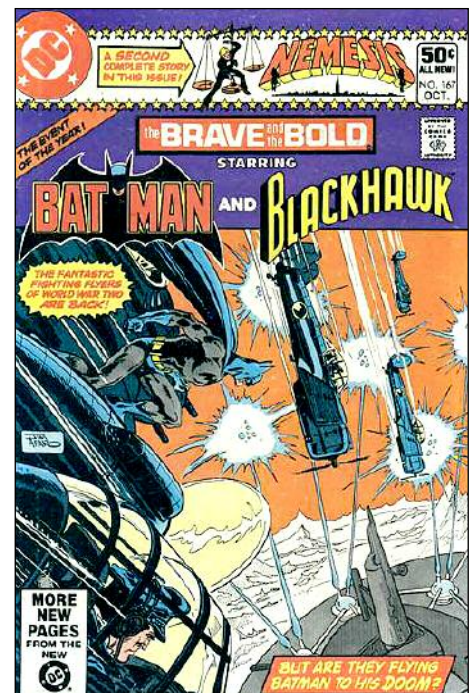


Cover of B&B #146. Thanks to the GCD. [©2010 DC Comics.]

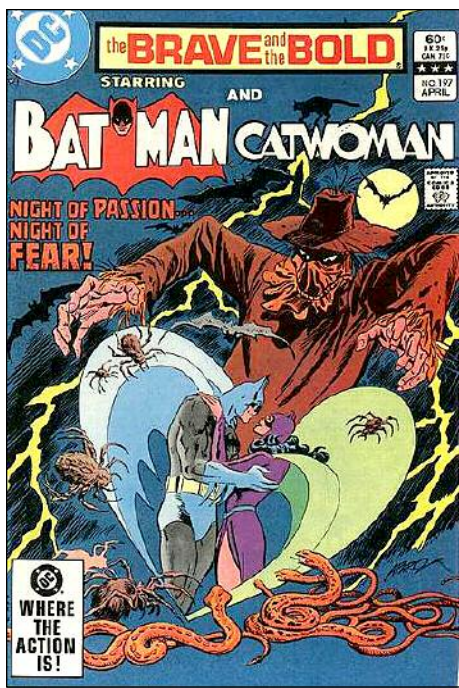
ice cap, teleport the water to a specially-equipped U-boat, and flood America's coastal cities, starting with Gotham. Pressed by the heroes, the station is activated prematurely and destroyed.

**NOTE:**

- First appearance of the E2 Blackhawks.



Cover of B&B #167. Thanks to the GCD. [©2010 DC Comics.]



Cover of *B&B* #197. Thanks to GCD.  
[©2010 DC Comics.]

## THE BRAVE AND THE BOLD #197 (Apr. 1983)

COVER: Jim Aparo

STORY: "The Autobiography of Bruce Wayne!"  
– 23 pp.

WRITER: Alan Brennert

ARTISTS: Joe Staton (p) & George Freeman (i)



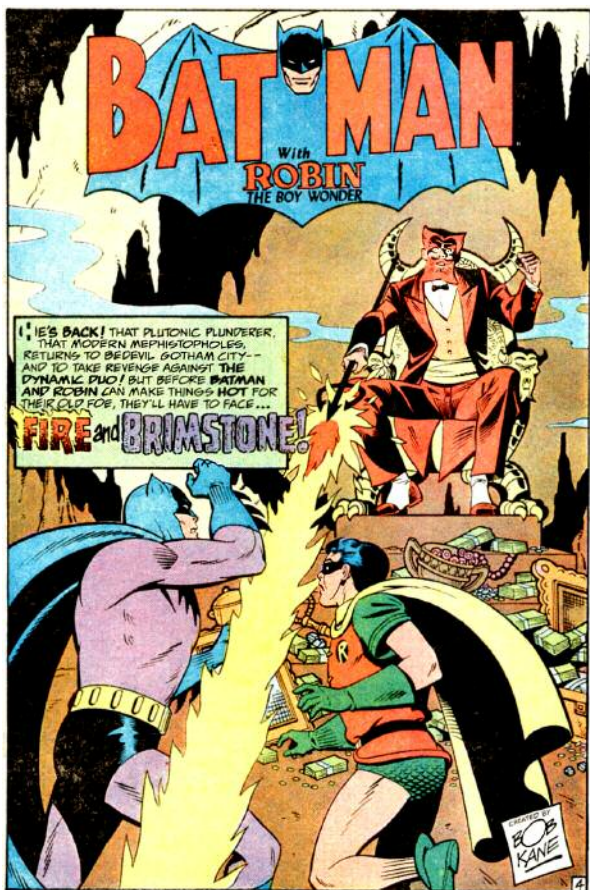
Joe Staton

**JSA GUEST STARS:** Green Lantern, Hourman, Starman, Superman, Wonder Woman, all in one-panel cameo

**SYNOPSIS:** Playing on Batman's deep-rooted fear of abandonment, The Scarecrow causes Batman to imagine the disappearances of all his friends and allies. Desperate, he turns to an old foe—Catwoman—for aid. As they round up Scarecrow, they learn to trust each other and fall in love.

### The Bat And The Cat

(Above:) Selina (Catwoman) Kyle agrees to aid Batman in these panels from an autographed page from the classic all-E2 story in *The Brave and the Bold* #197. Reprod'd from a photocopy of the original art, courtesy of Brian H. Bailie. The deaths of both of Helena Wayne's parents were depicted in the "JSA" story in *Adventure Comics* #462, currently available in the 2007 trade paperback *Justice Society* (Vol. 2). [©2010 DC Comics.]



### Homage Sweet Homage

Dave Gibbons, future artist of *The Watchmen*, drew a chapter of *The Brave and the Bold* #200 starring the E2 Batman—in a style that was more an homage to the 1940s-50s work of classic "Batman" artist Dick Sprang than to the bylined Bob Kane.

Thanks to Betty Dobson. [©2010 DC Comics.]

## THE BRAVE AND THE BOLD #200 (July 1983)

COVER: Jim Aparo

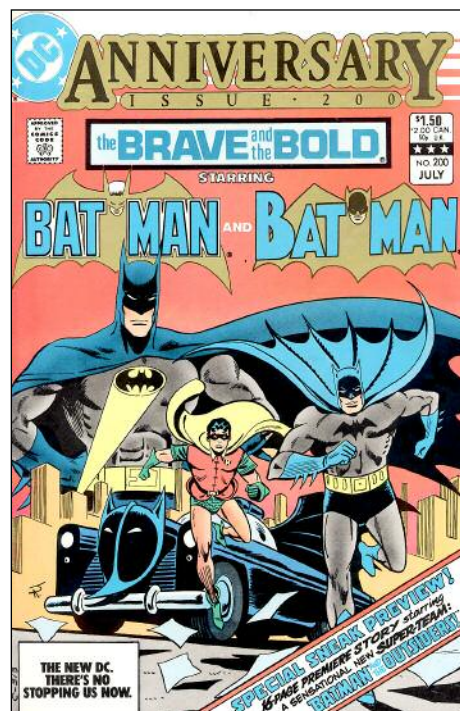
STORY: "Smell of Brimstone, Stench of Death!" – 40 pp.

WRITER: Mike W. Barr

ARTISTS: Dave Gibbons (p; i, pp. 1-3, 20-40) & Gary Martin (i, pp. 4-19)

**SYNOPSIS:** The costumed supervillain Brimstone, sustaining brain damage during a 1955 battle with the E2 Batman and Robin, has lain comatose for decades. Learning on awakening that his old foe is dead, Brimstone possesses his own E1 doppelgänger, a prominent philanthropist, and provokes a confrontation with E1's Batman. Shocked back into his own body by defeat, Brimstone finds his telepathic efforts have left his real body permanently paralyzed.

\*\* SPECIAL NOTE: See the "Huntress" and "Superman" sections for other E2 Batman non-group appearances.



Cover of *B&B* #200. Thanks to Betty Dobson.  
[©2010 DC Comics.]



### Sing Like A Canary

Artist Brent Anderson rendered this commission sketch of Black Canary a few years back. When we sent this piece to Brent in asking for his permission to use it, he said he'd always felt the head and hand were "too big," so he corrected them digitally, and we're running the new, improved version. Now that's dedication! Thanks to M. Scott. [Black Canary TM & ©2010 DC Comics.]

## BLACK CANARY

A cynic might suggest that it was the comparative scarcity of super-heroines at DC in the early '60s that led to stardom for Black Canary, one of the few costumed heroes created after V-J Day and the very last to join the Golden Age JSA (in 1948's *All-Star Comics* #41). Editor Schwartz obviously liked her enough to team her with Starman in a two-issue tryout in *The Brave and the Bold* #61-62 (wherein we learned that florist Dinah Drake was now a married woman).

When the E1 Wonder Woman dropped out of the JLA in 1969, it was the Canary whom Schwartz tapped to replace her, as of *Justice*

*League of America* #75. Now a widow and possessing a super-power, her ultrasonic "canary cry"—not dissimilar to an ability she'd exhibited in a single Golden Age story, in *Comic Cavalcade* #25 (Feb.-March 1948)—Black Canary found her niche on Earth-One. There, she not only appeared regularly in *JLA* and with her new love interest, the E1 Green Arrow, but starred in her own intermittent solo series in *Adventure Comics* and *World's Finest Comics*, as well as a long-overdue origin story in *DC Special Series* #10 (only the last of these, with its E2 setting, is detailed below).

Both the Canary and comics fans would be rocked by the revelation in 1983's *JLA* #219-20 that Dinah Drake Lance had died of radiation poisoning in 1969, her consciousness living on in the body of her comatose daughter—a secret known only to the E1 Superman and Johnny Thunder's Thunderbolt. However, this would remain the status quo for only a short time—until *Crisis on Infinite Earths*, after which the two Canaries were retroactively made into separate characters, the mother serving with the JSA, the daughter with the JLA.



- Since the "Starman and Black Canary" stories in *Brave and Bold* #61-62 are currently available in DC's hardcover *Black Canary Archives, Vol. 1*, we've reprinted only the covers of that pair of issues in this section.

**STORY:** "The Big Super-Hero Hunt" – 24 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**JSA GUEST STAR:** Wildcat

**SYNOPSIS:** When The Sportsmaster robs a sportsmen's show, Black Canary gets on his trail. Starman chases The Huntress, who's imprisoned her arch-foe Wildcat on the estate of the JSAer's alter ego, Ted Knight. When the two pursuits cross paths, the now-wed villains knock out the heroic pair. Starman and the Canary track down the happy couple and make them unhappy.

## THE BRAVE AND THE BOLD #61

(Aug.-Sept. 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Starman and Black Canary

**STORY:** "Mastermind of Menaces!" – 24 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**SYNOPSIS:** The Mist uses specially-treated flowers from Dinah Lance's florist shop to hypnotize wealthy citizens into robbing themselves. Starman, whose Cosmic Rod is jammed by his old foe's broadcast frequency, and the infuriated Black Canary break up Mist's operation.

### NOTES:

- Starman's name comes first in the team-up logo for this issue and the next; but since this is an alphabetical listing, we are detailing *Brave and Bold* #61-62 here rather than in the "Starman" section.
- Dinah Drake is married to her Golden Age boyfriend, private investigator Larry Lance.
- Starman gives the Canary a miniature quasar-powered Cosmic Rod—its frequency unaffected by The Mist's signal—to use in this story.

## THE BRAVE AND THE BOLD #62

(Oct.-Nov. 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Starman and Black Canary



Cover of *B&B* #61. Thanks to Betty Dobson.  
[©2010 DC Comics.]



Cover of *B&B* #62. Thanks to Bob Bailey.  
[©2010 DC Comics.]



Cover of *SOSHS* 1978. Thanks to Betty Dobson.  
[©2010 DC Comics.]

## SECRET ORIGINS OF SUPER-HEROES SPECIAL [DC SPECIAL SERIES, Vol. 2, #10] (1978)

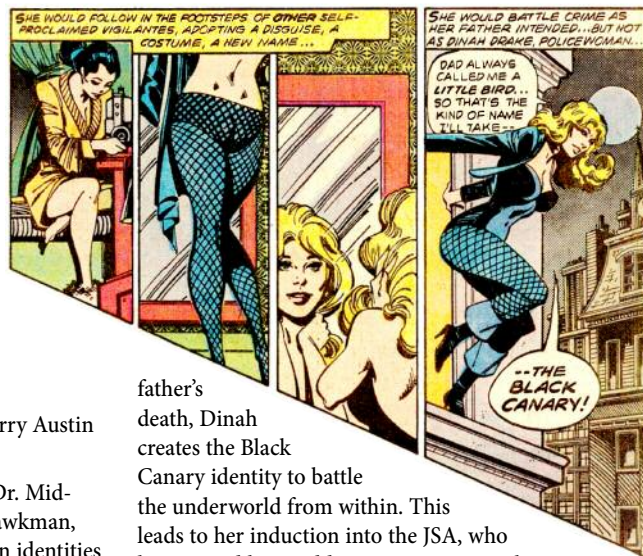
**COVER:** Jose Luis Garcia Lopez  
**STORY:** “The Canary Is a Bird of Prey” – 12 pp.

**WRITER:** Gerry Conway

**ARTISTS:** Mike Vosburg (p) & Terry Austin (i)

**JSA GUEST STARS:** The Atom, Dr. Mid-Nite, The Flash, Green Lantern, Hawkman, Wonder Woman, all in their civilian identities

**SYNOPSIS:** Dinah Drake is the daughter of police detective Richard Drake. Though trained since childhood in criminology and the martial arts, she is turned down for a spot in the Gotham police academy. Following her



father's death, Dinah creates the Black Canary identity to battle the underworld from within. This leads to her induction into the JSA, who later attend her wedding to Larry Lance, her father's former partner.

**A Canary As A “Bird Of Prey”—1978 Style!**  
(Above:) Black Canary goes into action in costume for the first time, in *Secret Origins of Super-Heroes Special*, 1978. Thanks to Betty Dobson. [©2010 DC Comics.]



## DOCTOR FATE

If participation in the annual JLA/JSA crossovers is any measure of popularity, Doctor Fate was the best-liked of the E2 heroes, appearing in 15 out of 23 team-ups, with cameos in two more. (His closest competitor, The Flash, made 12 appearances and four cameos.) And yet, despite sporadic one-shot solo stories, it would be nearly twenty years after his reintroduction in *JLA* #21 (Aug. 1963) before Fate got his own series.

*Justice League* writer Gardner Fox, co-creator of Dr. Fate, and editor Julius Schwartz chose to bring the hero back as originally conceived—ignoring the wisecracking muscleman in the half-helmet he had donned less than halfway through his Golden Age run in *More Fun Comics*—with *JLA* artists Mike Sekowsky & Bernard Sachs restoring artistic co-creator Howard Sherman's original design. The JSA's resident sorcerer would be the only E2 hero to appear in all of the first four crossovers (#21-22, 29-30, 37-38, 46-47), his magic often providing passage between the dimensions.

Fate and JSA teammate Hourman were likewise the first of the E2 super-heroes spotlighted in a DC anthology title. In the course of the duo's adventures in *Showcase* #55-56 (Mar.-April & May-June 1965), readers were reintroduced to the doorless, windowless stone tower near “witch-haunted Salem” that was home sweet home to archaeologist Kent (Dr. Fate) Nelson and his wife Inza, his companion in peril in the 1940s series. A text feature in #55 recapped his origin from *More Fun* #67 (May 1941).

Six years passed before Dr. Fate would have another turn in the spotlight, co-starring with E1's Superman in the Schwartz-edited *World's Finest Comics* #208. Now Kent Nelson was a respected surgeon, harkening back to *More Fun* #85 (Nov. 1942), wherein Fate, who'd previously seemed to have no occupation beyond “wizard,” had abruptly become a physician. This would be the only mention of his medical career in E2 continuity; by his next solo appearance, he was back to work as an archaeologist.

*1st Issue Special* #9 (Dec. 1975) featured Dr. Fate combating the cosmic evil of the Egyptian god Anubis and his disciple, the living mummy Khalis. It also expanded on the origin from *More Fun* #67, establishing that Fate and Nelson were separate personalities, the latter yielding control

to the former whenever he donned the Helmet of Nabu, an arrangement Inza Nelson bitterly resented. Artist Walt Simonson gave Fate's magic an exciting new look, his spells manifesting as ankhs, the ancient Egyptian symbol of eternal life, instead of the tiny lightning bolts previously employed. Though the story would not lead directly to a series, it would have far-reaching consequences for the character.



### Fate Accompli

Walt Simonson drew only a single solo story of “Dr. Fate,” but he still gets requests for commission illos of that Fox/Sherman hero of the early 1940s. Guess it's just his fate! Thanks to an unknown donor.  
[Dr. Fate TM & ©2010 DC Comics.]

Dr. Fate was a major player in the 1976-79 “Justice Society” series running through *All-Star Comics* #58-74 and *Adventure Comics* #461-66, as detailed in ASCV3. Scriptor Paul Levitz and his artistic collaborators expanded on story elements introduced in the *1st Issue Special* one-shot, establishing Fate as a servant of Order in its battle with Chaos and further exploring the Fate/Kent/Inza triangle. The character actually died in *All-Star* #63 (Nov.-Dec. 1976) from injuries sustained in a previous battle, only to be resurrected that same issue, called back by the Chaos magic of the JSA's current foe. During the same period, *DC Special Series* #10 (1978) featured a reimagined version of Fate's origin, in which Nabu the Wise was no longer an alien from the planet Cilia (cf. *More Fun* #67) but a

Lord of Order incarnate, whose spirit lived on in the helmet that bore his name. Dr. Fate was thus a gestalt entity, combining within himself the personas of Nabu and Nelson.

Although these changes were not reflected in those solo appearances following the “JSA” series’ cancellation—co-starring with the E1 Batman and the E1 Superman (see below) and with both worlds’ Scarlet Speedsters (see *A/E* #93)—they formed the very core of the new “Dr. Fate” back-up series running in *The Flash* #306-313 (Feb.-Sept. 1982).

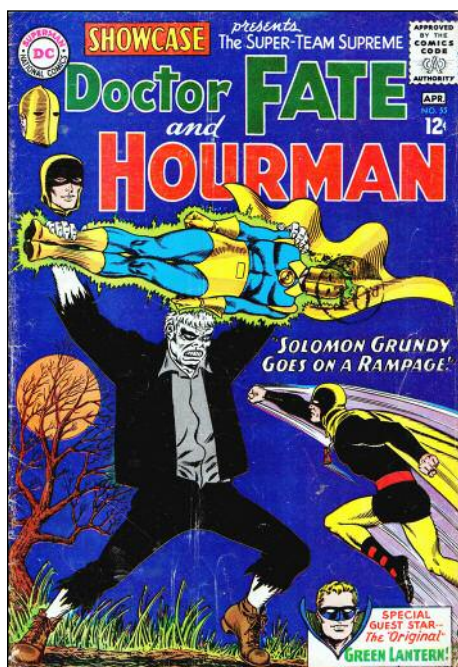
At the same time, the half-helmeted, somewhat lighter-hearted Dr. Fate of the WWII years was featured in the *All-Star Squadron* series, which finally explained after 40 years the changes wrought on the character’s appearance and powers (see *ASCV2*). In that series’ third *Annual* (1984), set prior to events in the monthly series, it was revealed that Kent Nelson had disavowed use of the Helmet of Nabu after the consciousness within threatened to overwhelm his own. Earlier, in #27-28 (Nov.-Dec. 1983), Fate had sacrificed Nabu’s helm to defeat the extradimensional sorcerer

Kulak. (The story of how the hero regained the helmet sometime before his revival in *JLA* #21 remains, alas, untold.)

Following his solo series’ cancellation, Fate continued to appear alongside the JSA in crossovers with the JLA, in *Infinity, Inc.* (see *ASCV4*), in the *America vs. the Justice Society* mini-series (ditto), and in the epoch-changing *Crisis on Infinite Earths*. He would be the only founding member of the JSA to carry on in the post-*Crisis* DC universe, escaping the Ragnarokian exile of his teammates depicted in *Last Days of the Justice Society Special* #1 (1986).

Though Kent Nelson would yield the Fate persona to others in the ensuing years, the hero found greater success than ever before, appearing in several solo titles and even making the jump to television as part of the animated *Justice League Unlimited* series—and eventually, again as part of the JSA, in the two-hour *Smallville* movie aired on Feb. 5, 2010.

Dr. Fate, it seems, really is immortal.



Cover of *Showcase* #55. Thanks to Betty Dobson.  
[©2010 DC Comics.]



Cover of *Showcase* #56. Thanks to Bob Bailey.  
[©2010 DC Comics.]

## SHOWCASE #55 (March-April 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Dr. Fate and Hourman

**STORY:** “Solomon Grundy Goes on a Rampage” – 26 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**JSA GUEST STAR:** Green Lantern

**SYNOPSIS:** Solomon Grundy returns to Earth. His rampage draws Dr. Fate and Hourman. After defeating that duo, Grundy captures Green Lantern and takes him to Slaughter Swamp, where the toxic waters transform GL into a

creature like himself. Fate and Hourman save the day. A restored Lantern and Fate seal Grundy in an energy sphere and place him in orbit.

### NOTES:

- *Showcase* #55-56 are listed here rather than in the “Hourman” section.
- Kent Nelson is married to his 1940s girlfriend Inza Kramer, and has returned to his original profession as an archaeologist.
- Rex (Hourman) Tyler is now president of the Tyler Chemical Company.
- Grundy should really be returning from underground, not from the moon—but that would all be straightened out in *All-Star Squadron* #3 in 1981.

## SHOWCASE #56 (May-June 1965)

**COVER:** Murphy Anderson

**FEATURE TITLE:** Dr. Fate and Hourman

**STORY:** “Perils of the Psycho-Pirate” – 25 pp.

**WRITER:** Gardner Fox

**ARTIST:** Murphy Anderson

**SYNOPSIS:** Roger Hayden, former cellmate of the late Charley Halstead (the original Psycho-Pirate), steals the Medusa Masks, ancient artifacts granting power over the emotions of others, and uses them to become the new Psycho-Pirate. Dr. Fate and Hourman seem helpless before him until Fate breaks the spell and neutralizes the Pirate’s power.

### NOTE:

- Rex Tyler becomes engaged to actress Wendi Harris.

## WORLD’S FINEST COMICS #208 (Dec. 1971)

**COVER:** Neal Adams

**STORY:** “Peril of the Planet-Smashers!” – 24 pp.

**WRITER:** Len Wein

**ARTISTS:** Dick Dillin (p) & Joe Giella (i)

**SYNOPSIS:** The E1 Superman, seeking Dr. Fate’s advice about his vulnerability to magic, aids the mage in combatting the Buudak, extra-terrestrial holy men who plan to achieve nirvana by ramming Earth’s continents together. Only by transferring Fate’s power into Superman’s body can the heroes overcome the threat. Superman realizes that if he’d been immune to magic, Earth-Two would’ve perished.

# “Sales Don’t Tell You Everything!”

## Part II Of A Sprawling Interview With Golden & Silver Age DC Editor GEORGE KASHDAN

Conducted by Jim Amash

Transcribed by Brian K. Morris

**I**NTRODUCTION: George Kashdan (1928-2006) was an editor and writer for National/DC Comics from 1947 till sometime in the 1970s, and finished his comic book career with Western Publishing. At both companies, he handled such major DC characters as Superman, Batman, Aquaman, Green Arrow, Teen Titans, Sea Devils, Metamorpho, Tomahawk, and Blackhawk, among others. He later wrote several of the foregoing for Filiation TV animation, as well.

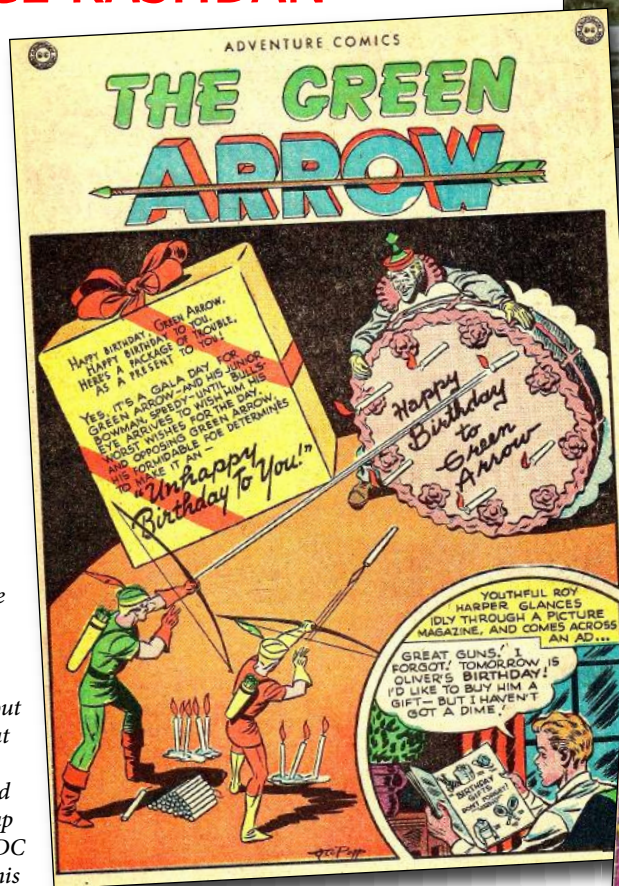
At the time I contacted him, George was a bedridden stroke victim, paralyzed on his left side, who often had trouble formulating words and phrases. After an initial hesitation about being interviewed, and especially about discussing individuals, he changed his mind and, more than most Golden and Silver Age editors have done, opened up about what it was like to work in the DC offices. Sadly, he passed away before this interview could see print.

In Part I, he spoke of how he came both to edit and write at DC, originally under managing editor Whitney Ellsworth, as an associate of veteran editors Jack Schiff, Mort Weisinger, Julius Schwartz, Murray Boltinoff, Bernie Breslauer, Robert Kanigher, et al. (Photos of these associates were printed last issue.) Largely without malice, George spoke of the personality clashes and office politics and other behind-the-scenes matters he saw during of his quarter century in a DC editor's chair...and he continues here....

### “Siegel And Shuster Were A Pair of Naïve Kids”

**JIM AMASH:** How would you handle it when you had to quit using a writer?

**GEORGE KASHDAN:** We didn't tell him that we thought his stories were bad, but that we'd been cautioned to keep costs down, to stop being so generous in our purchases of stories. That was a costly process. One excellent writer we had working for us, named Ryerson Johnson, wrote stories for our Westerns. When Roy Rogers was popular, DC bought rights to publish a magazine called *Dale Evans*, which Johnson wrote. He had a skill for Western-sounding dialogue and colorful side characters. He wrote “The Wyoming Kid” and stories for *Western Comics*. Some of his stories were



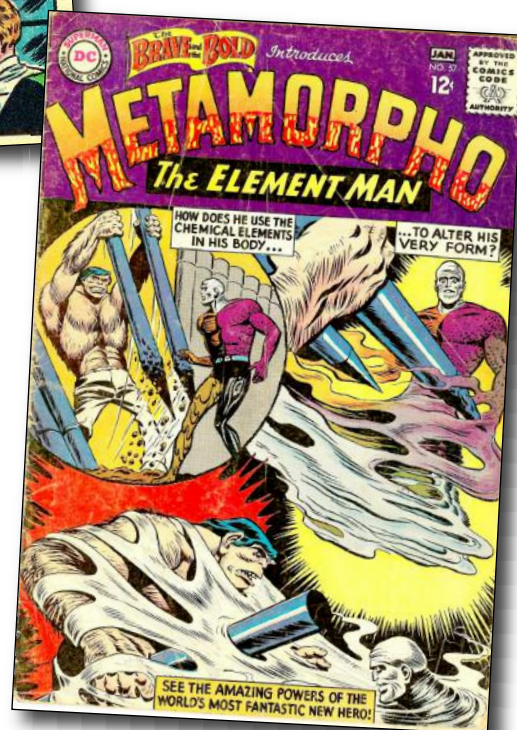
**By George, I Think He's Got It!**

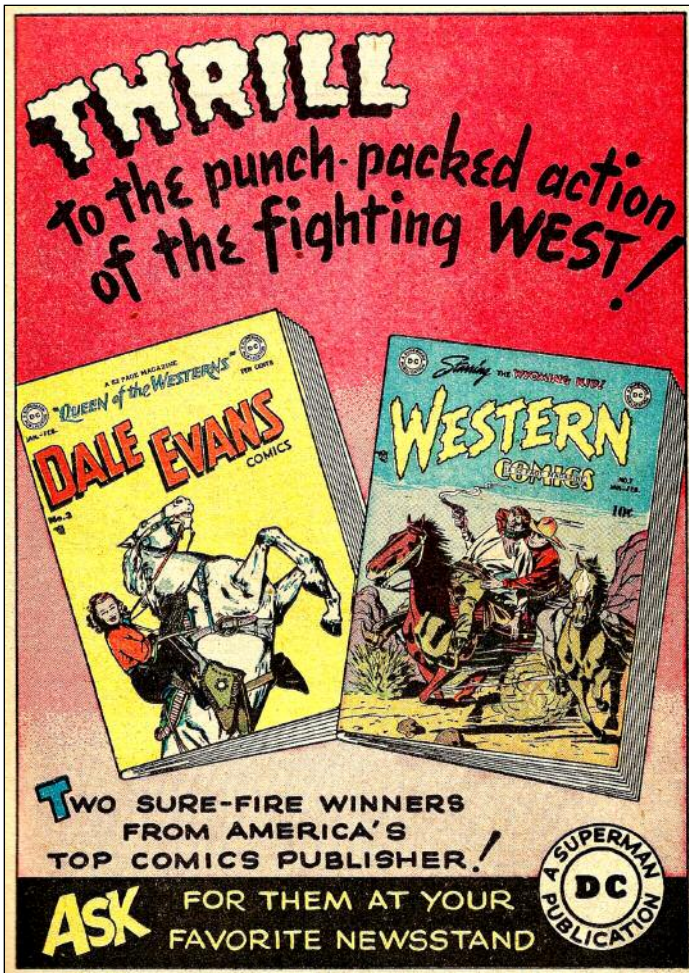
George Kashdan and his wife Jacqueline (Jackie) in front of their Brooklyn home, probably in the early 1980s—flanked by vintage examples of work done by Kashdan wearing his two hats. With thanks to George's brother Larry for the photo.

(Left:) Kashdan reportedly wrote this “Green Arrow” tale in *Adventure Comics* #137 (Feb. 1949); art by George Papp.

(Below:) Ramona Fradon's cover for the “Metamorpho” debut in *The Brave and the Bold* #57 (Dec. 1964-Jan. 1965); inks by Charles Paris. Kashdan said that, as editor, he dreamed up the concept; he considered that series, done originally with Ramona and writer Bob Haney, one of his proudest contributions to the wonderful world of comics. Thanks to Stephan Friedt.

[Art ©2010 DC Comics.]





**Go Western, Young Man!**

For a little while in the late '40s, comics companies saw cowboy comics as the next big thing. Kashdan reports that one Ryerson Johnson wrote scripts for *Dale Evans Comics* and the generically named *Western Comics* (featuring "The Wyoming Kid"), as per this house ad—reproduced from *All-American Western* #106 (Feb.-March 1949). [©2010 DC Comics.]

(Above:) Magazine and comics writer W. Ryerson Johnson, who, according to pulp expert Anthony Tollin (who supplied this photo), wrote many a "Wyoming Kid," "Dale Evans," and even "Batman" yarn.

The Contest, about a Miss America-style pageant, reportedly ghosted primarily by William Woolfolk. —[Jim.]

JA: If Dave Stanley was Mort's secret ghost, how did you find out about him?

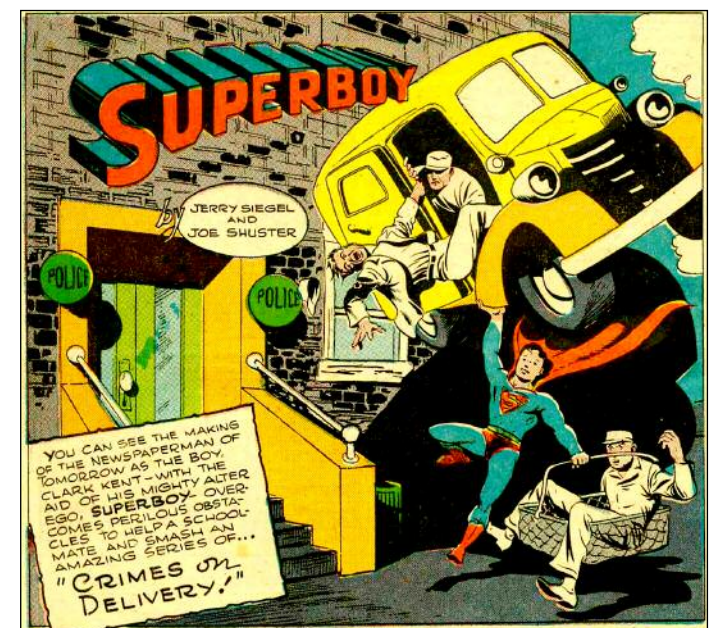
KASHDAN: These are all stories told by David Vern. You might want to call him, since he's not alive to deny it. [mutual laughter]

JA: Sounds like Dave Vern could have been his own book. In the late '40s, Siegel and Shuster sue, and they're out of a job. But in 1958, Jerry Siegel came back to DC to write "Superman."

KASHDAN: Siegel settled the case with DC, and they acknowledged that they owed him some money, and he came back to work. He was friendly with Liebowitz and Mort Weisinger and Jack Schiff. Jack Schiff was sympathetic to the hardworking artists and writers. He felt Siegel and Shuster never had a case. I never talked to him about it, but he felt they made an agreement, and they had to stick to it. They turned "Superman" over [to DC]. It wasn't as if Liebowitz stole it from them. When they sold "Superman," or agreed to write it for higher page rates, what they needed was a lawyer who'd say to Liebowitz, "Wait a minute there, what about a little partnership for my clients, or a royalties agreement?"

JA: Do you think they deserved anything for creating Superman?

KASHDAN: Oh, sure. Siegel and Shuster were a pair of naïve kids when



**Welcome To Smallville!**

The "Superboy" splash from *More Fun Comics* #106 (Nov.-Dec. 1945), with Siegel & Shuster's original byline—though the GCD attributes the art to Marvin Stein. Thanks to Gene Reed. A photo of Jerry and Joe was seen last issue. [©2010 DC Comics.]

a little too adult, and very often, one of my jobs, when I first started there, was to trim it down for kids. He often required some heavy editing.

Johnny, as we called him—not Ryerson—became a father at the age of fifty. He was commercially oriented, and, I think five years later, he wrote an article for either *Parents Magazine* or *Collier's* titled "A Father at Fifty." He showed how easy it was to be a father at that age. Johnny said his kid was very ill, and they didn't know just how his chances of survival were. He was a sweet little man, very friendly and dependable. While he was with us, he sold an excellent story to, I believe, *The Saturday Evening Post*.

You remember we had a Western character called "Vigilante"? Jack Schiff disapproved of that character. He hated the idea of making vigilantism sound romantic.

JA: I understand "Vigilante" was created by Mort Weisinger.

KASHDAN: I doubt if it was Mort. Do you remember a character from one of our competitors? He was called The Sub-Mariner. Well, Aquaman was DC's answer to Sub-Mariner. Sub-Mariner was an enemy of air-breathers. Mort [may have created] Aquaman.

Now, Mort had an obsession. He belonged to a writer's club, and he said at that time that they gave some kind of a prize for the most novel fornication scene, and he couldn't think of one. There's a story told by Dave Stanley: Mort asked David to write him a novel scene, and Dave wrote a section of the novel in which the protagonist and his girlfriend are running away, trying to hide from someone. They go into an undertaking parlor, and they climb into one empty coffin, and .... You'll find that scene where Dave re-created the Atlantic City layout. And near the casinos is a black neighborhood. There are black undertaking parlors, so Mort could claim he came up with the most novel sex scene. But it was Dave's idea.

[NOTE: We assume the "novel" GK referred to is Mort Weisinger's novel



### When Superman Was Boring—Not!

(Above:) During the 1950s through the early '60s, early Shuster assistant (and newspaper strip ghost) Wayne Boring's rendition set the standard, as per this splash page from *Superman* #68 (Jan.-Feb. 1951). Script attributed to William Woolfolk, inking to Stan Kaye. Thanks to Bob Bailey. [©2010 DC Comics.]

(Above right:) Wayne Boring, as seen in the June 1954 issue of *Cornet* magazine. [©2010 the respective copyright holders.]

they agreed to a fat page rate. The complaint in court was that these boys were naïve, and advantage was taken of them. Looking back at it, no one said, "Ha, ha, let's take advantage of these two kids." At that time [early 1938], the story goes that Harry Donenfeld said, "Well, I'm on the verge of bankruptcy, I might as well go bankrupt for whatever I can save. I'll take this Superman character." And Superman turned out to be a king. [NOTE: For a different point of view—one that George was unaware of at the time—see A/E #88's coverage of *National/DC Comics* founder Major Malcolm Wheeler-Nicholson. —Jim.]

JA: Since you guys were kind-of working together, did you deal with Jerry Siegel any?

KASHDAN: Just on a casual, friendly basis. The other writers despised him. The word was, "Don't say anything around Jerry that you don't want repeated to Harry Donenfeld or Mort Weisinger."

JA: Did you think he was a good writer?

KASHDAN: He had to write in a more grown-up style. Mort used to feed him plots, wherever Mort got them. He'd give Jerry the plot, and Jerry had to come back with a complete script, like every freelancer. And Jerry was getting a very high page rate.

JA: Did Joe Shuster ever come around? He wasn't in comics by this time.



KASHDAN: He came around, socially. He was a pathetic little man who dogged the footsteps of Jerry. I don't recall [if he ever tried to get work]. He probably went directly to Sol Harrison, the art director. But he did not work for us. We were using people like Wayne Boring and Eddie Dobrotka. Wayne was very much solitary and very personable, well-liked. Whenever he came up, he stopped in at the art department, and they were all happy to shoot the breeze with him. He had a nice drawing style.

Ed Dobrotka was very intense. We both lived in Levittown at the time. When he finished his work, he would deliver it to my house. One day, he came in. "George, I have to ask you something. Do you remember when I delivered a job, I said such and such to Murray [Boltinoff]?" It would be something that he forgot happened. He felt he was unappreciated.

Jack Burnley—I remember him and his brother Ray. I met Ray when he was working in the art department, and decided he'd be better off freelancing. Then he said to Murray that he should have kept his job, because he was getting small freelance assignments. I was able to supplement his income. A sweet little man.

JA: There was another "Superman" artist that you might have known: John Sikela.

KASHDAN: He didn't work for me. I remember Curt Swan. He was always cheerful and dependable, and took a great deal of pride in his work. If he brought in a job and Jack or Murray wanted him to change some of his technique, he would get a little irritated. And then he'd calm down and do what they wanted. Everybody was happy. He said, "Just don't rub my Swedish temper." [mutual laughter]

## "For Personal Reasons"

JA: Dick Sprang drew "Superman and Batman" in *World's Finest*, but he also drew "Batman" for a long time. He was a friend of mine.

KASHDAN: Did you ever meet his [first] wife Patricia? I know that he and Pat were separated, and headed towards a final divorce. I only met Dick briefly, but Pat was a very outgoing personality. She was always working on our friendship. [mutual chuckling] She had a list of birthdays in the editorial and art departments. Whenever a birthday came up, Pat came in with donuts and coffee and made a party. Sometimes she brought a little birthday cake, and lit the candles on it, and gave away pieces. Pat was also a freelance letterer, and she was usually dependable.

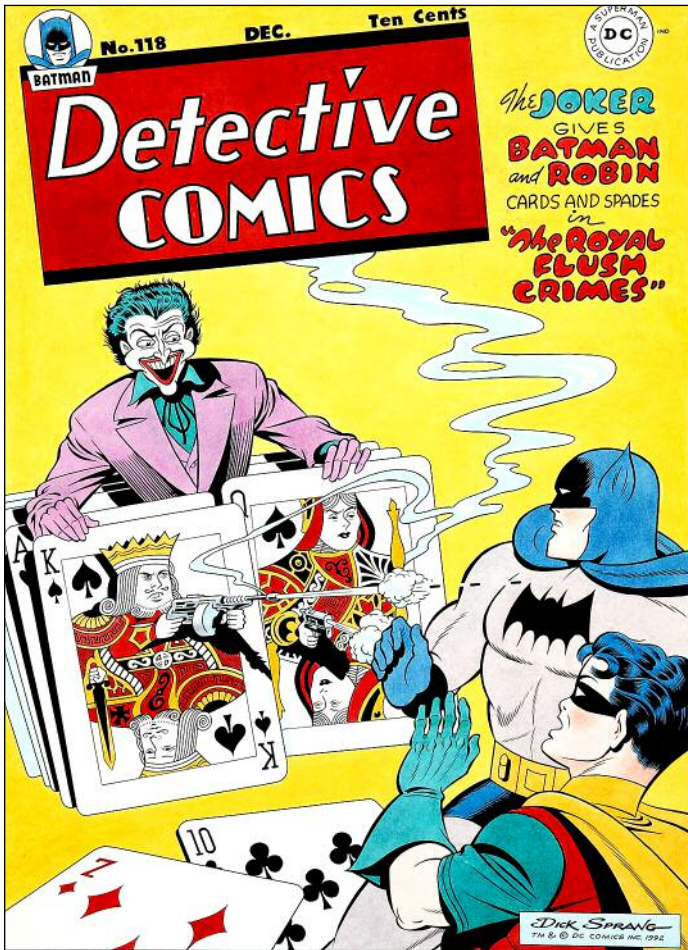
JA: I thought that Dick Sprang was one of the best "Batman" artists ever.

KASHDAN: He was good, sure. Bob Kane resented him. He wished that he could draw like Sprang. Charlie Paris used to take Dick's jobs, and whenever Dick may have made a mistake, Charlie instinctively corrected it. They usually gave Dick's work to Pat for lettering, and I think she threw in little corrections. She was good, and a very good-looking woman. Everybody was trying to make out with her. She was there for about 15 years, and then gave up on it. One day, she walked up to Mort, who did her work vouchers. She said, "Mort, I'm leaving. Hell, I've had it. I just wanted you to know I've had it." And out she went, never to come back for work. I believe she was just tired of coming in there, and all the guys trying to make out with her.

JA: Ramona Fradon had the same problem.

KASHDAN: Ramona had no problem. She knew how to deal with those guys.

JA: She told me she was scared when she went into the offices because some of the guys bothered her, although she had nothing but sweet things to say about you. I think you were her favorite person.



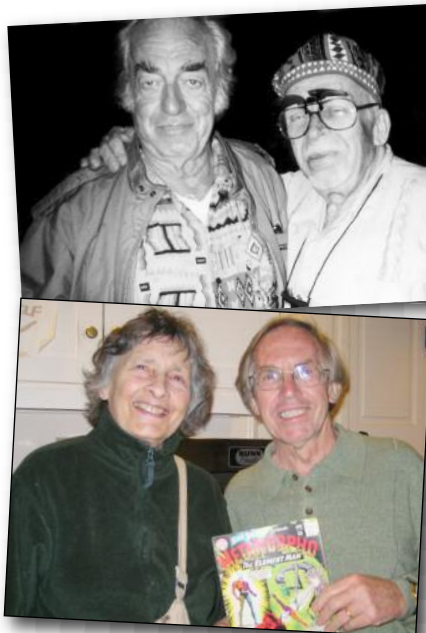
**When Hope Sprang Eternal**

(Above:) A mid-'40s photo of artist Dick Sprang—and his 1980s re-creation of his cover for *Detective Comics* #118 (Dec. 1946). Both courtesy of Ike Wilson. For extensive coverage of Sprang's career, see *A/E* #19; still more on this "Batman" artist par excellence is scheduled for a future issue. [Photo ©2010 Richard Sprang estate; Batman TM & ©2010 DC Comics.]

KASHDAN: We got along very well. I still think of her fondly.

JA: While we're on the subject of Ramona, let me ask you about "Metamorpho."

KASHDAN: "Metamorpho" was my original idea. The basic premise is a man with the bodily ability to change himself chemically. That was just something that came from thinking, and thinking out loud. Jack Schiff threw in some thoughts, and Murray did, too. Then I asked Bob Haney to write an introductory script, which I liked. I said, "It reads like it cries for Ramona to draw and ink it." But she [only penciled it]; then we would send it out to Charlie Paris, who said, "She's the best artist I ever inked." They were a great team. The [character] design was great. Ramona did that. She surrounded him with some great characters.



JA: How much input did you have in the plotting of the "Metamorpho" stories?

KASHDAN: Bob came in with some ideas and suggestions, then we filled them out, and he went home and wrote it. Bob Haney was a very skilled writer. He knew exactly how to make him believable and likeable. He came very close to the Marvel style.

JA: Once he brought in a finished script, you'd go over it again with him?

KASHDAN: I would read it thoroughly. I never had any troubles, just suggesting to him certain changes. I remember we did a Christmas story for *Teen Titans*, called "The Titans' Swinging Christmas Carol." That was my basic idea. We had started yakking about it one afternoon, and we plotted it out. It started with a little spark of an idea, and we just kept



**The Men Who Shaped The Shape-Shifter**

(Above:) The splash panel from *The Brave and the Bold* #58 (Feb.-March 1965), the second "Metamorpho" story, shows the strongly delineated and memorable characters developed by writer Bob Haney, penciler Ramona Fradon, & inker Charles Paris. Thanks to Stephan Friedt. [©2010 DC Comics.]

(Above left:) "Metamorpho" co-creator Bob Haney (on left in photo) with fellow writer Arnold Drake (co-creator of "Deadman" and "Doom Patrol") at a 1990s comicon; pic courtesy of David Siegel.

(Left:) "Metamorpho" artist/co-creator Ramona Fradon and Fradon fan Roy Thomas smile for the camera past a copy of *Brave and Bold* #57 during the symposium "From the Supernormal to the Superpower," held at the Esalen Institute at Big Sur, California, in June 2008. See *A/E* #84 for details. Photo courtesy of Dann Thomas & Dr. Jeffrey J. Kripal.

adding to it and adding and adding. He came out with a well-written story. I said, "Take some present-day characters." We had Ebenezer Scrounge, and I forget how we played around with the [other] original Dickens names. Nick Cardy did some good artwork on it.

**JA:** After *Ramona* left *Metamorpho*, how did you make the decision to replace her with *Sal Trapani*?

**KASHDAN:** You know, they often say, "For personal reasons." He had done some work for us, and I thought it looked pretty good. Sal was a skilled artist and quite knowledgeable about the Bible and religion. He was not a fanatic or an evangelist. He once came to lunch with a group of us, and told us all about the origins of Easter and Christmas and the Sabbath. It was quite interesting.

**JA:** Why do you think *Metamorpho* failed after 17 issues?

**KASHDAN:** It might have been a little too mature for younger audiences. When he first appeared in *The Brave and the Bold*, it was well received.

## "A Sad Man"

**JA:** Tell me about Larry Nadle.

**KASHDAN:** A sad man. He had a major heart attack, and was out of the office for some time. And the next thing we became aware of was that he was smoking like a choo-choo train, against doctor's orders. And the reason he smoked so much is that he could never break his gambling habit. He played the horses a lot. Arnold Drake remembered Larry coming in to use the pay phone in the writers' bullpen, so that neither Liebowitz nor [my brother] Bernie Kashdan could walk in and catch him talking to his bookie. He was a bad boy. He paid himself for stories that did not exist. When the auditors came to look, he would take an old script, and change the title page to the title of the new story that he bought for himself. DC didn't discover what he had done until after he died.

I remember Bernie saying, "If I had known he'd gone back to horse-playing, I'd have audited all of his books." They were all very chagrined about what Larry got away with. There was no way they could get the money back from his wife.

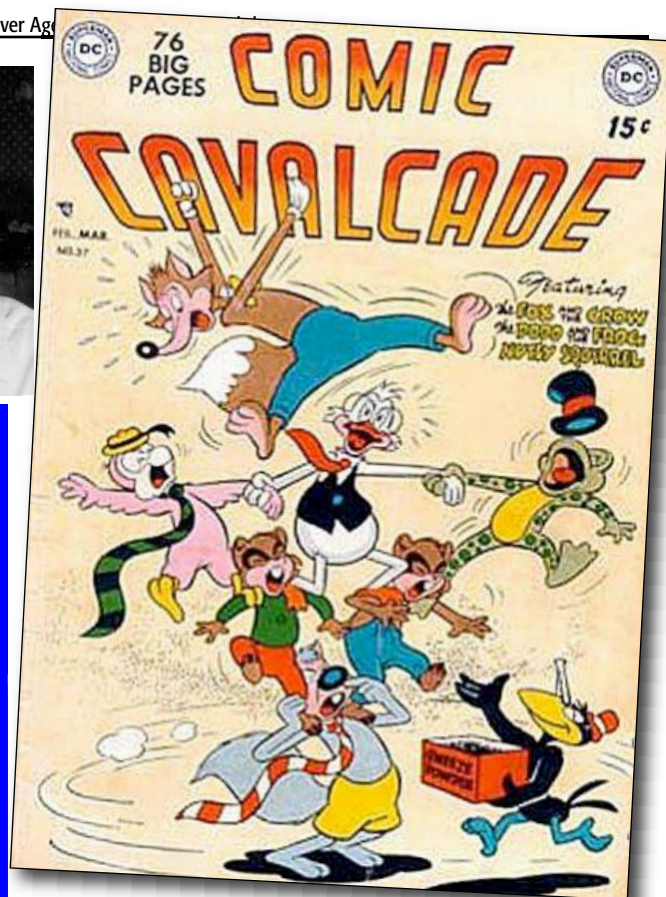
**JA:** I know that he got some people to write or draw stories for him for free, too. He took that money for himself. He did it with Bob Oksner. Bob admitted that to me.

**KASHDAN:** Oh, you spoke with him about it? Oksner apparently went along with it. He was a very highly ethical man. It's not the sort of thing he would do to make himself wealthy. He knew he could justify going along with it by telling himself that Larry needed the money. He could say, "I can't refuse him and cause a second heart attack." So along the way came that second attack, and everybody here around the office—all the women were crying and men



### That's Funny— Twice Over!

DC humor editor Larry Nadle (in a photo sent by son Ken)—and the cover of *Comic Cavalcade* #37 (Feb.-March 1950). That extra-length bimonthly featured DC's biggest funny-animal stars and sold for a fast 15¢! Nadle inherited CC with #30, when original headliners Wonder Woman, Flash, and Green Lantern were dropped from the lineup. Artists unknown. [©2010 DC Comics.]



were walking around with long faces.

I remember I once fronted for Larry. He kind-of begged me to help him out. There was a loan company he couldn't go back to because he hadn't paid them back what he owed them. So I went there and borrowed money in my name. When he died, I was stuck with that bill, so I had to take the money out of the bank. The amount left on the loan was what I took out of the bank and paid off. There was no way I could get the money back. I could have gone to his wife and said, "Look, I'm going to sue you." But I didn't wish to do that. Phyllis Reed must have known what was going on there with Larry. If you ever talk to her again, you might ask her about his gambling habit.

**JA:** I tried to, but she was difficult to interview because of her health problems, though she sure didn't mind talking about Bob Kanigher. [NOTE: Phyllis Reed passed away during the time I was interviewing George. At some future date, we'll publish that interview. —Jim.]

**KASHDAN:** Everybody knew about her and Kanigher. They did nothing to hide it. The thing that fascinated people is how she could fall for a pompous ass like Kanigher. She came to work at the switchboard, and Kanigher started romancing her. The next thing we knew, he and she were an item around the office. But she was very pleasant. A lot of the artists and writers tried to make out with her. She was always pleasant with them, and not self-protective. She was a startlingly attractive woman, tall with good, sharp curves in her figure. When she worked on the switchboard, nobody put the hit on. Kanigher told her to come off the switchboard, and he would teach her to write romance stories. When Jack Miller took over the romance books, he told me she was a terrible writer. He'd say to me, "Listen to this," and he'd read me some dull passage that she wrote.

**JA:** Why did she leave? She couldn't remember.

**KASHDAN:** I really don't know. Maybe she had a job offer elsewhere. She may have met a more attractive man than Kanigher. She used to consider the romance books inane and stupid, [saying,] "Why are we encouraging teenagers to read and believe that stuff?"



### A Slender Reed

DC romance editor Phyllis Reed. Photo courtesy of Jack Adler, from his in-depth interview in *A/E* #56.



GOOD EVENING,  
YOU DEGENERATE COMIC BOOK  
FIENDS! I'M DR. FREDRIC WERTHAM,  
AND I HATE COMICS. I HATE CRIME COMICS!  
I HATE SUPER-HERO COMICS, AND HORROR  
COMICS, AND EVEN THOSE BORING CLASSICS  
ILLUSTRATED COMICS. HECK, I EVEN  
HATE LOVE COMICS! HOW  
IRONIC IS THAT?

I HATE THEM SO  
MUCH I'M STILL COMPLAINING  
ABOUT THEM, EVEN THOUGH I DIED  
IN 1981! AND WHY DO I HATE COMIC  
BOOKS SO MUCH? I'D BE HAPPY TO  
TELL YOU IN PART TWO OF  
A COLUMN I CALL ...



**DOC  
WERTHAM'S  
STRAIGHT TALK  
ABOUT  
COMIX!**

# Introduction

by Michael T. Gilbert

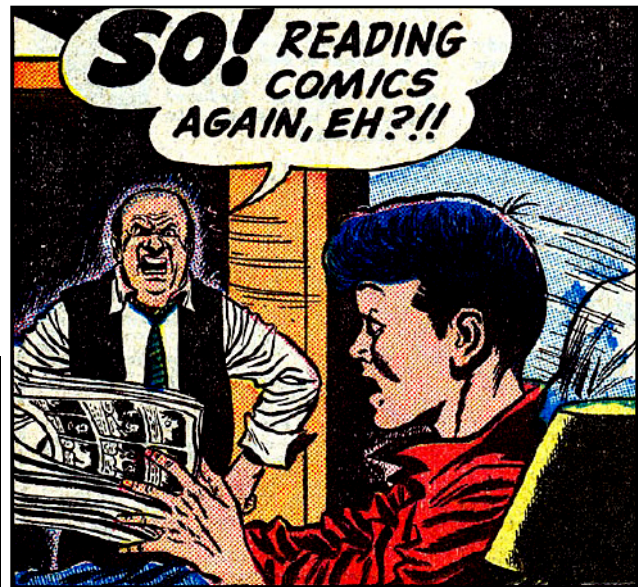
*"Wertham conducted no scientific investigation—that is, no study applying the scientific method; he employed no formal measures to test anything, and he had no control groups. His book provided no endnotes and no corroborative support for his conclusions..."*

David Hajdu, describing *Seduction of the Innocent* in his 2008 book *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America*.

Dr. Fredric Wertham did many worthwhile things in his career, but *Seduction of the Innocent*, his 1954 best-seller, definitely wasn't one of them! Way back in *Alter Ego* #89, we cooked up a column featuring quotes culled from his 297-page book, warning mothers everywhere about the dangers of comic books. Think of it as *Wertham Illustrated*, which, like the famous *Classics Illustrated* comics, condensed hundreds of text pages into a handful of EZ-reading picture pages.



Dr. Wertham.



**We've All Been There!**

Stan Lee has some fun with comic critics in "The Witch In The Woods" from *Menace* #7 (Sept 1953). Art by Joe Sinnott. [©2010 Marvel Comics.]

What  
**PARENTS**  
don't know  
about  
**COMIC BOOKS**

*The parent who shrugs and says his children read only "good" comics usually hasn't read these books himself.*

*Here is the startling truth about the 90,000,000 comic books America's children read each month.*

BY FREDRIC WERTHAM, M. D.

"Every imaginable crime is described in detail. By teaching the technique, comic books also teach the content."

"Juvenile delinquency of our time cannot be understood unless you know what has been put into the minds of children."

**Hey, Kid, Don't Fold 'Em!**

Junior being corrupted by comics, from a Wertham article published in *Ladies' Home Journal* for Nov. 1953. [©2010 Ladies' Home Journal.]

We at *Mr. Monster's Comic Crypt* are always happy to beat a dead horse, so here's a second steaming helping of quotes from the good doctor. This is juicy stuff, so grab a napkin! I couldn't resist adding a few comments from my own jaded 21st-century perspective. Sorry, Doc. But rest assured that Wertham's quotes accurately reflect the book's contents.

So here's Dr. Wertham—in his own words.

## Doc Wertham's Straight Talk About Comix! (Part Two)

### Comic Books: Threat or Menace?

P. 269: "One literary critic had been very permissive about comic books and had not included them in his other excellent critiques of life and literature. He changed his mind one evening when after reprimanding his children, ages seven and five, he overheard the older saying to the young: 'Don't worry. In the morning I kill both of them!'"

Yeah, that would change *my* mind, too....

\* \* \*

P. 114: "It is in the youngest children that one can see the process of imitation most clearly at work. A four-year-old boy in Florida looked through his brother's comic books and his mother found him under a tree stark naked, with a long knife in his hands."

Say! What ever became of that Manson boy?

\* \* \*

P. 144: "On the highest level of reading, comic books influence the creative abilities of children.... In a recent school magazine edited and got out by the pupils themselves there is a typical story, showing comic book influences.... The story closes with this fittingly crude verse:

P.C. HAMERLINCK'S

# FCA

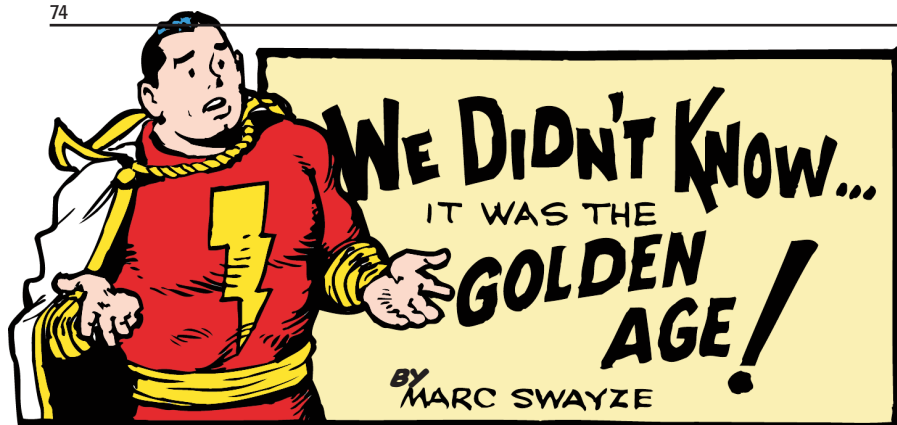
Fawcett Collectors of America

#153

June 2010



[Art by Bob Layton; colored by Walt Grogan; thanks to Arthur Chertowsky. Nyoka TM & © AC Comics; other art ©2010 Bob Layton.]



[Art & logo ©2010 Marc Swayze; Captain Marvel © & TM 2010 DC Comics]

[FCA EDITORS NOTE: From 1941-53, Marcus D. Swayze was a top artist for Fawcett Publications. The very first Mary Marvel character sketches came from Marc's drawing table, and he illustrated her earliest adventures, including the classic origin story, "Captain Marvel Introduces Mary Marvel (Captain Marvel Adventures #18, Dec. '42); but he was primarily hired by Fawcett Publications to illustrate Captain Marvel stories and covers for Whiz Comics and Captain Marvel Adventures. He also wrote many Captain Marvel scripts, and continued to do so while in the military. After leaving the service in 1944, he made an arrangement with Fawcett to produce art and stories for them on a freelance basis out of his Louisiana home. There he created both art and stories for The Phantom Eagle in Wow Comics, in addition to drawing the Flyin' Jenny newspaper strip for Bell Syndicate (created by his friend and mentor Russell Keaton). After the cancellation of Wow, Swayze produced artwork for Fawcett's top-selling line of romance comics, including Sweethearts and Life Story. After the company ceased publishing comics, Marc moved over to Charlton Publications, where he ended his comics career in the mid-'50s. Marc's ongoing professional memoirs have been a vital part of FCA since his first column appeared in FCA #54 (1996)—and we now re-present that debut column for the very first time in the pages of Alter Ego... where Marc takes us back to New York City 1941—and to his first day at Fawcett Publications. —P.C. Hamerlinck.]

**CC**

Beck has called us the unknowns. Rod Reed has called us the forgotten ones. I am said to be the most forgotten of the unknowns, or the most unknown of the forgotten. Like the rest of the comic book people at the time, I had no idea it would become the Golden Age. Had we known, would we have done anything differently? I doubt it.

The year was 1941. I rose from my seat in the reception room of Fawcett Publications as a big fellow approached me with outstretched hand.

"I suppose you were expecting a woman," he said cordially.

"Well, not right at first," I quipped. "Why?" Already I liked the guy.

"Your wire addressed me as Miss Frances Herron."

We laughed. To this day I don't know whether the error was mine or the telegraph operator's back in Louisiana. [EDITORS'

#### And They Still Couldn't Tell The Difference

On Marc's first day at the office, Fawcett editor Eddie Herron and art director Al Allard told the artist, after having reviewed his Captain Marvel samples, that they couldn't distinguish his art from C.C. Beck's. Swayze didn't let on that he didn't even know the name of the "flying hero in a red suit" ... nor did he know who Beck was, but he would soon find out. On the left is a rare sketch of the World's Mightiest Mortal by Swayze—on the right, a later re-creation by Beck of his cover for *Whiz Comics* #4 (May 1940), from P.C. Hamerlinck's personal collection. [Shazam hero TM & ©2010 DC Comics.]

NOTE: There's also the fact that most Golden Age pros who knew Herron report his first name as being "France," with no "s.]"

I had arrived in New York the previous evening, registered at a nearby hotel, and was in the lobby of the Paramount Building by 9 A.M. sharp.

What a place to work, I thought. On the ground floor was the Paramount Theatre where Glenn Miller and his orchestra were currently appearing. On the corner was a huge Walgreen drug store. Across the street was the Astor Hotel where Hollywood stars stayed when in the city, and where the Three Suns opened their program nightly with their beautiful theme, "Twilight Time." On the opposite side of Seventh Avenue was the Times Building where current headlines in lights rotated constantly. This was Times Square!

The executive and editorial offices of Fawcett Publications occupied the 22nd, 23rd, and 24th floors. In talking with the receptionist I learned of the company having originated in Minneapolis, its growth, and the relocation to New York City. They published numerous magazines on a variety of subjects, she said ... movies, confessions, photography, mechanics, and comics.

Frances E. (Eddie) Herron was editorial director of the Fawcett comics group. With him was chief assistant John Beardsley. We went directly to the office of an art director.

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



#### ALTER EGO #94

(NOW WITH 16 COLOR PAGES!) "Earth-Two Companion, Part III!" More on the 1963- 1985 series that changed comics forever! The Huntress, Power Girl, Dr. Fate, Freedom Fighters, and more, with art by ADAMS, APARO, AYERS, BUCKLER, GIFFEN, INFANTINO, KANE, NOVICK, SCHAFFENBERGER, SIMONSON, STATON, SWAN, TUSKA, our GEORGE KASHDAN interview Part 2, FCA, and more! STATON & GIORDANO cover!

(84-page magazine with COLOR) \$7.95 US  
(Digital Edition) \$2.95 US