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March
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About Our Cover: Thanks to A/E associate editor Bill Schelly for allowing us to utilize the Captain America sketch done especially for him by the late great Jack Kirby—and to Pete Von Sholly for turning same into a strikingly painted image! By an amazing coincidence, TwoMorrows also puts out a mag called The Jack Kirby Collector—and has published two Halloween editions of Pete's Crazy Hip Groovy Go-Go Way-Out Monsters. Check out his website at www.vonshollywood.com Thanks also to the Jack Kirby estate. [Painting ©2006 Pete Von Sholly; pencil sketch ©2006 Estate of Jack Kirby; Captain America & background art TM & ©2006 Marvel Characters, Inc.]

Above: If the art at the top of this page seems vaguely familiar, it could be because it's the original version of one of the two covers done a couple of years back for Alter Ego #33 by Ron Frenz, artist on Thor and other titles for much of the 1980s & '90s. We'd asked for a Mike Sekowsky homage for that issue, and Ron delivered a great one—only, Ye Editor really wanted all five (adult) heroes of the 1946 All Winners Squad on that cover. So, with Ron's permission, Sal Buscema changed Namora into Miss America when he inked the illo. But we saved a photocopy of Ron's original pencils, so you could see that version, as well, at the first opportunity. Thanks again, Ron! [Art ©2006 Ron Frenz; Captain America, Human Torch, Sub-Mariner, Whizzer, & Namora TM & ©2006 Marvel Characters, Inc.; Starro TM & ©2006 DC Comics.]

This issue is dedicated to the memory of
Martin Goodman,
Founding Publisher of Timely/Marvel



Alter Ego™ is published monthly by TwoMorrows, 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 TwoMorrows, NOT to the editorial offices. Single issues: \$9 (\$11 outside the US). Twelve-issue subscriptions: \$72 US, \$132 Canada, \$144 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. FIRST PRINTING.

“O.K. Axis—And Commies—Here We Come!”

Call it an experiment—or the fulfillment of an ambition—or simply a quirk. For several years, I’ve been wanting to reprint Mike Nolan’s 1969 *Timely Comic Index*—with some corrections and additions—and the time has finally come.

Regular readers will instantly notice that this issue is a bit unique. No lengthy interview this time—only a fairly brief one with Gene Colan, with Jim Amash’s questions limited to Gene’s work as a young artist at Timely/Marvel in the late 1940s. (A fuller interview with Genial Gene is still available from TwoMorrrows in *A/E* #6.) We’ve dropped the letters section (we plan to double up in #58), and Bill Schelly graciously agreed to delay the continuation of his thorough look at the 1966 “Benson con” till next time. Of *A/E*’s regular features, only the “Comic Crypt” and *FCA* will be found in these pages

So what does this *Index* consist of? Well, it begins with a nostalgic introduction by Michelle Nolan, followed by a listing of the various Timely/Marvel heroes of 1939-1957, the names of heroes, and the number of stories in which they appeared. But the real meat of the *Index* is section III—“The Comics”—an issue-by-issue account of each of the hundreds of comics covered therein, with each issue’s date and number, the names of its hero features and their stories (if they had titles), and the number of pages in each story.

What it *doesn’t* contain—and some would prefer that it did—is the names of the artist(s) of each story. That information wasn’t given in the original *Index*—at least partly because far less was known at that time—and, being aware that we would’ve had to spend untold hours trying to track down that info for many hundreds if not thousands of stories, and still come up short, we opted not to try to add it here.

One thing this version of the *Index* has that the original didn’t is *pictures*. And it is in the captions under those pics that the reader will find considerable (if still far from complete) information about the artists, writers, and/or stories themselves—whenever we have it. Of course, it was impossible to work in as many images as I’d have liked, even though the *Index* takes up more than 60 pages. I’ve tried, for the most part, to include art that has *not* appeared in previous issues of *A/E*, though some slight repetition was unavoidable.

I can’t speak for other readers, of course—but I’ve always enjoyed simply reading the story titles—letting them suggest to me what they will about the nature of the tales they represent, as well as about the compulsions, prejudices, and preoccupations of the writers and editors who dreamed them up. Try it. Read this *Index*—whether in one long sitting or over a period of days—and let the titles roll off your tongue:

“Sinister Secret of the Sewer Snakes”—“Unmask a Gestapo Rabbit” (yes!)—“The Queer Case of the Murdering Butterfly and the Ancient Mummies”—“Blood of Dr. Necrosis”—many an unfortunately-titled tale like “The Jap Scourge of the Pacific”—“Horror of the Doll-Devil”—“The Washington Murder-Go-Round”—“The Tick Tack Toe of Death”—“I Hate Me”—“Five Million Sleep-Walkers”—the list could go on and on.

And it *does*, in the 62 pages that follow.

Read ’em and savor, effendi! We thank Michelle Nolan for permission to reprint and revise what is both an authentic document of 1960s comics fandom—and a contribution to the ever-growing knowledge about this field we all know and love!

Bestest,

Roy



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- Special tributes to MORT LEAV & BILL FRACCIO!
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Edited by ROY THOMAS

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The Timely Comics Super-Hero Index (1939-1957)



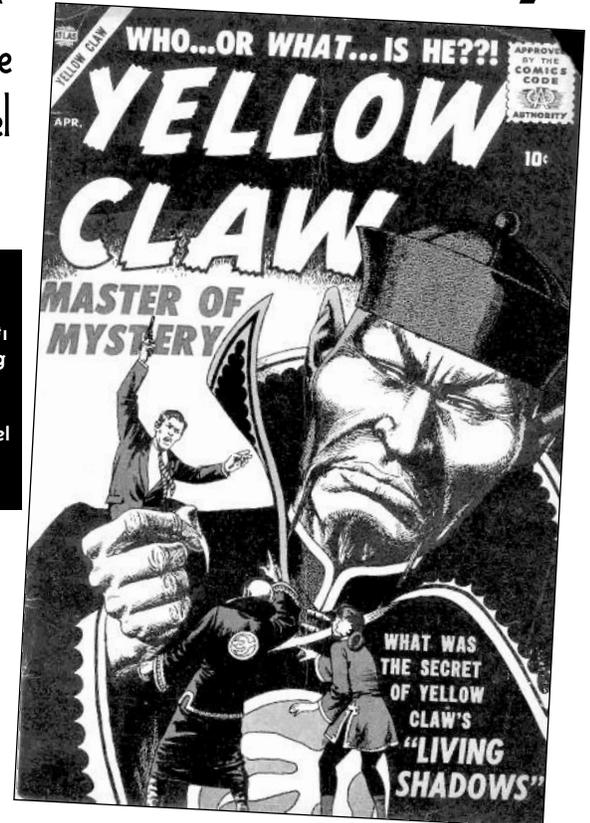
A Skeleton Key To The Golden Age of Marvel

by Mike Nolan

Nature Red In Torch And Claw

The covers of the first and last issues covered in this index: *Marvel Comics* #1 (Oct. 1939), drawn by noted pulp-mag artist Frank R. Paul—and *Yellow Claw* #4 (April 1957), by the incomparable John Severin. With thanks to Dr. Michael J. Vassallo for the scan of the latter. [©2006 Marvel Characters, Inc.]

[Main text ©2006 Michelle Nolan.]



A/E EDITOR'S NOTE: *The following work was originally published in 1969 under the title The Timely Comic Index. It has been slightly retitled for re-publication here, since it was designed only to cover Timely/Marvel's super-hero material, plus a few series ("Jimmy Jupiter" and its ilk) that ran in predominantly super-hero mags such as Marvel Mystery Comics. Few changes have been made to the original Index, except for (a) the correction of a few (mostly minor) errors; (b) the addition of several story titles that didn't make it into the '69 edition; and (c) the additional indexing (by Michelle Nolan and a few generous souls mentioned in the text and captions following) of a handful of series that were considered outside the scope of the first edition. The latter include The Witness (not really a super-hero title, but featuring a lead character and even sharing a name with an early Timely hero), Venus (that most genre-shifting of series, which began as humorous romance and wound up as a horror comic, with a semi-super-hero stage in between), Black Knight (a quasi-super-hero in the days of King Arthur), and Yellow Claw (the Fu Manchu-style villain whose mag closes out this reprinting—and whose cancellation coincided with the near-demise of the entire Martin Goodman/Timely empire). Interestingly, except for The Witness, the four above-named characters found renewed life in the Marvel Comics of the 1960s and since. And perhaps The Witness should be listed in Overstreet as a prototype for The Watcher?*

Although the Index made no attempt to catalog the artists (let alone writers) of the various series, or to cover the origins, powers, and/or careers of the various characters, some of that information will be found in the captions for the illustrations, which were not a part of

the original edition. We've also added info on when and where this material may have been reprinted (in the sections beginning with "REP" for "reprint" that follow each issue-by-issue entry), although we haven't killed ourselves trying to find every single instance of a reprint. Oh, and special thanks to Brian K. Morris for retyping and rearranging the text in chronological order, by the cover date of the first issue of each title. —Roy.

1969 Introduction And Acknowledgements

You hold in your hands the result of many long hours of research—research that has been plenty of work, but also lots of fun. It goes back some five years; it's taken that long to get complete data on the nearly 400 comics published by Timely. And, as always, I have to thank the dozens of fans who have helped me in this and other projects. As with my other indexes, this one could never have been published without so much fine help. Though I can't list everybody who helped, let me thank the following special people the proverbial million times:

Rudy Franke, Raymond Miller, Phil Seuling, Bill Thailing, Rick Durell, Dick Hoffman, M. C. Goodwin, Victor Topper, Len Brown & Collectors Books, Burt Blum and Cherokee Books, Steve Edrington and Bond St. Books, and as usual the whole San Jose crowd, who've suffered through more than the rest combined. In this paragraph are the guys through whose help this index has been made largely possible. Any corrections, additions, and/or comments welcome.

—Mike Nolan

A Timely Reappearance

by Michelle Nolan (2006)

It's difficult to believe that 37 years have passed since I published the *Timely Comic Index*—just as it's even more difficult to realize that I'm now celebrating 50 years as a comic book collector! I think you'll agree that feat of endurance and enthusiasm deserves an exclamation point—or even two!! And I'm highly flattered that Rascally Roy—as I will forever call one of the first fathers of comic book fandom—thinks enough of my primitive but enthusiastic efforts to rescue the original *Index* from the dustbin of fandom history.

When I began the Timely project in the mid-1960s, that legendary Golden Age company's comic books were less than 30 years old, but somehow they seemed absolutely ancient. Perhaps it was the influence of the far more evolved characters flourishing during the Marvel Age of Comics, as Stan Lee called the era of the “sizzling '60s.”

Younger collectors don't realize that, in those days, 10-, 20-, and 30-year-old comics were darned tough to find in an era when comic book conventions were just beginning. The most likely means of acquiring old comics was through the mail from a small network of dealers and collectors, and/or from a handful of antique retailers and used-book stores that stocked them. During the 1956-65 period, I eagerly unearthed a few dozen Golden Age comics, but my knowledge of the period was still woefully weak outside of DC, Dell, Quality, and EC.

It wasn't until Lee revived several of Timely's Golden Age characters that I became fully aware of the legends of Captain America, Sub-Mariner, and The Human Torch, among others. It was fascinating to learn about the hundreds of other characters created in the two decades before I began reading and collecting comics in 1956 at age 8, especially since those characters were nearly all gone by then.

The first time I ever saw a large group of Golden Age comics was at the first comic book “convention” held on the West Coast—a one-day gathering of a few dozen collectors at Rudy Franke's home in Oakland, California, in January 1966. It was the same month the *Batman* TV show debuted, and shortly after my parents gave me Jules Feiffer's milestone *The Great Comic Book Heroes* as a Christmas gift. It was only a year earlier, as a high school junior in January 1965, that I had accidentally met an older collector who had amassed about 100 then-obscure Golden Age issues, including titles from Timely, Nedor (Standard/Pines), and MLJ (the predecessor to Archie). I had been thoroughly captivated—so enchanted, in fact, that I became an instant comic book “historian,” though I'm sure I never thought of myself in that way. I just wanted to know what was in the darned books! I always loved sharing the information—and I still do.

Other than the landmark title-by-title *DC Index* from Jerry Bails and Howard Keltner in 1963, there was no way to learn what was in the

comic books except to dig up the information yourself, either through letter and fanzine exchanges or by buying the books. Working for the minimum wage of \$1 per hour as a reporter for a weekly newspaper during my freshman year at San Jose State University, I couldn't afford many Golden Age comics, even at the going rates of \$1 to \$5 for the vast majority of issues at that time. So I decided to combine my interests in travel, people, and comics with my decision to become the first collector to produce an issue-by-issue Golden Age index.

Thanks to the late Barry Bauman, who had unearthed a treasure trove of the then-exotic Nedor comics, I made that company my first project and, in

1968, I quickly fulfilled my ambition to produce the first issue-by-issue index of a 1940s company. The MLJ and Timely indexes followed in 1969, partly because it took a little longer to acquire the information and partly because I couldn't afford to print more indexes in the old offset style until I earned more money, after spending my entire bank account to print the *Nedor Index*. Profits from the latter—I printed 500 copies and quickly sold more than 400 of them for 75¢ or \$1—enabled me to print the next two indexes.

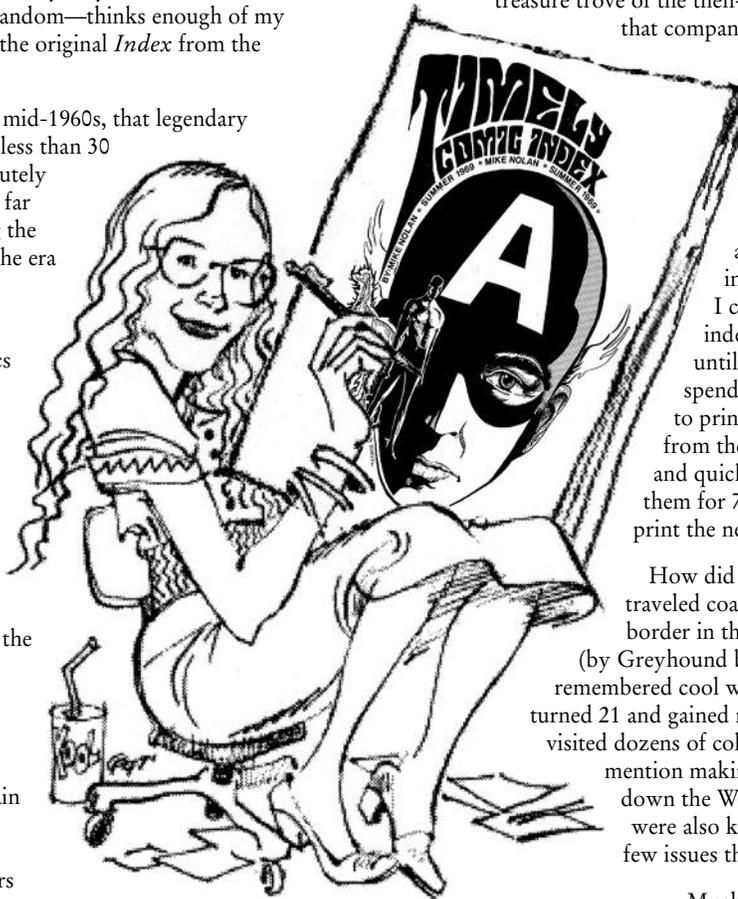
How did I gain the information? I traveled coast-to-coast and border-to-border in the summers of 1967 and 1968 (by Greyhound bus!) and 1969 (in my fondly-remembered cool white 1964 Chevy after I turned 21 and gained my parents' permission). I visited dozens of collectors and dealers, not to mention making frequent trips up and down the West Coast. Several collectors were also kind enough to fill in data on a few issues through the mail.

Much of the information for the *Timely Comic Index* came from the late Rick Durell, a memorably friendly Southern California collector. He patiently let me take hundreds of pages of notes about his fabulous collection—still the finest group of comics I have ever seen. I also received immense help from the late New York convention impresario Phil Seuling, who welcomed me into

his Brooklyn home in 1967 and 1968, then hired me (and my Chevy) to help run his first major convention in 1969, after he succeeded with a smaller gathering in 1968.

After returning from two months on the road during the summer of 1969—including a never-to-be-forgotten journey to Florida to see the first manned launch to the moon—I quickly finished my Timely index. I began sending it out in the fall, just as my senior year started at San Jose State U. Money was still dribbling in—and thankfully paying for meals!—by the time I graduated in June of 1970.

Although I didn't know it at the time, my *Timely Comic Index* was not quite complete. Thanks to Howard Keltner's wonderful *Golden Age Index*—which I was privileged to help him finish before he passed



“Nolan's Notebook” Lives!

For several years, this caricature of Michelle Nolan graced her column in *Comic Book Marketplace* magazine. It's by the great Golden Age artist Creig Flessel, who was interviewed in *Alter Ego* #45. In this updated version, she is holding a copy of the original 1969 *Index*, with its effective cover by prominent West Coast fan-artist Rudy Franke, which featured Timely's 1940s “Big Three.” [“Nolan's Notebook” art ©2006 the respective copyright holders; “Timely Index” art ©2006 Rudy Franke; heroes TM & ©2006 Marvel Characters, Inc.]

away—I have been able now to include a handful of issues I did not know existed. I will always consider Howard Keltner and Jerry Bails the ultimate comic book indexers, and I gratefully dedicate this “Timely Reappearance” to them.

Issues I left out of the original index include *Astonishing* #5-6 (with “Marvel Boy” stories), *Miss America* #3-5 (with “Miss America” stories), *Comedy Comics* #11 (with “Vagabond” and “Stuporman” stories), *Blackstone the Magician* #2-4 (with “Blonde Phantom” stories), and *Marvel Tales* #97 (with a 2-page “Sun Girl” story). These are all included in this edition. I also did not include the pre-*Marvel Comics* #1 one-shot *Motion Picture Funnies Weekly*, since it was not really a Timely publication. I also did not include the black-&-white super-thick reprints of *Marvel Mystery* and *Captain America*.

Some collectors have told me I should also have included *Venus* #1-19 from 1948-52, plus the 1949 *Witness* one-shot, along with “Witness” stories in *Ideal* #4 and *Amazing Mysteries* #32... and indeed information on all these has been added this time around, by Roy Thomas, Dr. Michael J. Vassallo, and others. Other collectors are convinced I should have incorporated *Jungle Tales* #17/*Jann of the Jungle* #8-17, *Lorna the Jungle Girl* #1-26, and *Jungle Action* #1-6 with Leopard Girl (the latter, at least, being a secret-identity character). Still other collectors insist I should have included the Timely-published *Miss Fury* #1-8, which contained newspaper reprints by the talented artist Tarpé Mills.

About 15 years ago, I had the privilege of salivating over the only complete Timely collection ever amassed, before San Diego collector George Olshevsky broke it up to sell it. As I recall, he needed about ten years to complete the set and finished it with *Blonde Phantom* #22 in

1978. I still treasure his catalog, which in effect became the first truly complete listing of all Timely issues ever produced. To this day, I know of no other collector who ever owned every single Timely comic book.

In recent years, many collectors have asked me why I didn’t include art credits. My answer is: (a) because I couldn’t come close to completing them, since most stories were unsigned, and (b) because I frankly didn’t care at the time. I just wanted everyone to know what characters were in the books! In retrospect, of course, I look amazingly short-sighted, and I guess I was. I typed the *Index* on my parents’ portable Royal typewriter from the 1950s, and I wasn’t eager to pound those keys any more than I felt I needed to, especially since I was already pounding a lot of typewriter keys as a newspaper reporter. To this day, some collectors consider me crazy in that, even in those prehistoric times, I was more interested in the evocative nature of the story titles than in who produced the art.

Other collectors have told me how helpful my little essay was at the end of the *Index*: “For those with \$\$\$—Collecting Timely.” I just wish I could have had the cash to follow my own advice. That hasn’t changed in 37 years—Timely issues remain the most expensive, on average, of all Golden Age companies. I am still convinced that they were not distributed and/or did not sell nearly as well as comics from DC and Dell, among other companies. That out-of-date essay has been omitted from this edition, due to lack of space.

As I write this, Rascally Roy tells me the reprinting and updating of my *Timely Comic Index* will be lavishly illustrated and annotated. What can I say but thanks?

Who Was That Lady I Didn't See You With Last Night?

Two colorful costumed females whom we didn't include in this updating of the *Index* were:

Miss Fury—whose 8 quarterly issues (Winter 1942-Winter 1946) were merely Timely reprintings of Tarpé Mills' newspaper comic strip, which ran for most of the 1940s; seen here is the cover of #2 (Summer 1942). [©2006 the respective copyright holders.]

"Leopard Girl"—a secret-identity jungle heroine, drawn by Al Hartley of *Patsy Walker* fame in *Jungle Action* #1-6 (Oct. 1954-Aug. 1955). Thanks to Greg Gatlín for the scan from the first issue. [©2006 Marvel Characters, Inc.]

Incidentally, we also left out Basil Wolverton's Popeye-powered humorous hero "Powerhouse Pepper"—but here's a 1940s panel repro'd in *The Basil Wolverton Reader* (2003). [Restored art ©2006 Pure Imagination.]

I. The Heroes And Their Stories

[A/E EDITOR'S KEY: Below is a listing of all super-heroes (plus *The Yellow Claw* and one or two other peripheral characters) published by Timely/Marvel between 1939 and 1957. The characters are listed in descending order based on the number of stories about the character published during that period. That number, in parentheses, follows the character's name. E.g., surprisingly, even though he was clearly less popular than *Captain America* or *The Human Torch*, *The Sub-Mariner* actually appeared in more stories during these 18 years than any other Timely hero: a total of 292. Of course, a few Timely stories were only two pages long—and others ran, like, 45! Following each name is a list of, so far as we can ascertain, each and every comic in which that hero appeared. The comics are listed in the order in

which the comic book titles themselves were launched, not necessarily the order in which the hero first popped up in them. If he/she appeared in more than one comic book, the magazine series in which the character first appeared (as judged by cover date) is preceded by an asterisk (*). The issue in which a hero's origin, if any, was first related is listed in parentheses on that same line; the lack of such information means there was no origin story. Origin information is taken from Dr. Jerry G. Bails' monumental work *Collector's Guide: The First Heroic Age*, which, by coincidence, was also published in 1969. Hero appearances in those 2-page text stories the P.O. required aren't counted. You have to draw the line somewhere!]

Sub-Mariner (292)

* *Marvel Mystery* #1-91 (origin #1)
Daring Mystery #9-12
The Human Torch #2-33, 36-38
Captain America #20, 68, 70
Sub-Mariner #1-42
All Winners #1-19, 21; #1 (2nd series)
Kid #4
All-Select #1-5, 10
Blonde Phantom #13-15, 17-22
Namora #1-3
Young Men #24-28
Men's Adventures #27-28

The Human Torch (280)

* *Marvel Mystery* #1-92 (origin #1)
Daring Mystery #9-12
Human Torch #2-38
Captain America #19, 21-67, 69, 76-78
Sub-Mariner #23, 29, 33-35
All Winners #1-19, 21, #1 (2nd series)
All-Select #1-10
Mystic (2nd series) #1-2
Young Men #24-28
Men's Adventures #27-28

Captain America (277)

Marvel Mystery #80-84, 86-92
The Human Torch #35
 * *Captain America* #1-74, 76-78 (origin #1)
Sub-Mariner #31
All Winners #1-19, 21, #1 (2nd series)
USA #6-17
All-Select #1-10
Blonde Phantom #16
Young Men #24-28
Men's Adventures #27-28

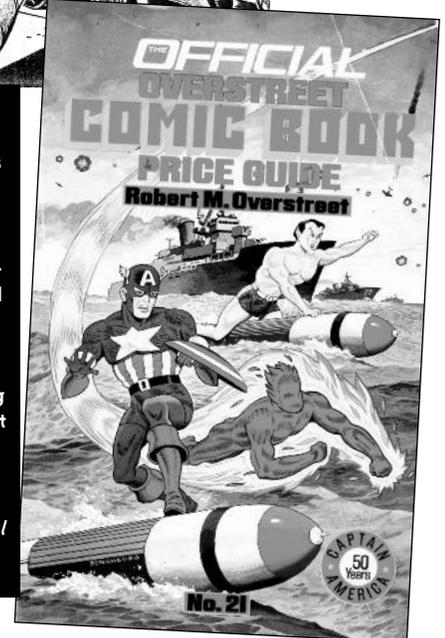


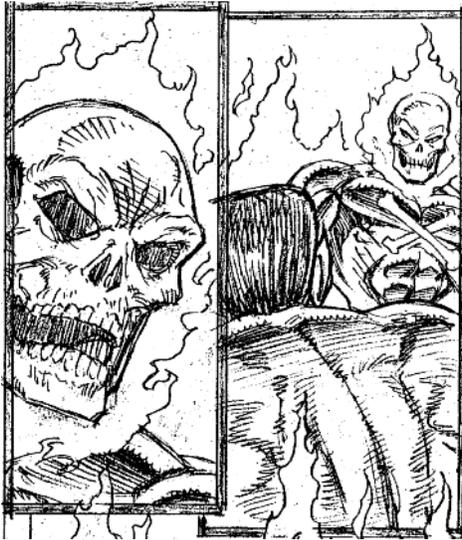
The Quintessential Timely Cover Artist

Pulp-mag icon Alex Schomburg was easily Timely's most popular cover artist during the World War II years... and his admirers were still clamoring for his work decades later. [Both these pieces of art ©2006 Marvel Characters, Inc.]

(Above:) In 1977, writer/editor Roy Thomas commissioned Alex to pencil and ink the cover of *The Invaders Annual* #1—but the Comics Code forced Marvel to remove the small pool of blood at bottom left, under the fallen Nazi officer's arm. This pre-censorship version, reproduced from a photocopy, has never before seen print. Alex also drew that issue's "Human Torch" chapter. (Isn't that the only time Schomburg ever illo'd an actual story of one of Timely's Big Three?) That mini-classic was recently reprinted in the trade paperback *The Avengers: Once an Invader*.

(Right:) Schomburg re-created his cover for *All Winners Comics* #8 (Spring 1943) for the 1991-92 edition of *The Official Overstreet Comic Book Price Guide*, which celebrated a half century of Captain America.





The Human Torch Wasn't The Only Hothead At Timely

(Left:) The Blue Blaze wasn't really a fiery hero, but he had a hot name, anyway—and was the lead feature in *Mystic Comics* #4, (July 1940). Art by "Harry Douglas," which may be a pseudonym.

(Above right:) After a brief materialization at the climax of the Kree-Skrull War in *The Avengers* #97 (March 1972), The Blazing Skull returned to Marvel continuity in writer Roy Thomas & penciler Dave Hoover's *The Invaders* #2 (2nd series, June 1993). With thanks to Dave for photocopies of his original pencils. [Both pages ©2006 Marvel Characters, Inc.]

Hurricane (12) (including as Mercury)

* *Red Raven* #1 (origin, as "Mercury")

Captain America #1-11

Father Time (9)

Mystic #10

* *Captain America* #6-12 (origin #6)

Young Allies #3

The Witness (8) (1948-49 character)

(see pp. 60)

The Black Marvel (6)

* *Mystic* #5-9 (origin #5)

All-Winners #1

The Challenger (6)

* *Daring Mystery* #7 (origin)

Mystic #6-10

Namora (6)

Namora # 1-3

[NOTE: One of the 3 stories featuring Namora in each of the above issues was technically a "Sub-Mariner" story. She also appeared in "Sub-Mariner" stories in: * *Marvel Mystery* #82, 84-91 (origin #82), *Human Torch* #31, and *Sub-Mariner* #33-42]

The Terror (6)

Mystic #5-10 (origin #5)

Dynamic Man (4)

Mystic #1-4 (origin #1)

The Fiery Mask (4)

* *Daring Mystery* #1, 5-6 (origin #1)

The Human Torch #2

Flexo, the Rubber Man (4)

Mystic #1-4 (origin #1)

Jack Frost (4)

USA #1-4

Mr. Liberty/Major Liberty (4)

USA #1-4 (origin #1 as Mr. Liberty; Major Liberty in #2-4)

Rockman, Underground Secret Agent (4)

USA #1-4 (origin #1)

The Vagabond (4)

Comedy #11

* *USA* #2-4 (origin #2)

Young Allies #4

The Black Widow (5)

* *Mystic* #4-5, 7 (origin #4)

USA #5

All-Select #1

The Blazing Skull (5)

Mystic #5-9 (origin #5)

The Blue Blaze (4)

Mystic #1-4 (origin #1)

The Defender (4)

USA #1-4

Captain Daring (3)

* *Daring Mystery* #7-8 (origin #7)

USA #7

Captain Terror (3)

USA #2-4 (origin #2)

The Falcon (3)

* *Daring Mystery* #5-6

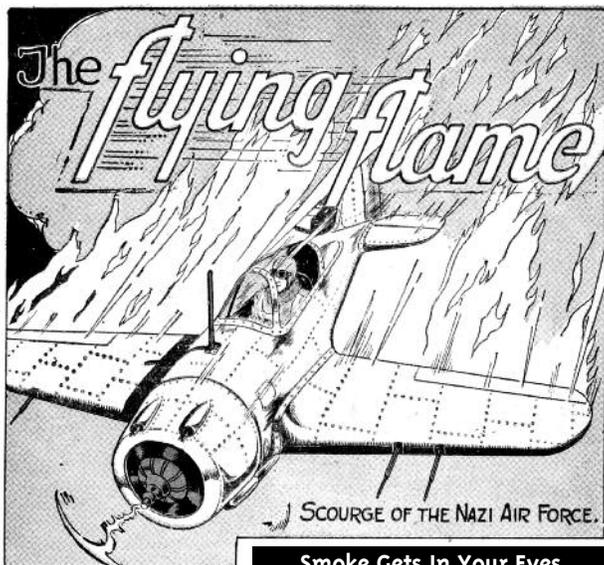
Human Torch #2



A 1940 Twosome

(Left:) This "Falcon" splash from *Human Torch* #2 (Fall 1940) was reprinted in last year's *Marvel Masterworks* edition of *HT* #2-5—but we picked it up from a copy of the actual comic. Art by Paul Reinman.

(Above:) "The Invisible Man," a.k.a. Dr. Gade, according to the website www.internationalhero.co.uk, from which this image is also taken, was rendered by chemicals not only invisible but fireproof. Learn more about this website and its own generous sources on p. 54. Artists uncertain. [Both images ©2006 Marvel Characters, Inc.]



Smoke Gets In Your Eyes

Strictly speaking, "The Flying Flame" wasn't a super-hero; that was just the name of fighter pilot Red Ruff's warplane, whose fiery special effects evidently scared the bejeezus out of Nazi pilots. Chalk this up to just another instance of publisher Martin Goodman trying to frighten competitors away from impinging on his "Human Torch" trademark! Artists uncertain. Thanks to Dan Kocher for the scan from *Tough Kid Squad* #1. [©2006 Marvel Characters, Inc.]

The Fin (3)

* *Daring Mystery Comics* #7-8 (origin #7)
Comedy #9

Invisible Man (3)

Mystic #2-4

Silver Scorpion (3)

* *Daring Mystery* #7-8 (origin #7)
Comedy #9

The Thunderer/ The Black Avenger (3)

* *Daring Mystery* #7-8 (origin #7)
All Winners #6 (retitled "The Black Avenger")

The Witness (3) (1941-42 hero)

Mystic #7-9

The Blue Diamond (2)

Daring Mystery #7-8 (origin #7)

Captain Wonder (2)

Kid #1-2 (origin #1)

Citizen V (2)

* *Daring Mystery* #8 (origin)
Comedy #9

Flying Flame (2)

Daring Mystery #6
Tough Kid Squad #1

Fourth Musketeer (2)

* *Comedy* #10 (first as Fourth Musketeer)
USA #5 (named changed to Blue Blade)

Hercules (2)

Mystic #3-4 (origin #3)

Human Top (2)

Red Raven #1
* *Tough Kid Squad* #1 (origin)

Marvel Boy (2) (1940s hero)

* *Daring Mystery* #6 (origin)
USA #7

Purple Mask (2)

Daring Mystery #3-4

Subbie (2)

Kid #1-2

Victory Boys (2)

* *Comedy* #10 (origin)
USA #5 (first in costumes)

American Avenger (1)

USA #5 (origin)

The Black Avenger (1)

[see The Thunderer, above]

Blue Blade

[see Fourth Musketeer, above]

Captain Dash (1)

Comedy #9

Dynaman (1)

Daring Mystery #6

The Laughing Mask (1)

Daring Mystery #2

Mercury (1)

[see Hurricane, above]

Microman (1)

The Human Torch #2 (origin)

Monstro the Mighty (1)

Comedy #10

Moon Man (1)

Mystic #5

The Phantom Bullet (1)

Daring Mystery #2 (origin)

Red Raven (1)

Red Raven #1 (origin)

Roko the Amazing (1)

USA #5 (origin)

Sub-Earth Man (1)

Mystic #5 (origin)

Super Slave (1)

Mystic #5 (origin)

The Thin Man (1)

Mystic #4 (origin)

The Young Avenger (1)

USA #1



Quoth Red Raven: "Nevermore!"

Joe Simon has claimed *Red Raven* #1 (Aug. 1940) was the worst comic he ever worked on (he edited it and perhaps drew the cover with partner Jack Kirby)—but was it really any worse than dozens of other mags then on the newsstands? No matter. With #2, the mag's title was changed to—*The Human Torch*. Artist uncertain—but definitely not Simon & Kirby! [©2006 Marvel Characters, Inc.]

II. The Abbreviations

To save space in the issue-by-issue listing below, a series of abbreviations has often been used in the individual listings. When an abbreviation is *not* used for the name of one of these feature characters, it is because the story was not otherwise titled.

- | | |
|--|-----------------------|
| AN – The Angel | PT – The Patriot |
| BK – Black Knight | SG – Sun Girl |
| BP – Blonde Phantom | SM – Sub-Mariner |
| BS – Blazing Skull | SS – The Secret Stamp |
| CH – The Challenger | TR – The Terror |
| DS – The Destroyer | TT – Tommy Tyme |
| FT – Father Time | TV – Terry Vance |
| GA – Captain America | VN – The Vision |
| HT – The Human Torch | VS – Venus |
| JB – Jap-Buster Johnson | WS – The Witness |
| JJ – Jimmy Jupiter | WZ – The Whizzer |
| MA – Miss America | YA – Young Allies |
| MB – Marvel Boy
(both 1940s & 1950s heroes) | YC – Yellow Claw |
| NA – Namora | |

A Timely Notice

The 1941 house ad at right appeared while *Mystic Comics* was still a going concern, but when *Daring Mystery Comics* had already been transmogrified into *Comedy Comics*. With thanks to Roger Mortimer. [©2006 Marvel Characters, Inc.]



III. The Comics

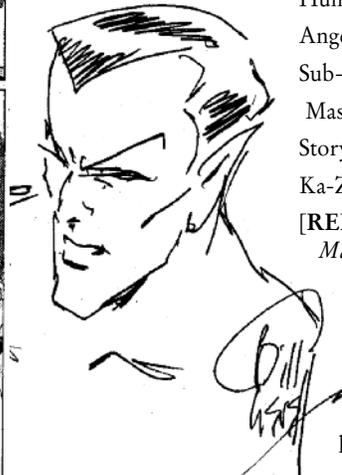
Marvel Comics
(*Marvel Mystery Comics* from #2 on)

[NOTE: The cover and story contents of the first four issues of this title were reprinted in *Marvel Masterworks: Golden Age Marvel Comics, Vol. 1* (2004).]

#1 – Oct. 1939 (2nd edition dated Nov. 1939)

Human Torch (<i>origin</i>)	16
Angel	8
Sub-Mariner (<i>origin</i>)	12
Masked Raider	8
Story "Jungle Terror"	6
Ka-Zar	12

[REP: The "Torch" origin was first reprinted in *Fantasy Masterpieces* #9 (June 1967), later in the trade paperback *The Golden Age of Marvel, Vol. 2* (1999). The first 8 pages of the "Sub-Mariner" origin were first reprinted in *The Invaders* #20 (Sept. 1977), later in the trade paperback *The Golden Age of Marvel* (Vol. 1, 1997). The issue's cover and stories were first reprinted in the hardcover *Marvel Comics* #1 (1990).]



Sunken Treasures

Since a Torch drawing led off this Index, we'll let The Sub-Mariner launch this issue-by-issue listing. Here, Namor and his creator/writer/artist Bill Everett look on as, in *Marvel Comics* #1, Princess Fen tells her merman son of his previously-unknown origins. Well, actually, this page is repro'd from photocopies of the 1939 black-&-white *Motion Picture Funnies Weekly*, which showcased the first 8 pages of the 12-page "Sub-Mariner" tale that would soon be printed in *Marvel* #1; thanks to Robert Wiener. The portrait of Wild Bill (by himself and Dan Adkins) appeared in *Chamber of Darkness* #8 (Dec. 1970), and is repro'd from photocopies of the original art; Bill's circa-1971 Namor sketch was provided by collector Robert F. Palko. [©2006 Marvel Characters, Inc.]

#2 – Dec. 1939

Human Torch	16
Angel	8
Sub-Mariner	12
Masked Raider	8
American Ace	6
Ka-Zar	12

#3 – Jan. 1940

Human Torch	16
Angel	8
Sub-Mariner	12
Masked Raider	8
American Ace	6
Ka-Zar	12

[REP: The “Sub-Mariner” story was first reprinted in *Fantasy Masterpieces* #7 (Feb. 1967).]

#4 – Feb. 1940

Human Torch	12
Angel	8
Sub-Mariner	10
Masked Raider	8
Electro	8
Ferret	6
Ka-Zar	10

[REP: The “Sub-Mariner” story was first reprinted in *Fantasy Masterpieces* #9 (June 1967).]

#5 – March 1940

Human Torch	12
Angel	8

Sub-Mariner	10
Masked Raider	8
Electro	8
Ferret	6
Ka-Zar	10

#6 – April 1940

Human Torch	12
Angel	8
Sub-Mariner	10
Masked Raider	8
Electro	8
Ferret	6
Ka-Zar	10

#7 – May 1940

Human Torch	12
Angel	8
Sub-Mariner	10
Masked Raider	8
Electro	8
Ferret	6
Ka-Zar	10

[REP: The “Sub-Mariner” story was first reprinted in Jules Feiffer’s groundbreaking hardcover volume *The Great Comic Book Heroes* (1965).]

#8 – June 1940

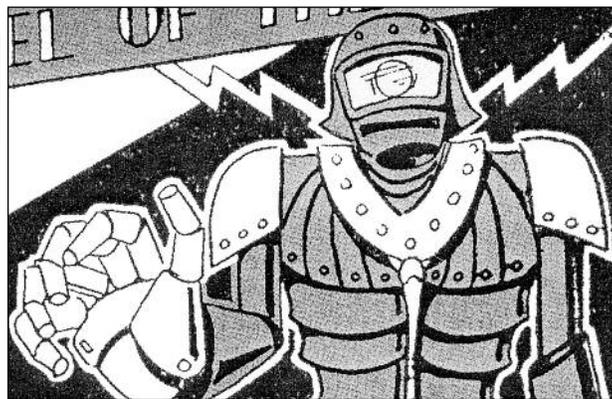
SM “The Human Torch and The Sub-Mariner Meet!!!”	10
Human Torch	12
Angel	8
Masked Raider	8



An Historical Wrong Righted At Last!
 Since *Marvel Comics* became *Marvel Mystery Comics* with its second issue, there never was a *Marvel Mystery* #1—until 1999, when editor Tom Brevoort put together an 80-page giant (plus covers) with that title and number, composed of reprints of 1940s stories, and sporting the late-'40s “Marvel Comic” symbol (with an added “s”)! Its Schomburg-drawn cover was picked up from *MMC* #74. This little-heralded collection is one of the very best Golden Age/Timely compilations ever.
 [©2006 Marvel Characters, Inc.]

Electro	8
Ferret	6
Ka-Zar	10

[REP: The “Sub-Mariner” story was reprinted in *Marvel Super-Heroes* #1 (Oct. 1966)—the “Torch” story in *The Golden Age of Marvel*



The Name Sounds Familiar...
 A thrill must’ve run through readers when, at the end of the “Sub-Mariner” story in *Marvel Mystery* #7, policewoman Betty Dean mentioned The Human Torch to Namor—who replied that he’d “heard of him”! This was very definitely something new in the superhero firmament! The two heroes’ encounters in #8-9 and the first page of #10 were reprinted in the 2005 *Marvel 65th Anniversary Special*. These panels, though, are repro’d from a photocopy of the original art. [©2006 Marvel Characters, Inc.]

Electro—It’s A Marvel He Ever Existed!
 This pic of the robot “Electro, the Marvel of the Age” from his (its?) *Marvel Mystery* #4 debut is to remind you that you can glom that title’s early backup features—“Ka-Zar,” “Masked Raider,” “The Ferret,” et al.—by latching onto the *Marvel Masterworks* volume that reprints Timely’s first four comic books ever. That book had its reproduction problems—but it’s still worth every penny. [©2006 Marvel Characters, Inc.]



Victory At Sea

Original art from early Timely comics is rare as halibut's teeth, so we appreciate collector/dealer Steve Fischler's sharing this Everett "Sub-Mariner" page from MMC #15. Check out his website at www.metropoliscomics.com for comics and original art. [©2006 Marvel Characters, Inc.]

(Vol. 1)(1997). Both the "Sub-Mariner" and "Torch" tales were reprinted in *Marvel 65th Anniversary Special #1* (2004).]

reprinted in *Fantasy Masterpieces #8* (April 1967)—later in *Marvel 65th Anniversary Special #1* (2004).]

#9 – July 1940

Human Torch & Sub-Mariner "The Battle of the Comic Century"	22
Angel	8
Masked Raider	8
Electro	8
Ferret	6
Ka-Zar	9

[REP: "Battle of the Comic Century" was first

#10 – Aug. 1940

Human Torch	11
Sub-Mariner	10
Angel	8
Electro	8
Masked Raider	8
TV "The Murder of a Man without a Will"	6
Ka-Zar	9

[REP: The solution to the Torch/Namor

standoff at the end of #9, which became the first page in #10, was first reprinted in *Fantasy Masterpieces #8* (April 1967) as an adjunct to "The Battle of the Comic Century," later in *Marvel 65th Anniversary Special #1* (2004). The "Sub-Mariner" story was reprinted in *The Invaders #21* (Oct. 1977).]

#11 – Sept. 1940

Human Torch	12
Sub-Mariner	10
Masked Raider	6
Ka-Zar	10
Terry Vance	7
Angel	9
Electro	8

#12 – Oct. 1940

Human Torch	12
Sub-Mariner	10
Angel	9
Terry Vance	7
Electro	8
Masked Raider	6
Ka-Zar	10

#13 – Nov. 1940

Human Torch	12
Sub-Mariner	10
Vision (origin)	8
Terry Vance	7
Electro	8
Angel	9
Ka-Zar	10

[REP: The "Vision" origin was reprinted in *The Golden Age of Marvel, Vol. 2* (1999).]

#14 – Dec. 1940

Human Torch	12
Sub-Mariner	10
Angel	9
Vision	7
Terry Vance	7
Electro	8
Ka-Zar	9

#15 – Jan. 1941

Human Torch	12
Sub-Mariner	8
Terry Vance	7
Vision	7
Angel	8

“They Depended On [The Super-Heroes] To Keep Us Afloat”

GENE COLAN On The Late-1940s Timely/Marvel Bullpen

Interview Conducted by Jim Amash

Transcribed by Brian K. Morris

Gene Colan is known as one of the most stylish comic book artists of all time, although, like most others, he didn't start out that way. This interview is a look at the budding artist's early days at Timely and what it was like for Gene in the bullpen. —Jim

JIM AMASH: When did you start working at Timely?

GENE COLAN: I think it was 1946. Stan Lee hired me as a staff penciler. I had made up a sample of my work that I penciled and inked and even lettered and put some wash on it. I just didn't know how to approach it, and I liked to draw small, not realizing that comic book art in its original form was quite big. My samples were not much bigger than a postage stamp. [mutual laughter] Not really, but Stan saw something in that. That was my break, and Stan was able to see something that needed to be nurtured, so he took a chance on me. I started out at about \$60 a week.

JA: Did you have any certain quota of pages you had to get done?

COLAN: No, they left me pretty much alone—and everybody else in the bullpen. Fast as you did one assignment, you'd get another, and they never based anything on whether the books were selling or not selling because of your work, like they do today. I got to draw a lot of crime stories.

Syd Shores was the art director. He took on the responsibility of making sure that the work was done properly. If there were any problems, he'd help out the artist, especially someone like me who was as green as grass when I came on.

Al Sulman was the one who first saw my work, by the way. I was in the waiting room, and he came out to look at my work. We had never met each other before, and I could tell by his attitude that he wanted to go in with it and show someone, and that was my first feeling of good news. So I just waited there until he came back. He took a while, certainly a good fifteen minutes, and that was another good sign. And when he came out, he says, “Come on in. The main man here wants to see you.” That was Stan Lee.

The atmosphere at Timely was very good, very funny. The guys were always talking about politics up front. It was a big art room and there were



Colan And The Captain

Gene Colan, in a self-portrait (with a few friends) from the cover of 1996 *Gene Colan Treasury*, juxtaposed with one of his early super-hero pages—from *Captain America* #72 (May 1949). Chances are he only penciled this page, for reasons revealed in the interview. All comic book images accompanying this interview are courtesy of Dr. Michael J. Vassallo unless otherwise noted. To learn if the *Treasury* is still available from Aardwolf Publishing, e-mail them at aardpub@aol.com. [Art at left ©2006 Gene Colan; art above ©2006 Marvel Characters, Inc.; Captain America, Iron Man, & Howard the Duck TM & ©2006 Marvel Characters, Inc.; Batman TM & ©2006 DC Comics.]

Incidentally, we sent Gene specimens of the “Cap” and “Torch” art used with this interview, to see if he could confirm that it was his. He said he believed that “maybe 90%” of it was, though others may have pitched in here and there. In particular, he said, “Syd Shores was always there if I needed help in drawing something, and there’s probably something of him in there.” Check out Gene’s website at

www.GeneColan.com



about twenty artists in there, all stacked up. Syd was in the last row on my side, and there was another row on the other side. Dan DeCarlo was there, several other people—Vince Alascia was an inker; Rudy LaPick sat right behind me.

JA: Rudy gave you a tattoo, I understand.

COLAN: Yeah. [mutual chuckling] We were always clowning around, Rudy and I. He was quite a mimic. I always thought he missed his calling. He should have been in show business; he was so good at it. And one time, when I was sitting in front of him, he called me: “Gene, I want to talk to you.” So I spun around, and he had his inking pen in his hand and it jabbed me in my wrist, and that’s where the tattoo remains.

JA: Was Mike Sekowsky in that room?

COLAN: No, he was in another room. I loved his work. In fact, I tried to imitate it because I was young, I hadn’t been fully formed with a style at all. I had nothing and was always looking for ways to improve. I admired Mike for his free-handedness with his work. It looked very loose, which is the way I love to work. No one can describe to you how to do that. You either lean towards it or you don’t. But he was fast as hell. He could turn out a job before you could blink your eye. He was a good kibitzer, you know? He clowning around a bit, talked a lot. You could have a whole conversation with him, and at the same time, he was turning out a page of art. He was so fast; pleasant and helpful.

JA: A lot of people describe him as being sarcastic.

COLAN: I don’t remember that aspect. I didn’t like his brother, George Sekowsky, who I think was an inker or a colorist, I don’t know which. George would pass some remarks in my direction which I didn’t like and I noticed something about him, which was kind-of nasty on my part. His face was always very red. I passed a remark about the color of his face, and he wanted to throw me out the window. He just reacted violently.

JA: Who decided what your assignments were going to be?

COLAN: Either Stan or someone else. As soon as we were finished with one, we had to show it to Stan, and then someone, either Stan himself or someone else, would pass a comment on it, and then give us the next story.

JA: Did you ever have to do, in those days, much redrawing?

COLAN: Not a heck of a lot, no. Syd Shores would oversee a lot of stuff, and if there was anything left glaringly wrong, he would help us correct it. I don’t remember redoing pages... maybe a panel or two, but nothing much. I never knew who was going to ink my work. I cared, but not all that much, because I knew I didn’t have much to say about it, if anything.

JA: So did you deal much with Stan while you were in the Bullpen?



I, Witness

More a crime-story narrator than a super-hero, The Witness had his own mag for one late-'40s issue, after which a handful of (probably) inventory tales were utilized in other titles. One of those was Gene's "Witness" effort (above) which appeared in *Ideal Comics* #4, (Jan. 1949). [©2006 Marvel Characters, Inc.]

COLAN: No, no one really did. Once in a while, he’d come strolling into the bullpen, just to see what was happening. Outside of that, no. Hey, if you wanted a raise or something, or felt that you needed more money, you would go in and ask. That, to me, was a nightmare. I hated to face him with that. I’d be nervous as could be.

JA: We all have an image of Stan Lee today. What was he like then?

COLAN: Very boyish. He always kind-of reminded me of Jack Lemmon. [mutual laughter] He would think nothing of standing on a table to get a point across of how he would want the super-heroes to look. You know, “Take on this type of position and do this,” and he would act it out. You know, he was very much a boy.

JA: But you said you were nervous about asking for a raise. I wondered whether that was just you, or was it because there was something about Stan back then?

COLAN: No, it was me. I would have been nervous in front of anybody, asking for an increase. I didn’t want to get into any conflicts or any disagreements about anything, but it comes to a point where you have to.

JA: While you worked in the bullpen, did you do any freelance at home at night?

COLAN: We were allowed to take home stuff if we wanted to get extra pay for it. But by the time we were through at the end of the day, we didn’t want to look at any more pages. I would take home work to do with the best of intentions and never get it done. So I’d take the pages back to work and do them there.

JA: How tight were your pencils back then?

COLAN: I experimented a lot. I was influenced, as I said, by Mike Sekowsky’s flowing style. I certainly was influenced by Syd. I loved his work, just loved it, and for quite a while there, I tried to imitate his style. Eventually I got my own style, but it was a struggle.

Syd Shores was a very quiet man. He would come in with kind-of a very slow walk, with a cup of morning coffee in one of these spiral cups and a cigarette in the other hand. Big smoker. He would say hello to everybody very quietly, and sit down. He had been in the war with Germany, and sometimes I’d try to feel him out about it. He never wanted to talk about it. Very quiet fellow, but a sweet, sweet guy, and very helpful; very unassuming.

JA: Do you remember Don Rico?

COLAN: Yes. He always reminded me of a riverboat gambler. He was a good artist, yes.

JA: Rudy told me that you had one of the early tape machines, and you also had a wire recorder, and you used to tape radio shows.

COLAN: Yeah, I did. *Dragnet* and *Suspense* and all that stuff, which I’d play at work. Not only that, I would record soundtracks from films

DOG STEARN

MR. MONSTER'S

COMIC CRYPT!

BY MICHAEL T. GILBERT

MR. MONSTER © AND © 2006

PERHAPS YOU'RE FAMILIAR WITH *LITTLE IODINE*, JIMMY HATLO'S FAMOUS RED-HAIRED *HELLION*. SHE APPEARED REGULARLY IN THE *SUNDAY FUNNIES*, AS WELL AS QUITE A FEW *COMIC BOOKS* FROM THE '40S THROUGH THE '60S.

BUT I'LL BET MOST OF YOU HAVEN'T HEARD OF MARVEL'S SHORT-LIVED *LITTLE IODINE* KNOCK-OFF... *LITTLE ASPIRIN*!

IODINE . . . ASPIRIN! GET IT? *OUCH!* WHAT'S NEXT -- *LIL TYLENOL?*



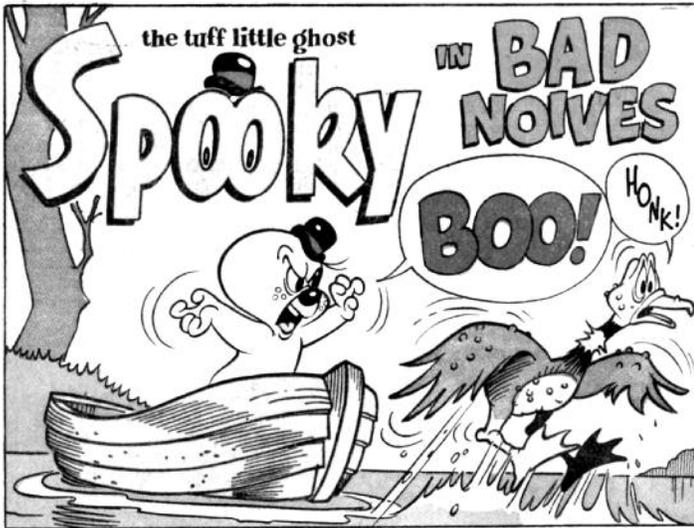
MARVEL PUBLISHED THREE ISSUES OF THIS SHAMELESS RIP-OFF IN THE LATE '40S, AND MANY MORE LIKE IT! OTHER PUBLISHERS MADE A CAREER OF SWIPING SUCCESSFUL IDEAS, TOO -- AS DEMONSTRATED BY THESE PARTICULARLY CRINGE-WORTHY EXAMPLES!

SO AS YOU TURN THE PAGE, DON'T BE SURPRISED IF YOU FIND YOURSELF ASKING . . .

HAVE THEY NO SHAME?!

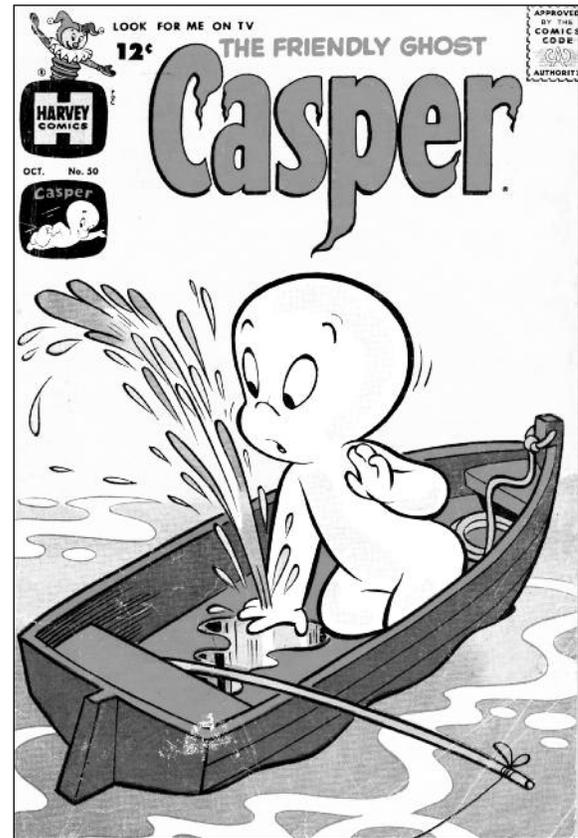
Twice-Told Tales: Have They No Shame?

by Michael T. Gilbert

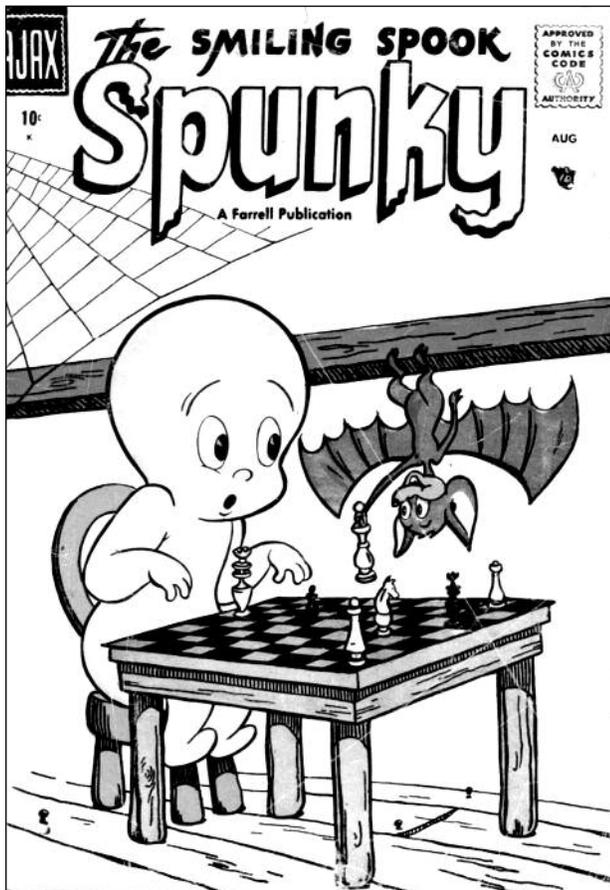


A "Spooky" splash from *Casper* #50 - Harvey. [©2006 Harvey Comics.]

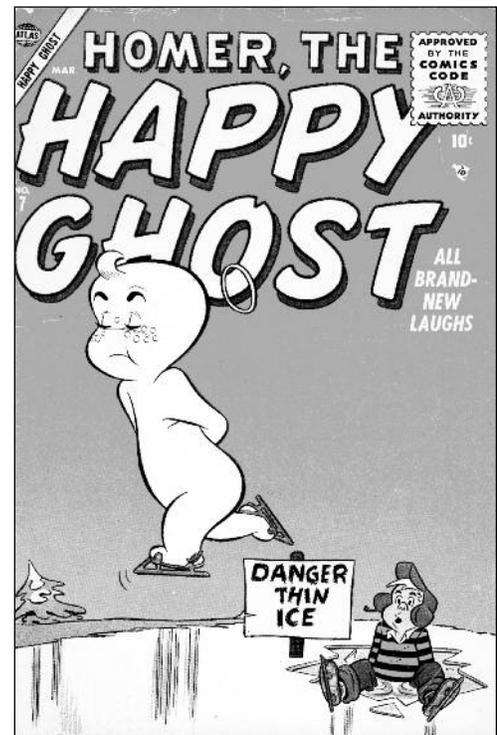
What do you get when you combine Harvey's *Spooky* and *Casper*? Why, *Spunky*, of course—as seen below. Wasn't Ajax Publishing hoping scared kids would confuse their *Spunky the Smiling Spook* with *Casper the Friendly Ghost*? Or was that the whole point? *Shameless!*



Casper the Friendly Ghost #50 (Oct. 1962) - Harvey. [©2006 Harvey Comics.]



Spunky the Smiling Spook #1 (Aug. 1957) - Ajax/Farrell. [©2006 the respective copyright holders.]



Homer, the Happy Ghost #7 (March 1956) - Marvel. [©2006 Marvel Characters, Inc.]

And of course Timely/Marvel had to get on the "Dead Kids" bandwagon, too, with *Homer the Happy Ghost*. *Hmmm!* If these spooks are so "Friendly," "Smiling," and "Happy," why do they look so miserable? *For shame!*

CAPTAIN MIDNIGHT

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No. 116
March 2006

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Who Was Who In The Jack Binder Shop (1940-43)

A Captain Marvel's-Eye View Of Peerless Personnel

Introduction by Hames Ware

When I told the late Wendell Crowley, longtime and beloved editor of Fawcett Comics, of my interest in the comic art shops and asked for his help in trying to identify who'd done what at the Binder Shop where he had worked, he groaned and laughed at the same time:

"Hames, that'd be like going to one of the Detroit automakers and trying to track down who'd assembled your granddad's Studebaker!"

The reason Wendell was less than optimistic about specific credits for the studio was that, unlike the other three major shops of the comics' golden era, the Binder Shop truly did often function more on the assembly line basis than the Eisner-Isher shop (later simply the Iger shop), the Jacquet shop (Funnies, Inc.), and the precursor to all the shops, that of Harry "A" Chesler.

To characterize in a general fashion: in 1936 Chesler opened up what could be called (and *has* been called) a "sweat shop." Rafael Astarita was the second artist hired there, and, thanks to his photographic memory, Jerry Bails and I had the best input possible on both the Chesler and Eisner-Iger shops, because Rafael worked at both and was considered one of the top artists at each.

At Chesler, the idea was that most of the artists would work at the shop itself, doing complete jobs most of the time, and that then the letterers, also in-house, would complete the work, though this sequence might vary. Chesler's shop serviced his own titles, *Star* and *Star Ranger* and the earliest Cook-Mahon pre-Centaur titles, but one can find Chesler shop people at early MLJ, in a few Fiction House titles, and in Fawcett features now and then, after Chesler rebounded from Cook-Mahon's titles going into receivership along with his own. He came back in 1942 with more titles of his own and continued to service a few other clients.

The Eisner & Iger shop had the cream of the artist pool, with Lou Fine, Eisner himself, Astarita, Reed Crandall, and many, many others. As with Chesler, some artists did complete jobs, but it became more expedient for a number of artists to work on each other's jobs at times. Using made-up bylines allowed different art styles to come and go, and had the secondary effect of keeping artists anonymous so that they wouldn't be hired away...especially by the publishers, who might learn that the fans' favorites were working for less than they, the publishers,



Yank-ee Doodle Dandy

Vince Costello, who figures in several of these photos, was both a letterer and artist for the Binder shop during 1941-42. We're not saying he necessarily lettered this "Commando Yank" splash from *Wow Comics* #8 (Dec. 1942), let alone contributed to the art—but then again, we can't say for sure he *didn't*!

[Art ©2006 DC Comics.]



were willing to pay them directly. Of course, the byline ploy seldom worked for long, and thus both Chesler and E&I artists were indeed hired to work directly for publishers, the former by MLJ and the latter by Quality and Fiction House.

The odd shop out was Funnies, Inc., shop, where, although there were some artists working in-house at times, most of Jacquet's artists picked up assignments, completed, and returned them—and, thankfully for us "shop detectives," were often allowed to sign their work, primarily at Novelty and the true Centaur line of "Uncle" Joe Hardie.

Perhaps this overview can be expanded into a more in-depth article in a future issue of *Alter Ego*. But, suffice it to say, these four shops between them accounted for a tremendous amount of what appeared at most comics publishing houses.

Now, before someone asks about National/DC, it's true that when Jerry and I were first working on the original 1970s *Who's Who in American Comic Books*, it was becoming obvious to us that bylines like "Bob Kane" had a plethora of people behind them—ditto for "Siegel & Shuster"—so were *those* to be included as shops? We were, after all, aware that we were defining parameters in those early days, and so we

arbitrarily decided to make a distinction between “shops” (a dozen or more people working in, for, or out of a specific location, under an owner-provider) and “studios,” where some amount fewer than that arbitrary number were working for an individual or individuals, who were often themselves artists...and thus we decided that the latter would also include Beck-Costanza, Simon & Kirby, and a number of other studio arrangements.



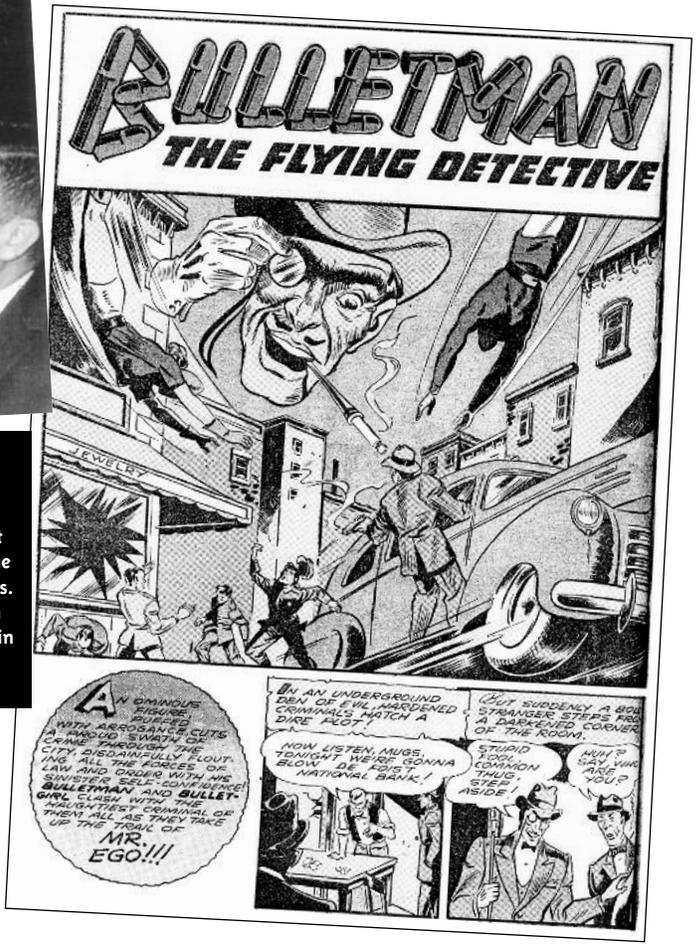
Bald & Bulletman #8—Together Again (For The First Time?)
 Ken Bald (on left), when interviewed in A/E #55, found it difficult to say to what stories he contributed, but we do know he did layouts for a lot of “Bulletman” stories. Could he have contributed to this splash from *Bulletman* #8 (Oct. 1942)? The gent in the foreground at right is Vince Costello again. [Art ©2006 DC Comics.]

As stated, these decisions and definitions were arbitrary. There were later shops—the Schoffman, for instance—that might have qualified. But for our purposes then, and for this specific article now, let us just agree that the Binder Shop was one of the “Big Four.”

And what a shop it was!!

Picture a lot of fun-loving pioneers, mostly young and enthusiastic, who at break time would haul out the sports equipment and lose themselves in sandlot baseball games.

Picture, too, the most assembly-line set-up in early comic book history, where literally a dozen people’s hands might be involved in one feature: one artist drawing the main figures’ heads, other artists concentrating on backgrounds, another artist penciling most panels, several artists following up with the inking, and then the letterers...and don’t forget the writers, who started the whole ball rolling in the first place...and there you have the Binder Shop overview.



The Lineup
 (Above left:) Otto Binder, Bill Ward, and Charles Tomsey.
 (Above right:) Continuing down that side of the table, the next photo shows Tomsey again, on the left, with Carl Pfeuffer.



But... to be sure, some artists completed whole jobs, from start to finish.

For instance, the art of Jack Binder himself can best be studied by looking through the many “Mary Marvel” stories he continued to draw postwar. And, though Wendell’s premature passing prevented his being able to savor Jerry’s coup in acquiring some of the Binder Shop records, there was actually a brief period in 1942 wherein the art credits are listed at the bottom of the splash pages themselves. And so, Wendell, God bless you, we at least are able to say which *artist* added which part to which feature in which comic, during a fleeting period at that amazing and wonderful place...the Binder shop!



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“Captain Marvel Meets The Human Torch” (Continued)

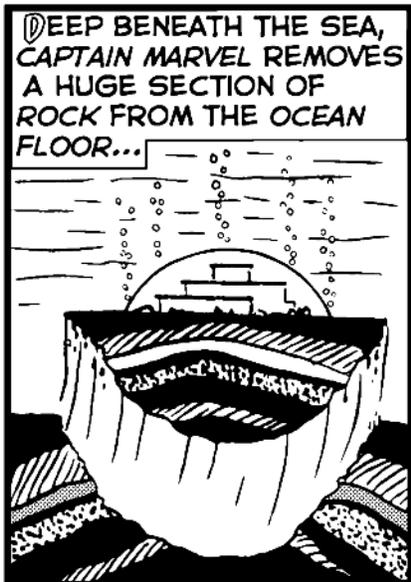
OUR USUAL SPECIAL BRAZILIAN BONUS! Two more pages from the 1964 *Almanaque do O Gólobo Juvenil* in which the comics of Brazil continued spinning yarns of the Big Red Cheese for years after Fawcett stopped telling them in 1953. In this unique story, Cap met Timely/Marvel's original Human Torch—even though, in the USA, those characters were published by two different companies. Last issue, the World's Mightiest Mortal freed the captive Torch from the evil Cobra's dungeons and took him to a hospital. Now, he has returned to the villain's undersea hideout.... [Captain Marvel TM & ©2006 DC Comics.]



UH-OH, I DIDN'T EXPECT THIS! IN A FEW MINUTES THE PLACE WILL BE FULL OF WATER! I HAVE TO WORK FAST OR ALL OF THESE POOR PRISONERS WILL DROWN!

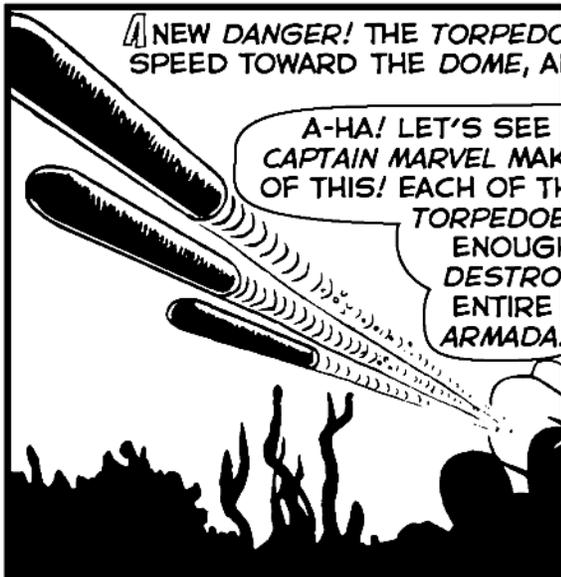


I KNOW HOW TO SAVE THEM! I CAN CARRY THIS DOME AND EVERYTHING IN IT TO THE SURFACE!



DEEP BENEATH THE SEA, CAPTAIN MARVEL REMOVES A HUGE SECTION OF ROCK FROM THE OCEAN FLOOR...

...AND QUICKLY CARRIES IT TOWARD THE SURFACE...



A NEW DANGER! THE TORPEDO SPEED TOWARD THE DOME, A

A-HA! LET'S SEE CAPTAIN MARVEL MAKE OF THIS! EACH OF THE TORPEDOES ENOUGH TO DESTROY ENTIRE ARMADA.



IDIOT! HE WON'T BE ABLE TO SAVE THEM! PREPARE THE TORPEDOES!

DIABLY DANGER...

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