

CAPTAIN ROY THOMAS JR.'S  
COMICS FANZINE

# Alter Ego™

**SHAZAMIC SPOTLIGHT ON  
CAPT. MARVEL (JR. & SR.)!  
CAPTAIN NAZI!  
MR. MIND'S MONSTER  
SOCIETY OF EVIL —  
& MAX SCHMELING!?**

PLUS:



**\$6.95**  
In the USA

**No. 64**  
January  
2007



**BONUS!**  
**GOLDEN AGE  
CENTAUR ARTIST  
MARTIN FILCHOCK**

*New York*



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

Editors Emeritus  
Jerry Bails (founder)  
Ronn Foss, Biljo White,  
Mike Friedrich

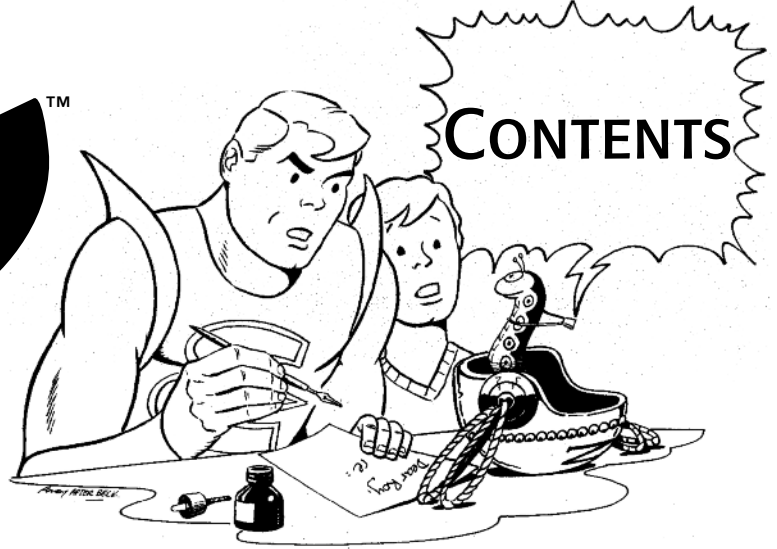
Production Assistant  
Chris Irving

Circulation Director  
Bob Brodsky, Seastone Marketing Group

Cover Artist  
Don Newton

With Special Thanks to:

Heidi Amash	Roger Hill
Jean Bails	Larry Ivie
Mike W. Barr	Jonathan G. Jensen
John Benson	Jeffrey Kipper
Bill Black	Alan Kupperberg
Ray Bottoff, Jr.	Timothy Lane
Brett Canavan	Stéphane Lucien
R. Dewey Cassell	Jim Ludwig
Frank Cwiklik	Bruce Mason
Mark Daniel	Steve Morrell
Craig Delich	Brian K. Morris
Roger Dicken & Wendy Hunt	Jake Oster
Jay Disbrow	Gene Reed
Don Ensign	Francis A. Rodriguez
Rex Ferrell	Rich Rubinfeld
Martin Filchok	Al Russell
Michael Finn	Eric Schumacher
Stephen Fishler & Metropolis Collectibles	Ben Smith
Shane Foley	Emilio Squeglio
Shawn Fuller	Robin Snyder
Jeff Gelb	Marc Swayze
Janet Gilbert	Dann Thomas
Dick Giordano	Brad Thompson
Andreas Gottschlich	Jim Vadeboncoeur, Jr.
Jennifer Hamerlinck	Mike Voiles
Jack C. Harris	Mike Vosburg
Mark Heike	Hames Ware
	John Wells
	Andy Yanchus
	Vincent Zorzolo



**Writer/Editorial: Jerry G. Bails—A Fan For All Seasons . . . . . 2**

**The Monster Society Of Evil . . . . . 3**  
An issue-by-issue look at the classic *Captain Marvel-Mr. Mind* confrontation by Roy Thomas.

**Say “Shazam!”—Or Maybe “Schmeling!” . . . . . 20**  
Roger Dicken wonders if Fred MacMurray was *really* the visual model for the World’s Mightiest Mortal.

**“They Treated Me Like I Had Talent!” . . . . . 22**  
Centaur’s Martin Filchok talks to Jim Amash about his amazing 70 years as a pro artist!

**Mr. Monster’s Comic Crypt: Twice-Told Wonder Woman & Superman . . 41**  
Michael T. Gilbert’s own “evil twin” episode.

**The Kaler Con: Two Views . . . . . 47**  
Bill Schelly examines Dave Kaler’s 1966 New York Comics Convention.

**The *Alter Ego* 1943 Calendar Goes 2007! . . . . . 53**  
Alex Wright re-creates a vintage collection of Timely/Marvel lovelies.

**re: [comments, correspondence, & corrections] . . . . . 60**

**FCA (*Fawcett Collectors of America*) #123 (cover) . . . . . 63**

**We Didn’t Know... It Was The Golden Age! . . . . . 64**  
Golden Age Fawcett artist Marc Swayze on his musical hero *Neal Valentine*.

**Emilio Squeglio Adventures – Part I . . . . . 68**  
A Fawcett artist in his own words, about a certain Captain and related Marvels.

**Mac’s Marvel & Mongo . . . . . 74**  
Jay Disbrow writes how artist Mac Raboy went from *Captain Marvel Jr.* to *Flash Gordon*.

**Bud Thompson & The Boy In Blue . . . . . 80**  
P.C. Hamerlinck on the artful inheritor of Raboy’s *Captain Marvel Jr.* mantle.

**About Our Cover:** *The late and supremely talented Don Newton—who coincidentally was covered in detail in the December 2006 issue of our sister publication Back Issue—sold this exquisite painting of Captains Marvel Jr. and Nazi to editor Roy Thomas at a comics convention circa 1980—at the same time Ye Editor also purchased the Captain Marvel painting used on A/E, Vol. 3, #11. We’ve always felt that Don caught, just as he clearly intended to, much of the spirit of original CMJr illustrator Mac Raboy in the figures of the Boy in Blue and his Nazi nemesis. Actually, there’s a little more to the painting than we could squeeze onto our cover—including a newspaper photo of Captain Marvel and a mention of featured villain Mr. Mind—so remind us to show you the whole thing, at least in black-&-white, in a future issue!*  
[Captain Marvel Jr. & Captain Nazi TM & ©2007 DC Comics.]

**Above:** *Our Australian avatar Shane Foley prepared no less than two clever Mr. Mind homages for this issue; the other one can be seen on p. 60 of this issue. This one pays tribute to C.C. Beck’s cover scene for Captain Marvel Adventures #29 (Nov. 1943), the original of which appears on p. 9, and of course features two of our “maskots,” Alter & Captain Ego, staring down the World’s Wickedest Worm. [Mr. Mind TM & ©2007 DC Comics; other art ©2007 Shane Foley; Alter & Capt. Ego TM & ©2007 Roy & Dann Thomas.]*

This issue is dedicated to the memory of  
**Mac Raboy & Bud Thompson**

**See page 90 for a FREE  
preview of BACK ISSUE #20!**



*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 (\$11.00 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. ISSN: 1932-6890  
FIRST PRINTING.

# Jerry G. Bails—A Fan For All Seasons

**D**uring the week wherein I write these words, I (Roy Thomas) lost a very good friend... and comics fandom lost a founding father.

Jerry Gwin Bails died in his sleep at age 73 on Thanksgiving, Nov. 23, 2006, in St. Clair Shores, Michigan. As Grand Comic Book Database manager Ray Bottorff, Jr., wrote in an e-mail release that same night: "Jerry had been suffering a serious heart condition for the past several years. In recent months the physical discomfort he had experienced had kept him mostly homebound, but his mind remained as sharp as ever, thanks to the contact he was able to continue with friends and family through the Internet."

Although Jerry'd been predicting his early demise for the past few years as his condition slowly deteriorated, I'd always respond by trying to jar him good-naturedly into hanging around a while longer, so he could continue to give the rest of us the benefit of his clear and cogent thinking.

Those who know anything about comics fandom as it was shaped from the early 1960s onward—whether they were "there" or simply read our 70th-birthday tribute to him in *Alter Ego* #26 in 2003—are aware that, while holding down a day job as a university science teacher, Jerry founded not only this magazine as the first of a wave of Silver and Golden Age-oriented comics fanzines, but also *The Comiccollector* (the first comics adzine) and *On The Drawing Board* (the first comics newszine)—all three over the course of a single year, 1961. He was also the prime mover behind the 1970s *Who's Who in American Comic Books*, of which he'd recently launched a greatly



Dr. Jerry G. Bails. Photo taken by Dann Thomas in Detroit, 2002.

expanded online version, *The Who's Who of American Comic Books* (1928-1999).

We plan a full-issue tribute to Jerry in *Alter Ego* #68 in May. Meanwhile, I feel the best way to conclude this piece is with the message from Jean, his loving wife and partner for the past three decades. Having already received, in the first 24 hours after his passing, numerous condolences from the far points of the globe, she e-mailed these words to those well-wishers:

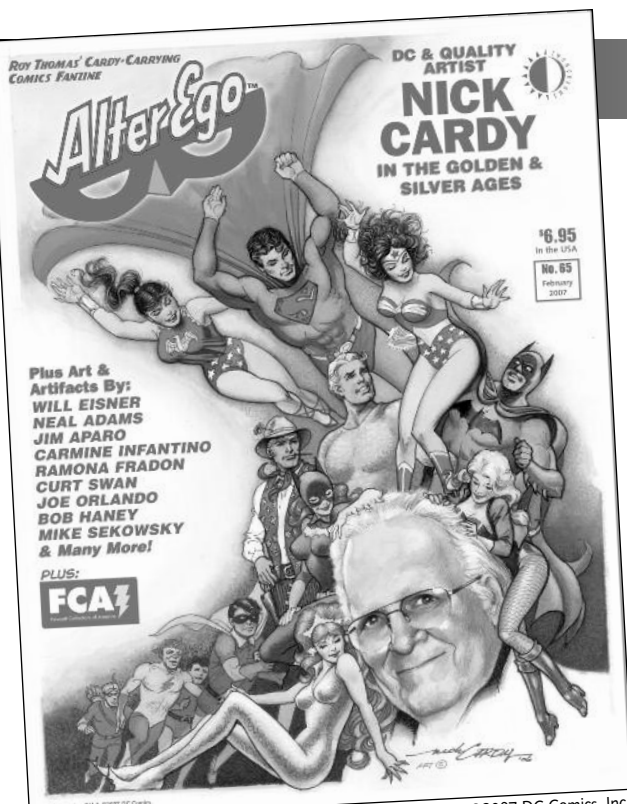
I have been reading the kind words about Jerry and shared them with his sons as well. I thank you as do they. I hope to get around to sending a more personal thanks to each soon. What would Jerry say? He would probably have said, "Aw, stop—you are making me blush."

Actually, it is *my* read of his involvement in fandom that it was not all about him—it was about *you*. Surprising as it may seem, fandom was not that much about comic characters, either, but rather it was about people discovering their potential in whatever area and developing confidence in what they could do. Also, fandom was above all good people cooperating with one another to create an entity that was greater than the sum of its parts.

Looking at the size of some of the fanworks and conventions, he would sometimes joke, "A monster has been created," but it was a monster he dearly loved. He had no misgivings about fandom going on quite well without him. It will, because of all of you.

Thank you very much,

Jean Bails



[All characters TM & ©2007 DC Comics, Inc.]

## COMING IN FEBRUARY

# #65

# NICK CARDY Is In The Cards!

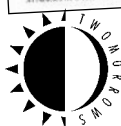
## The Major Silver Age DC Artist—Not To Mention Golden Age Quality Star NICHOLAS VISCARDI!

- Fantabulous new cover by NICK CARDY, done especially for this issue, featuring some of the heroes most associated with the Silver Age super-star!
- CARDY talks to JIM AMASH about his career in the Golden and Silver Ages, in an incredible in-depth, lushly illustrated interview—spotlighting art and artifacts by WILL EISNER, NEAL ADAMS, CARMINE INFANTINO, JIM APARO, RAMONA FRADON, CURT SWAN, JOE ORLANDO, BOB HANEY, MIKE SEKOWSKY, et al.!
- Delayed from this issue—a tribute to *Airboy/Heap* artist ERNIE SCHROEDER!
- FCA with MARC SWAYZE, EMILIO SQUEGLIO (Part 2), & others—MICHAEL T. GILBERT on "cheesy comics covers"—BILL SCHELLY on the 1967 *Castle of Frankenstein* comic-con—& MORE!!

Edited by ROY THOMAS

**SUBSCRIBE NOW!** Twelve Issues in the US: \$72 Standard, \$108 First Class (Canada: \$132, Elsewhere: \$144 Surface, \$192 Airmail).

**NOTE: IF YOU PREFER A SIX-ISSUE SUB, JUST CUT THE PRICE IN HALF!**



## TwoMorrows. Bringing New Life To Comics Fandom.

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



# The Monster Society Of Evil

## An Issue-By-Issue Appreciation Of The 1943-45 Serial In *Captain Marvel Adventures* #22-46

by Roy Thomas

**A**s a kid in the latter 1940s and early 1950s, I loved Saturday afternoon movie serials—a minor sub-genre of the film industry that was just winding down in local theatres all across the country. I was an adult before I even knew there'd ever been a *Captain Marvel* serial—but I was bowled over that memorable day in 1948 when I saw the theatrical trailer (yes!) for the first *Superman* serial, starring (my later acquaintance) Kirk Alyn, at a movie house. I managed, despite the usual childhood illnesses, not to miss more than a chapter or so of it, or of *Atom Man vs. Superman*, or *Batman and Robin*, *Congo Bill*, or *Blackhawk*, or even what was actually a re-release of *The Secret Code*, starring that World War II mystery man, The Black Commando.

But, love the two *Superman* serials in particular though I still do, there's another specimen of the species "serial" that rivals them for a place in my heart—and even in my head. And I first saw it not at the Palace Theatre in Jackson, Missouri—but in the pages of a comic book.

Its name: "The Monster Society of Evil!"

Since I'd only turned four in November 1944, I couldn't yet read when I perused a brand new copy of *Captain Marvel Adventures* #45 (April '45)—which may well have been my initial encounter with the World's Mightiest Mortal. I instantly fell head over sneakers in love with the red-clad hero with the lightning bolt on his chest, and I can still remember how excited I was looking at all the colorfully inventive sea monsters he battled in that issue. Cartoonish as they



### Five (Or Is It Six?) For Fawcett

This great composite drawing of Captain Marvel, Billy Batson, and Mr. Mind was printed by the American Nostalgia Library as the full-color cover of a flyer advertising its fabulous 1989 reprint volume *The Monster Society of Evil* (see main text). The original comic book serial was primarily the work of (left to right at top) writer Otto O. ("Eando") Binder... artist C.C. Beck (with his comics studio)...and editor Wendell Crowley. Binder gave RT his early-'40s photo—P.C. Hamerlinck provided the late 1940s/early 1950s shot of Beck—and the photo of Crowley at the 1968 Jack Binder comic shop reunion dinner (covered in *A/E* #57) is courtesy of Marc Swayze. [Art ©2007 DC Comics.]

were, they couldn't have seemed any more real to me at that time if they'd been projected on the big screen with all of today's CIG magic, augmented by Sensurround Sound. And all those creatures were commanded by this weird little worm riding on a sea horse!

Whether or not I saw, a few weeks later, the following issue, in which Mr. Mind was finally captured and met his just end, I don't recall. But I never forgot that penultimate chapter of a comic book serial of whose beginnings I had no inkling for the next fifteen years.

In 1960, Dick Lupoff lauded the "Monster Society" serial in his seminal article "The Big Red Cheese" in the first issue of his and wife Pat's science-fiction fanzine *Xero*. And I was thrilled when, over the near year or three, I finally got to read all 25 whimsical yet exciting chapters during one of my visits to fellow comics fan Biljo White and the cement-block White House of Comics behind his home in Columbia, Missouri. Bill had a virtually complete collection of *Captain Marvel*, *Whiz Comics*, and *The Marvel Family*, among many other wonders.

For the past decade, I've championed to DC Comics the notion of abandoning for once its chronological approach to reprints in its Archives series, and of printing all 232 pages of the serial in a single hardcover volume. Such a book could almost be considered the first graphic novel—composed of material originally published more than sixty years ago!

There's even precedent for such a collection. In 1989, the American Nostalgia Library, an imprint of Hawk Books Limited of London, England, published a



### Let The Show Begin!

The splash page of Chapter I, complete with cast listing. The blurb says there'll be "a new chapter every third Friday," because at this time *Captain Marvel Adventures* was so popular that it was published once every three weeks, rather than monthly—though each issue had a different monthly date and somehow it all worked out. (Incidentally, this odd scheduling somehow led to there being two issues labeled "Jan. 1943"—but no "May 1943"—and no "Dec. 1944"!)

The construction of the group name "The Monster Society of Evil" leads Ye Editor to believe it was inspired by DC's "Justice Society of America," but writer Otto Binder always denied any conscious borrowing. Anybody out there have any ideas of where else he might've gotten inspiration for it?

[©2007 DC Comics.]

3000-copy edition of a gorgeous 14" x 10½" hardcover titled *The Monster Society of Evil* that collected the entire serial, plus a bit of introductory material. I've always assumed ANL/HBL had permission to reprint that material, since the book contains a copyright notice for DC Comics. Unless stated otherwise, all art accompanying this article is taken from that volume. (The first and last chapters of the serial, incidentally, were reprinted in black-&-white, from retouched art, in the 1977 Crown volume *Shazam! from the 40's to the 70's*.)

ANL/HBL's *Monster Society* is a wonderful book, which reproduces each page from copies of the printed comics. No Theakstonizing or retouching for these folks! It's all there just as it appeared in the original 1943-45 magazines, complete with sometimes off-register coloring, but reproduced considerably larger than in the old comics, so that the color dots are often clearly visible, as if Andy Warhol or Roy Lichtenstein had turned the serial into one of their Pop Art productions. And, in one odd touch that somehow *works*, the pages' margins and "gutters" between panels—areas that were left *white* on the comics' pulp paper—are rendered in *solid black*. The end effect is to underscore the feeling established on the splash page of Chapter I, that

one is sitting in the darkness of a neighborhood movie house in the mid-1940s, watching this tale of tales unfold up there on the silver screen.

But that's only fitting, since no doubt the ultimate inspiration for the comic book serial was the rousing success of the 1941 chapter-play *The Adventures of Captain Marvel*, in which stuntman Tom Tyler made an excellent World's Mightiest Marvel—even if Republic Pictures took, as per usual, a few more liberties with a licensed property than made any sense.

So let's turn down the house lights, grab a soda pop in one hand and a box of popcorn in the other, and enjoy a chapter-by-chapter look at—

## "The Monster Society of Evil"

### *Captain Marvel Adventures* #22 (March 1943)

#### CHAPTER I

#### "The Pearl Of Peril" (12 Pages)

The "famous Indian princess" Dareena Rajabuti comes to the USA to donate jewels to the Allied war cause. Over his special radio hookup, Mister Mind (the "Mister" is always spelled out in the first three chapters) directs Captain Nazi to steal the jewels to "further the battle for your Axis"—i.e., Nazi Germany, Mussolini's Italy, and imperial Japan. Mind says he's helping the Axis "because it is *evil!*" And thus you are a part of my great *Society of Evil of the Universe.*"

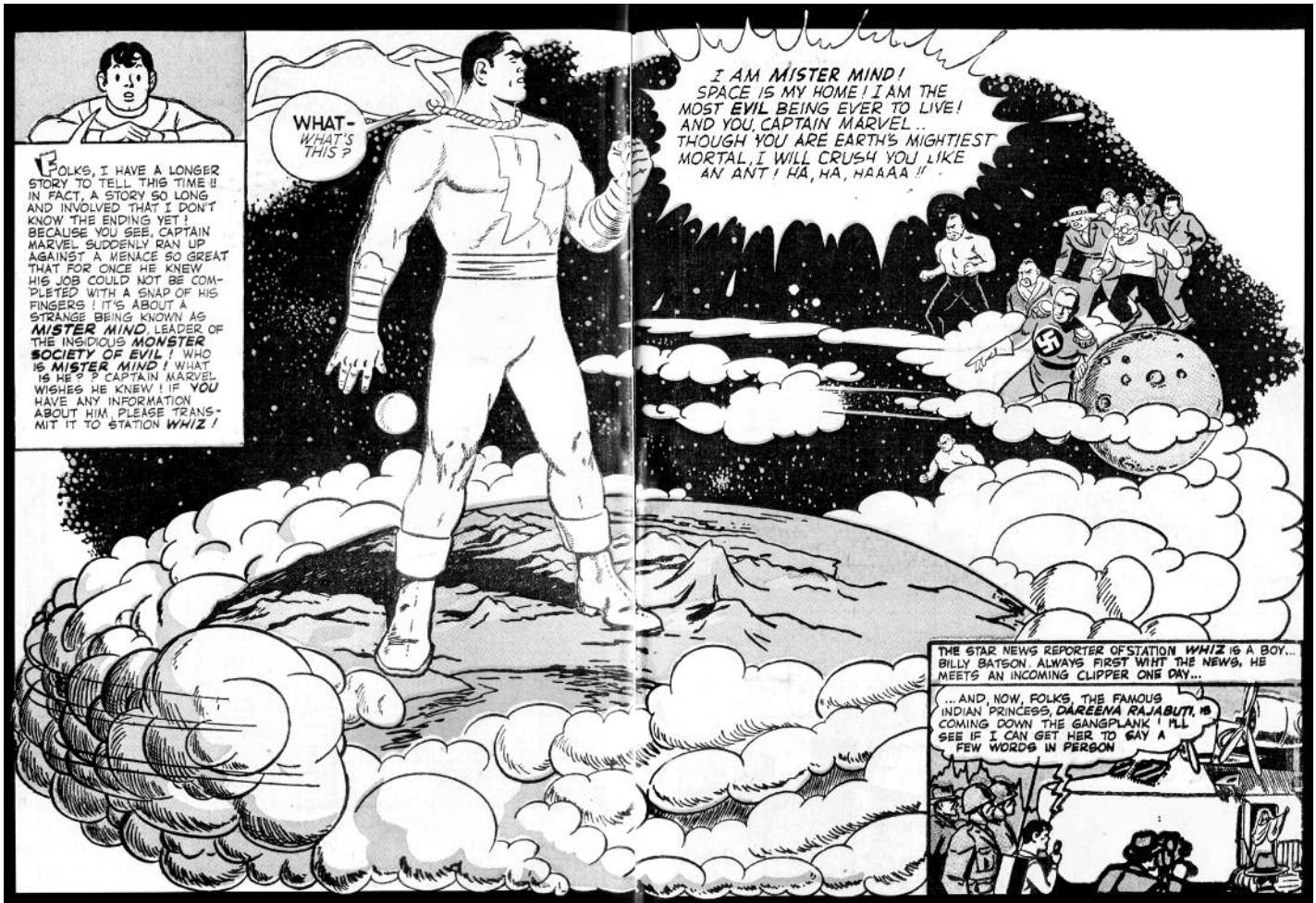
The princess has actually brought only one magic black pearl the size of a croquet ball, which "can pick up scenes and voices from anywhere," thus making it "valuable for *espionage service!*" When Captain Nazi tries to grab the pearl, Billy Batson, who is interviewing the princess, shouts "*Shazam!*," changes to Captain Marvel, and knocks him and his two armed thugs around. Though no match for the



### "Mister Mind Calling Captain Nazi!"

The first the reader encounters Mr. Mind is as a disembodied voice from outer space—but he's already involved with Captain Nazi, though their exact relationship is unclear. Mind gives Nazi orders on the next page—but Nazi's main loyalty seems to be primarily to "Our Fuehrer." From Chapter I.

[©2007 DC Comics.]



### All On One, And One On All

Pp. 2-3 of Chapter I are a two-page spread in which Cap faces many of his major villains from previous stories, as listed on the splash. The corresponding scene in the story, in which Mr. Mind sends several of the hero's old enemies against him, was printed in the just-out *All-Star Companion*, Vol. 2.

[©2007 DC Comics.]

hero physically, Nazi flies off with both pearl and princess. (Cap berates himself for forgetting that Captain Marvel Jr., Nazi's regular nemesis, had told him that Nazi had recently gained the power to fly.) Dareena informs Nazi (and Mister Mind) that there are *two* black pearls, which must be used together; the other is still in India.

Having learned the location from Nazi's thugs, Cap bursts in to confront him. Cap and Mister Mind spar verbally for the first time. The latter claims, "My organization will soon *rule the universe!*" Cap dares him to show his face, but Mind says he plans to remain "only a *voice* reaching everywhere and spinning my web of power day by day! I will hurl man after man at you, plot after plot, till even you, mighty Captain Marvel, will some day *crack* under the terrific strain!" At Mind's summons, Cap faces not only Captain Nazi but also others of his former foes: Sivana, Ibac, Nippo, Mr. Banjo, and several unnamed rogues. Cap's blows don't stop them, because Mind has "instilled them with *mental strength*, which I project through the ether!"

Stalemated, Cap flies off to India with the princess and the pearl. He takes her to the giant statue of the god Siva whose remaining eye is the second black pearl. She tells him he must hold the two pearls close together and "wish for any scene you want." Nazi and Ibac arrive and push the idol over onto them. Cap shields Dareena and kayos Nazi, but Ibac flies off with both pearls. Mister Mind's voice taunts Cap from Captain Nazi's belt radio. A final caption, in the style of movie serials, orders the reader not to miss "Part II," which will be "on sale March 5th."

## Captain Marvel Adventures #23 (April 1943)

### CHAPTER II

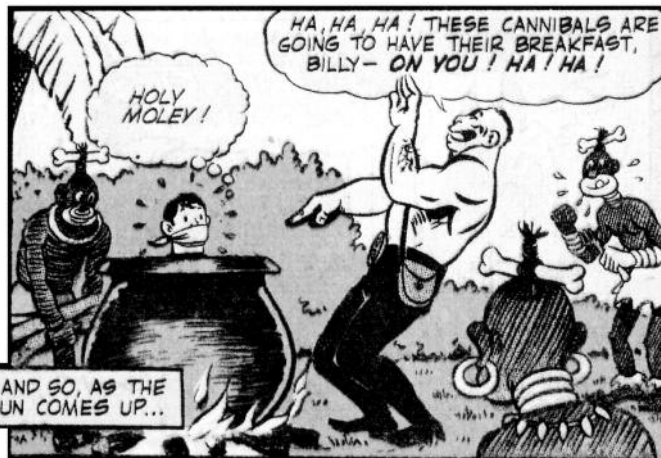
#### "The Jungle Trap" (12 Pages)

Dropping off the princess, Captain Marvel pursues Ibac, who flees in a rocket ship provided by Mister Mind. Cap cracks open the ship over "the wastes of North Africa." After he belts Ibac around, Mind directs the villain to hold the two black pearls together. At Ibac's wish, they show him from which direction Cap is approaching, so he can give the hero the slip. Mister Mind says the pearls can be used to help the Axis in North Africa, but to himself he cackles that "When I've made the Axis win the Earth, the world is mine!"

Cap changes to Billy and enters an American Army camp. (Allied troops had invaded North Africa in November of 1942.) The troops quiz the famous young radio reporter, being eager to hear news of back home: "Yes, the Empire State Building is *still* standing. The girls are *still* pretty! No, they *haven't* stopped big league baseball! Yes, jive is *still* popular!" Billy broadcasts to the US that "these soldier boys of ours are going to bring victory for America before you can say *Adolf Shickelgruber!*"

At Mind's bidding, Ibac says his own magic word ("*Ibac!*"), changing back to "scrawny ordinary little Stinky Printwhistle." He sneaks into the camp by night, to plant false orders that will lead

American troops astray into the desert, where they'll die of heat and thirst. Billy spots Stinky—and, moments later, Captain Marvel and Ibac are at it again. Ibac stampedes some elephants, who trample Cap—not that he notices much. Ibac tricks Cap into saying “Shazam!” to impress some gullible cannibals, then grabs Billy and binds and gags him. As the cannibals prepare to cook the lad in a big pot, Mister Mind’s voice—through Ibac’s belt radio—says Ibac will now deliver the black pearls to Nippo in Tokyo, so they can help crush America in the Pacific.



### Ibac Is Back!

Ibac, whose name was an anagram, may have gotten the power of terror from Ivan the Terrible, cunning from Borgia (Cesare, we presume), fierceness from Attila the Hun, and cruelty from the Roman emperor Caligula... but he was still no physical match for Captain Marvel. Still, he used that ol' Borgia cunning to see that it was Billy who wound up in the cannibals' pot. The cannibals are horrible racial stereotypes, of course, but most characters looked pretty ridiculous in *Captain Marvel Adventures*. From Chapter II. [©2007 DC Comics.]

## Captain Marvel Adventures #24 (June 1943)

### CHAPTER III

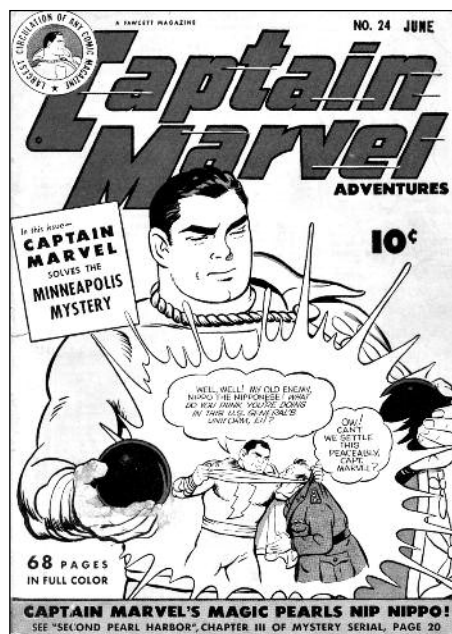
#### “The Second Pearl Harbor” (12 Pages)

As one of the cannibals approaches Billy with a cleaver, the quick-thinking boy uses it to slice off his gag. He changes to Captain Marvel and flies off.

Nippo, aboard a Japanese plane, uses the black pearls to intercept the aircraft of the American commanding officer of Hawaii and shoot it down. At Mister Mind’s direction, Nippo uses a rubber face mask to take the C.O.’s place at Pearl Harbor. But his “clammy hand” and “the hiss in his voice” betray him to the C.O.’s daughter Mary, a nurse. She tosses Nippo with jiu-jitsu, then flees into Captain Marvel’s arms. Nippo gets thrashed but escapes.

With Mary, Billy Batson parachutes down and finds the C.O. alive. Captain Marvel discovers Nippo and other Japanese in a volcano crater, setting up an explosive charge to cause an eruption that will bury Pearl Harbor. Cap foils that plan and retrieves the black pearls, slugging Nippo so hard that he lands in the crater. Cap addresses Mister Mind

over the belt radio he took from Nippo; Mind tells him Sivana is carrying out the next phase of his plan. When Cap tunes the pearls on



### Nippo'd In The Bud

Nippo took his orders (via belt radio) from Mr. Mind. From Chapter III. Plus the cover of *Captain Marvel Adventures* #24, the first issue to feature a cover scene related to the “Monster Society” storyline, although the new serial had been mentioned on the cover of #22. Thanks to P.C. Hamerlinck for sending good scans of the five CMA covers spotlighted with this article. [©2007 DC Comics.]

Alaska, he sees a glacier about to crush a town—while a parka-clad Dr. Sivana cackles triumphantly.

## Captain Marvel Adventures #25 (July 1943)

### CHAPTER IV

#### “Glaciers Over America” (12 Pages)

Captain Marvel flies to Alaska to stop “giant, towering, grinding glaciers” from “crunch[ing] through Alaska and Canada” into the United States. Mister Mind plans a new Ice Age for all of North America. Sivana figures that, “with the two great brains of Sivana and Mr. [sic] Mind against him—*especially mine*—what can Captain Marvel do? Heh, heh, heh!”

The glacier is too big for Cap to pick up, so he bores through it till it looks like “a big Swiss cheese,” and it collapses. But, down in the States, it’s snowing during the summer—crops are withering in the cold—shipping is tied up in freezing water. Despite wartime censorship of radio weather reports, Sivana sees their scheme is working.

Cap uses the black pearls to locate Sivana and chases him through a small doorway in one of the glaciers. He changes to Billy to creep inside. There the lad sees Sivana operating his huge Pole Changer, whose spin “is forcing the whole Earth to *shift around on its axis!* In a few weeks, the *new* North Pole will be... right in the *heart of Texas!*” Cap smashes the machine—but Sivana escapes, taunting him that, if he doesn’t put it back together, “the Earth will stay right where it is and it will *always* be as cold as as it is now!” So Cap must spend an hour re-assembling it and starting its motor “*in the opposite direction!*”

Cap changes to Billy to use Sivana’s radio, then crawls to the surface. There, Sivana douses Billy with water, which freezes before he can finish saying his magic word. (“*Sha-blub!*”) Sivana leaves him there with a marker.



## Captain Marvel Adventures #26

(Aug. 1943)

### CHAPTER V

#### “Marvel Meets Mr. Mind!” (12 Pages)

This chapter’s title had to intrigue anyone who’d read the first four chapters! Billy is conveniently rescued by a hungry (brown!) polar bear, which tips over the block of ice encasing him. It

# “They Treated Me Like I Had Talent”

## Golden Age Artist MARTIN FILCHOCK Remembers Centaur Comics And Other Phenomena

Interview Conducted by Jim Amash

Transcribed by Brian K. Morris

**M**artin Filchock is a wonder of our age... and of the three before it! Born in the small town of Braznell, Pennsylvania—south of Pittsburgh—on January 6, 1912, Martin is still making money the old-fashioned way: he works for it. He's in his 70th year of cartooning and shows no sign of slowing down—which makes me downright jealous! Though his comic book career was fairly brief, consisting of just a few years working for Bill Cook's *Funny Pages* and *Centaur* and the Lloyd Jacquet comics shop from the mid-1930s to the early 1940s, Martin's life is a fascinating journey from rags to what he calls “semi-riches.” When I told him how long this interview was going to be, his response was: “I didn't do enough in my life to fill that many pages of type.” I beg to differ—and so does Hames Ware, who fed me a few *Centaur*-related questions to ask him—and since I get the final word in this introduction, Martin can't argue with me! If this intro



### An Amazing Man—And Amazing Man Comics

When the above photo of Martin Filchock was taken in 1992, he'd already been drawing for well over five decades—and he's still at it, 14 years afterward! His most important Golden Age feature was “Mighty Man,” seen in *Centaur's Amazing Man Comics* between 1939 and 1941, and in *Stars and Stripes Comics* in 1941. That hero started out as a mere 12-foot giant, but this semi-complete page (issue uncertain) graphically demonstrates additional powers he gained in *AMC* #12. Note that he's altered himself to look like “Fritz, a fifth columnist.” Incidentally, all art accompanying this article was provided by Martin, except where otherwise noted. [©2007 the respective copyright holders.]

*seems a bit more casual than usual, it's only because he's is so full of life, and our conversations are such uproarious laugh-fests that I couldn't write this without some humor. And Martin would be disappointed if I wrote it any other way. You want more laughs? Heeere's Martin! —Jim.*

### “I Liked To Draw, Like Any Kid”

**JIM AMASH:** *What got you interested in cartooning?*

**MARTIN FILCHOCK:** Well, *Highlights for Children* [magazine] ran a good article on me. I told them I wasn't as good-looking as some of my classmates, and so the only way I could get the girls—this was when I was in about 5th or 6th grade or something—to even come close to me was do something better than the rest of them. I was able to draw, so they would come over.

I liked to draw, like any kid. The only difference is that I pursued it. I always had a pretty good sense of humor, and I liked to draw cowboys. I seldom got a chance to go to the movies, but I heard about guys like Big Boy Williams, Hoot Gibson, and Tom Mix, and so I would be drawing cowboys.



The Pittsburgh newspaper ran amateur contests for children and grown-ups. I started sending in drawings and would win boxes of—you had a selection—it would be a box of candy, or a book. Although I would have preferred a book, I got candy so I could share it with my brothers and sisters. I thought, "Well, gee, this would be a good thing to do." We used to sell newspapers, so I got a chance to look at all the daily papers and see comics like Billy DeBeck's *Barney Google* and *Happy Hooligan*, among others.

Through our whole career, every one of us in our family delivered newspapers. We used to sell the daily paper for 2¢. We'd get one penny and the newspaper company would get the other. And you won't believe it, but we had difficulty collecting at the end of the month, which would come to a very few pennies. But the people would hide behind the durn door and didn't want to give you your 15 or 20¢ or whatever you had coming. Money was scarce and still is—only it's not pennies now, it's dollars. It's hard to collect, even now, from some.

**JA:** *I'm sure that some of those people grew up to be government officials.* [mutual laughter]

**FILCHOCK:** I'm sure. And I started copying strips, but I foolishly thought that it wasn't fair to copy somebody else. So I would try to create my own stuff, and wasn't doing a damn good job. I would have been better off if I would have done like what you're doing; you know, drawing for Archie Comics or *Spider-Man*. Later on in life, I started doing that: I would take a nose or an eye from another artist, or a leg or an arm or a shoe or whatever, and develop my own technique.

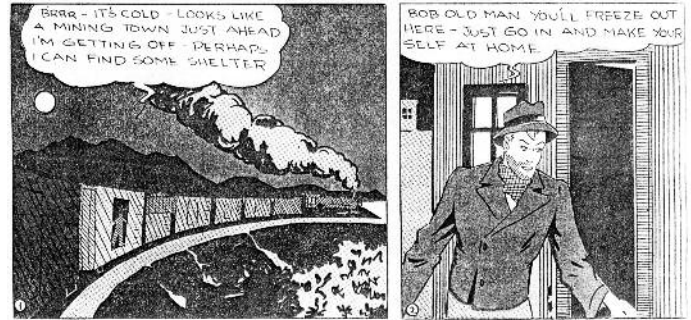
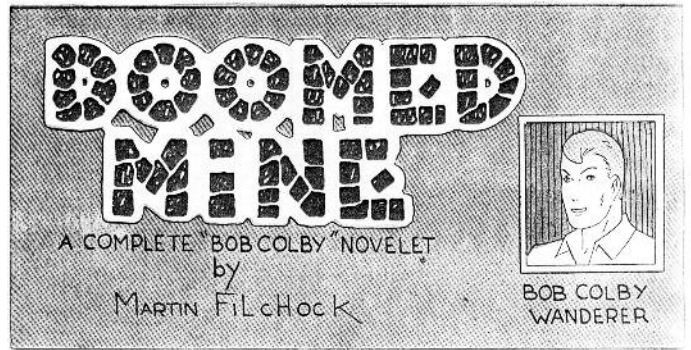
Before I started working for comic magazines, my mother got me a job working on the railroad at 17 years of age. I had to walk about five miles to work. I had that job seven days a week for two or three years, and then I was furloughed. The Depression started and the railroad wasn't doing as much business. I was out of a job and living in this little mining town, and the manager was a fellow who had lost one of his legs by a railroad car running over it because he lived by the railroad tracks. He had a couple of brothers, and he decided to form a baseball team. And so I was furloughed in the nick of time. It was in the spring of the year, and I always liked to play baseball.

I was a pitcher. I was an admirer of Paul Waner, the outfielder for the Pittsburgh Pirates. In no time at all, I was pitching about all of the games. But there was one time I pitched three in one week, and that's nine innings. I was twenty. My first year record was 15 wins and five losses. I even pitched a no-hitter. If I didn't strike out anywhere from 12 to 15 men in a nine-inning game, I thought I didn't have it. And we beat teams that had far superior players. They had more places to get players from.

The manager's brother pitched, too, but it seems as though whenever we faced the toughest teams, I would pitch. Once, we were short of players so I was playing right field, which was a mistake, because when I ran, wearing glasses, they would bounce around and I couldn't judge a ball. The winning run scored because of my error, and defeated the manager's brother. He had the gall to put in the paper that his brother lost the ball game because I misjudged a fly ball. [mutual chuckling] And I quit the team!

Downsville had a population of about 6000 and had a team there, and so I pitched for them and had an excellent record. Of course, later on, I had a brother who was too damned good to play baseball for us, and he even played in the Three I League. A little later on, he played professional football. He could have made it in the big leagues in baseball, but he preferred football.

I went hoboing in the spring of the following year and didn't get back till the latter part of June or something. And everybody in that town says, "Oh, we're glad you're back. We can't win any ball games."



**"I Went Hoboing In The Spring Of The Following Year"**  
 So Martin knew whereof he spoke (and wrote and drew) when he used his experiences during the Great Depression of the 1930s as the basis for a "Bob Colby, Wanderer" story in an issue of Comic Magazine Co.'s *Funny Picture Stories*—probably #6 (April 1937), says comics historian Jim Vadeboncoeur, Jr., who supplied this photocopy. The "Bob Colby" feature originated in *FPP* #3 (Jan. '37) and also appeared in #6-7.  
 [©2007 the respective copyright holders.]

Here I am, not even warming up, no spring training, no nothing, and I started pitching baseball. I think, in the next month or so, I probably pitched half a dozen or more games. I won them all but one, as I recall. And then they had what they called the CCs, so I signed up for that. The third year, I pitched in the CCs and had a record of 16 and one, and the only game I lost was the first game that I relieved somebody else. And the winning run was scored on me through an error.

Then, later, I tried to join a New York hotel team, but I didn't realize they had their own clique. Every one of these strangers playing were all buddies. I went in there and started, like a fool, throwing real hard and striking guys out, but they never did offer me a job. If I'd gotten a regular job, I would have gotten \$18 a week and still played baseball. That's all it paid! And you got \$18 a week working in a hotel for like six days a week. And then, in the fall of the year, I went out on Long Island and then pitched for a town team.

The next year, foolishly, I was fooling around, not warmed up, and I tore something in my shoulder, and from then on I went downhill. But I had developed a knuckleball, and if I would have just stuck with it, I would have been like Hoyt Wilhelm [Hall of Fame pitcher]. As a matter of fact, when my mom died, I went to the wake, and a half a dozen or more of the fellows who had played ball with me, and hadn't

seen me for several years, were there. I was a legend in my own time. All they wanted to talk about was me and my knuckleball.

### “Bill Cook Came Out With His Comic Books”

JA: How did you get to drawing comic books?

FILCHOCK: I came home from hobbing, and when Bill Cook came out with his comic books, I happened to see one. I was still fooling around with drawing, though I wasn't selling anything except when I was, whatever, fifteen or sixteen.

I sold a cartoon to *Tidbits* magazine for \$5. But then when we saw this comic magazine, my brother George said, “Why don't you draw a comic strip? You can draw as well as some of these others.” Having a sister in New York, I went ahead, not knowing how to present the stuff—didn't know about the scaling of them or anything—and I drew up some samples, and mailed them to Bill Cook. He wrote back, “I'd like to have this. Go ahead and draw it up.” And I said, “Well, I'm coming to New York. I'll talk to you.”

So I went in there, shy as hell, didn't know a damn thing. I wasn't sophisticated like I am now. [mutual laughter] Cook gave me some pointers, and then I drew this windy thing called “Obo Ossie.” It was about a hobo and they called him “Obo,” using the British accent, dropping the “H”'s, because when I bummed around the country, I had a little sign-painter's kit in order to have an “Obo Signs.” Obo Ossie was a tramp. And that was the first thing Bill Cook got interested in.

JA: What year did you start working for him?

FILCHOCK: It had to be about '36 or '37. You probably have better records than I, when “Superman” came out. I was in New York when “Superman” first came out.

JA: Superman came out in spring of '38, so you were there by '37 or early '38?

FILCHOCK: Okay, that's when I started. That's when I met George Brenner and Jack Cole and Bill Everett.

JA: Okay, you went to New York and met Bill Cook. Was John Mahon his partner?

FILCHOCK: No, he had a young fella—oh, hell, I can't think of his name. He wasn't an artist, he was just a smart guy and he was Bill Cook's partner.

JA: Bill Cook's company was Comic Magazine Company and it started in April of 1936. His partner was a guy named John Mahon.

FILCHOCK: It could have been him. This was about a couple issues after he started, when I went with him. My first story feature was called “Fisherman's Luck.” No—before that, I drew “The CC Kid,” which is about my experience in the CCs and how this boy was living with his deprived family, and in order to help out, his dad was without a job and so he joins the CCs.

JA: And “the CCs” is short for what?

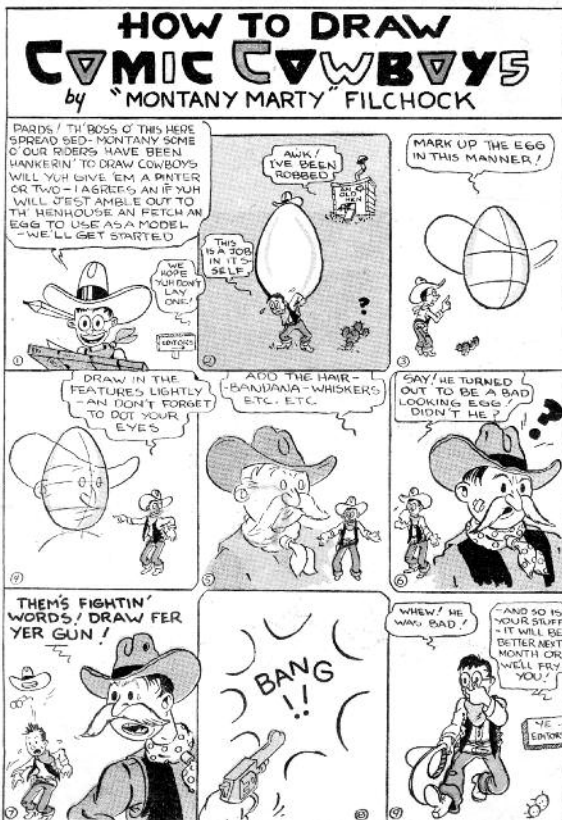
FILCHOCK: Civilian Conservation Corps. Just dropped one “C” and called them “CC,” instead of “CCC.”

JA: Can you give me a visual description of John Mahon?

FILCHOCK: I would say a tall, handsome—when I say “tall,” hell, my top height was five seven and a half. I would say he was about six foot tall, like some of those movie stars like Johnny Depp. He was a handsome guy. He used to brag about all of the women that chased after him.

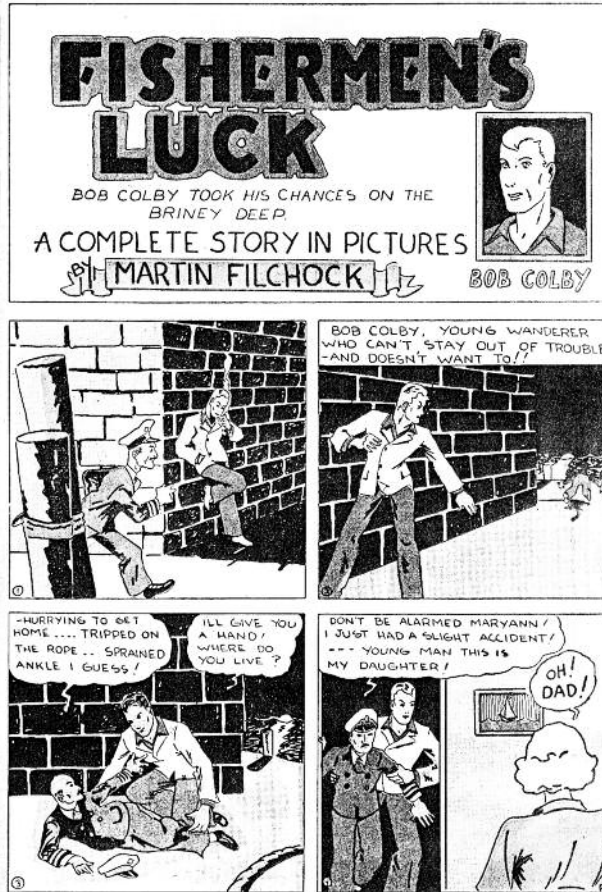
JA: Now what about Bill Cook?

FILCHOCK: Bill Cook was a short, stocky guy, at least ten years older than me. He was like a father figure. He corrected my mistakes and showed me how to line up the pages in scale. He would help me, especially when I was in New York and I would go down and see him practically all the time. I did covers for him, and I even have the first cover I did for him, where a cop picks up a trash can and this boy has, I think, a bunch of



#### Playing The Obo

Alas, we don't have copies of “Obo Ossie,” the hobo humor feature Mr. F. did circa 1936-37 for Bill Cook's Comic Magazine Co., so we'll split the difference. Here are a slightly later humor page drawn by “Montany Marty” Filchok—and another “hobbing” page, this one from a “C.C. Kid” story. We can't be certain which exact comic book either strip came from, but “The C.C. Kid” debuted in *The Comics Magazine Funny Pages*, Vol. 1, #4, (Aug. 1936)! That early enough for you?



**Cookin' With Cook**

Two of Martin's earliest features for Cook and Mahon were "The C.C. Kid" in *The Comics Magazine Funny Pages* (title later changed to *Funny Pages*) and the "Bob Colby" series, which began with the story "Fisherman's Luck" in *Funny Picture Stories* #3 (Jan. 1937). Thanks to Jim Vadeboncoeur, Jr., for the latter photocopy. The first page of the "C.C. Kid" story reflects Filchock's career in semi-pro baseball. [©2007 the respective copyright holders.]

grapes in his hand that he had pilfered from a local fruit stand or something. I did a lot of covers for him and, later, for Centaur.

JA: Did you have to learn how to use a brush or pen?

FILCHOCK: I learned how to use a brush. I didn't use a brush until I started working for Centaur with Harley and that group. And they had a fellow working for them by the name of Terry Gilkinson. He had worked for the Associated Press and he was an alcoholic. I would go in there, and he showed me how to use a #2 brush.

JA: Did you write all your stuff for Bill Cook?

FILCHOCK: Yes.

JA: Did you do any coloring?

FILCHOCK: No, no. The company took care of the coloring.

JA: When you did a story for Bill Cook, did you show a script first?

FILCHOCK: No. I don't whether he even corrected any of my English, which was pretty poor.

### "I Did Everything For Everybody"

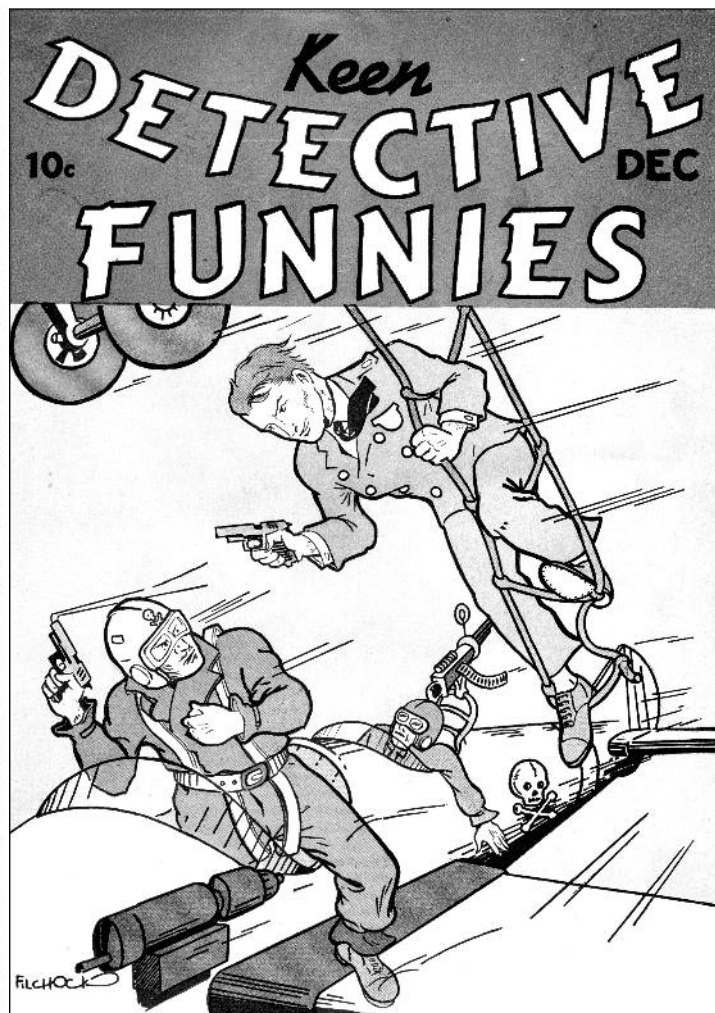
JA: Did you create all the features that you did for Cook?

FILCHOCK: I did everything for everybody. Nobody gave me a damn thing. I created every one of them. Once, I wrote a story, or drew a story, and Bill even gave me the name for the title. It was "Fisherman's Luck." Just use that old adage "fisherman's luck," so that's what the

**Signed, Sealed, And Delivered**

Martin Filchock says this is the first comic book cover he ever drew. And he signed it, too! Thanks to Bruce Mason for the scan from *Funny Pages* #8 (Feb. 1937). [©2007 the respective copyright holders.]





### "I'll Mow The Dirty Rats Down!"

Martin's early work, as on the page (left) from "Fisherman's Luck," may have been crude, but it was energetic and told the story well. The cover at right is from *Keen Detective Funnies* #11 (July 1939). [©2007 the respective copyright holders.]

story was about: this young guy was on his ship and a bunch of these fishermen came on and they turned out to be dope smugglers or something. And they were a mob and he helped beat the hell out of them or whatever. That was my first one besides "The CC Kid."

JA: *He would tell you he needed a story, then you would just do a story?*

FILCHOCK: No, no, no. I would just go ahead and draw any darn thing I could and bring it down. I don't recall ever getting rejected, whether it was a one-pager or a cover, and it went that way with Harley, too.

JA: *Now when you worked for Cook, you freelanced. You weren't working in the office—you were working at home, right?*

FILCHOCK: That's right. Either in Pennsylvania or at my sister's place in New York City.

JA: *Now who did you do the "Bob Colby" strip for? Do you remember that one?*

FILCHOCK: Bill Cook.

JA: *Okay, and "The Buzzard" was Bill Cook, right?*

FILCHOCK: No, that was for Joe Hardy at Centaur.

JA: *Okay... "Copper Slug" and "Copycats."*

FILCHOCK: That was Hardy. You got all of those? Do you have "The Buzzard" and "Red Blaze"? Well, they were some of my features.

JA: *"Dopey Kits."*

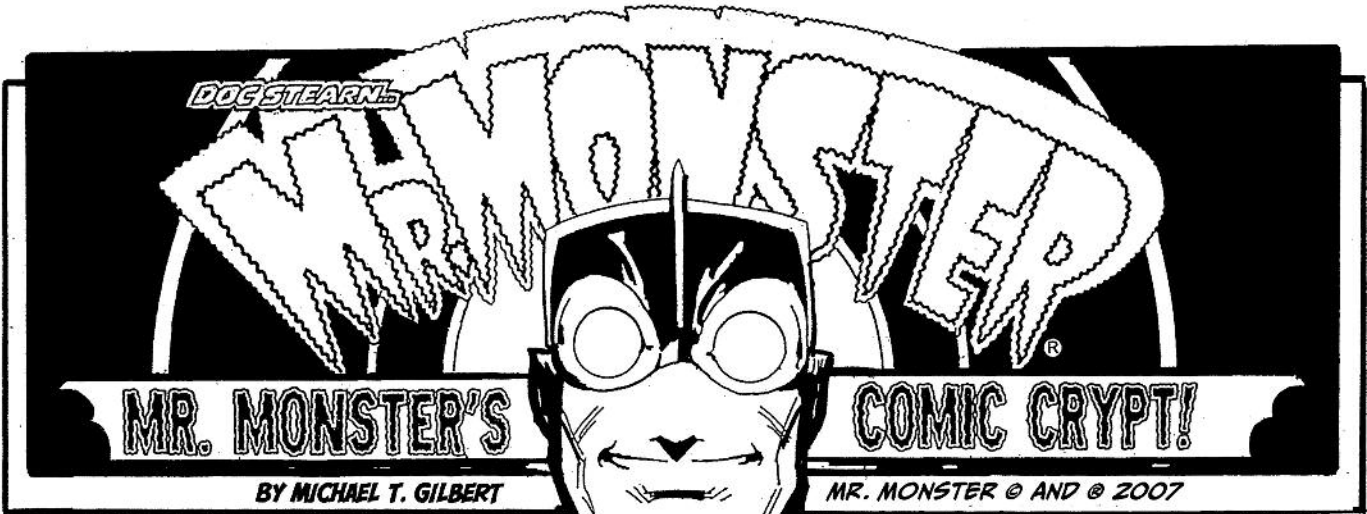
FILCHOCK: That was for Hardy.

JA: *"Electric Ray."*

FILCHOCK: They claim I did that, but I don't recall that. If I did do that, it had to be for Hardy.

JA: *"Headless Horseman."*

FILCHOCK: That was for Joe Hardy. That was one of my better ones. Oh, the best one that I had was called—it was about a baseball player and I even named the fellow who made the big leagues from our home town—he played for Detroit—by the name of Pat Mullin. He even caught for me when I was pitching baseball. And he was a pitcher, pitching in like the American Legion, and he was throwing his crazy ball and the umpire thought he was using a spitter or something, came out there and wondered what the hell he was using. And the kid says, "No, the reason I'm able to throw this is because one of my fingers—the index finger should have been real long. It's short. It's a birth defect or something." And it turned out that the umpire was his father, because he had his hand like that. [*mutual chuckling*]



Pencils by Wayne Boring



Art by H.G. Peter

**GREAT SCOTT!**  
 DO YOU SEE TWO SUPERMEN,  
 MR. MONSTER?

**GREAT HERA!**  
 AND TWO WONDER WOMEN,  
 MR. MONSTER! LOOKS  
 LIKE WE'RE IN FOR A  
 A DOUBLE DOSE OF ...

**TWICE-TOLD  
 TALES!!!**

# The Kaler Con: Two Views

## Bigger And Better Than The Benson Con Just Three Weeks Before??

Part VIII of "1966: The Year Of (Nearly) Three New York Comics Conventions"

by Bill Schelly

### Introduction

**A**s recounted in the first part of this ongoing series (see issue #53), in 1965 David Kaler announced at the end of his first stint as comicon host that he would never organize another such convention, as it had been a highly frustrating, stressful experience. Hearing this, John Benson took the bull by the horns and began planning a 1966 New York Comicon, which he pulled off with considerable success.

However, sometime in late 1965, after his jangled nerves had settled, Kaler changed his mind and began laying the groundwork for what he saw as the "official" New York Comicon, which would be sanctioned by the Academy of Comic Book Fans and Collectors. Because Benson had already announced a July date for his comicon, however, Kaler was forced to move the Academy Con to August. Could the city and outlying areas, from which most of the attendees

would come, support a second major comicon just three weeks after the first?

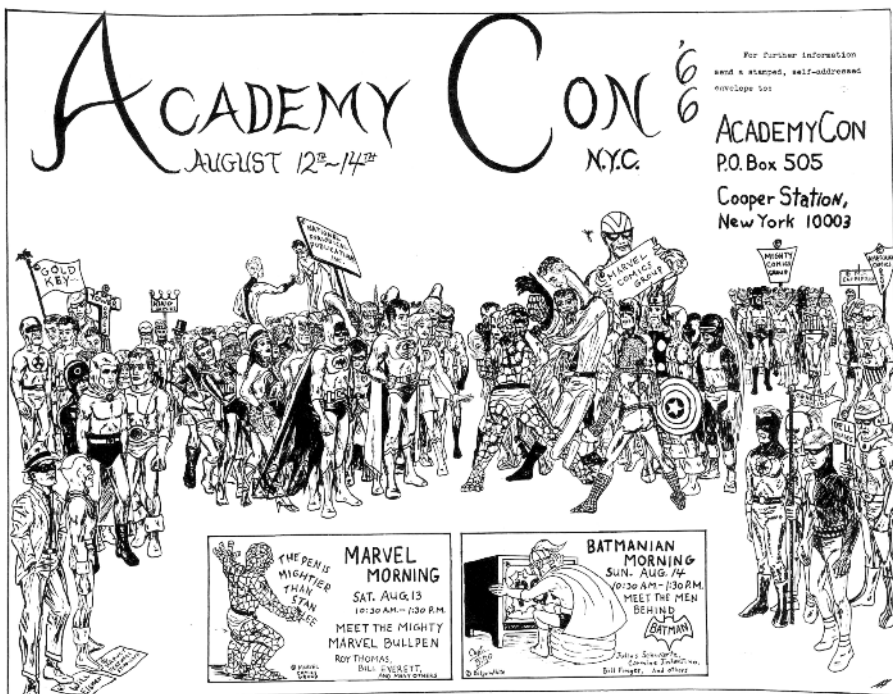
To answer that question, we are presenting two reports, containing two different views. First, we have a lengthy (for its day) article written by Al Russell for the 1967 fanzine *Men of Mystery* #4, published by Jeff Gelb and Howard Brennar. Second is a brief commentary by Larry Ivie from the pages of his magazine *Monsters and Heroes* #5 (1969). A modicum of editing has been done, and a few italicized notes have been inserted below where deemed advisable for clarity. The accompanying artwork was mostly provided by Rich Rubenfeld, who was there costumed as the Silver Age Flash; additional photos were cobbled from various sources. Thanks must go to our stalwart editorial assistant Jeffrey Kipper, who typed up Al Russell's report when scanning it from the pages of the vintage fanzine proved problematic.

## Memories Of The 1966 New York Comicon

by Al Russell

For 2½ days, August 12-14, fans from Michigan, Maryland, Missouri, and elsewhere enjoyed the best of three-and-a-half New York Comicons. [NOTE: Al refers to the cons in 1964 and 1965, and the two non-Bensons in 1966. —Bill.] The program of this year's con was superior to that of last year's because, as Rick Weingroff commented, "Stan Lee alone made it better." Also, fans who had been to the "half" convention (held in July by science-fiction fans, so-called because it was not sponsored by the Academy) were heard to remark that the Academy convention was easily the better of the two this year; it offered more pros and more activities.

When a conventioner arrived at the finely furnished hall on the fifth floor of New York's expensive City Squire Inn on Friday afternoon, he was, after supplying satisfactory identification—either a \$5 bill or a receipt showing that he had already paid for registration—given a badge. This badge, required to be worn over the entire weekend, was to ensure that no one would "crash the party" (as had happened, unfortunately, in 1965) and to identify its wearer by name and by rank of fan, pro, or dealer. Dave Kaler alternately wore badges labeled "Chairman" or "Executive Secretary."



### Mark X's The Spot

This full-page ad for the 1966 Kaler Con ran in *The Comic Reader* and elsewhere; art by Mark Hanerfeld. Mark, who passed away a few years ago, was active in fandom's early Academy, helped organize early comicons, took numerous con photos, preserved much of the unpublished JSA story "The Will of William Wilson," and even served for a time as Joe Kubert's assistant editor at DC. As his friend and fellow fan (and later pro colorist) Andy Yanchus says, Mark "did little in the way of actual artwork," though he had "the enthusiasm needed to pull off a piece of art of this magnitude." [Characters TM & ©2007 the respective trademark and copyright holders.]

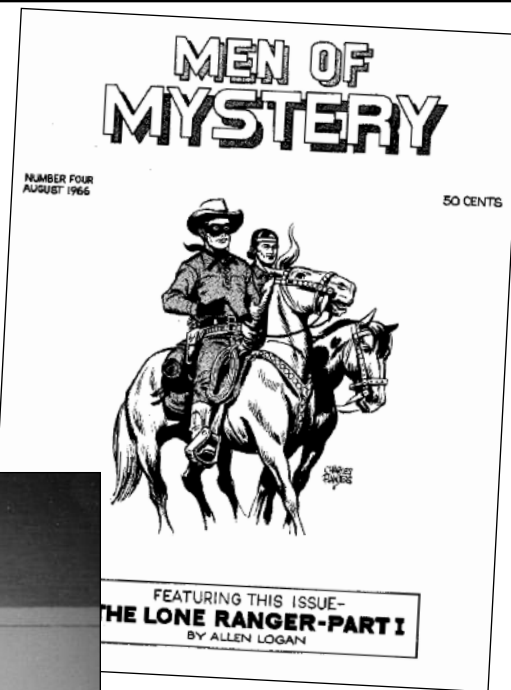


**"The Man," "That Masked Man,"  
 & "The Boy"**

We can't be 100% sure if the photo above of Stan Lee (at podium) and con host Dave Kaler was snapped (by Mark Hanerfeld) at DK's '66 or '67 comicon... probably the former. But it captures the spirit of both proceedings.

(Top center:) The Charles Flanders cover of *Men of Mystery* #4, which featured Al Russell's account of his experience at the 1966 Academy Con. [Art ©2006 Lone Ranger Television or successors in interest.]

(Right:) Roy Thomas at the '66 Benson Con. He hadn't changed much in three weeks. Photo by Jack C. Harris.



At this point, Stan began receiving questions from the floor. I noticed that some unscrupulous photographers have, it would seem, touched up their pictures of Mr. Lee so that Stan appears bald. *He had hair when he was speaking to us.*

The most memorable parts of the interview are here recounted:

Asked about new magazines/strips, Stan replied that they will be possible only with a greater staff. So far as

the writing is concerned, Dennis O'Neil is developing well as the current apprentice writer; Larry Lieber has taken over the Westerns, and Stan and his former apprentice are presently working at capacity. (Turning to Roy Thomas, Stan jestingly heckled, "You *are* working at capacity—aren't you? You'd just better not be holding out on us!") Stan added that he was amused at the constant demands to give almost every character his own magazine. New strips will come, he assured, when a large, capable staff is assembled.

Knowing that Jim Steranko, who has taken over the SHIELD strip to restore the old "Severin glory," is interested in doing Cap, one fan asked to know the exact possibility of a *Captain America* solo comic. Stan reminded that readers' demands would determine which character(s) would go solo, and then he asked the audience, "Do you want a *Captain America* mag?" A resounding "Yes" followed. (As a sidelight, Stan told us that Cap was given a "test appearance" with the Human Torch in *Strange Tales* because the publisher had trepidations concerning Cap's modern-day appeal.)

When one fan criticized Captain America, the hammy Mr. Lee (who projects the same personality in person which he suggests in his intercolts) took the stance of a classic orator and, to the amusement of all, began in true melodramatic style, "Why, Captain America is the *symbol* of all that is *good* ...that is *fine*..."

Asked if the first issue of a new *Captain America* mag would be numbered #1, Stan told us that the matter would be the concern of the publisher. In fact, he said, he doesn't quite understand why the publisher directed that this year's "annuals" be called "specials."

To a fan who wanted to know the reason for Marvel's high rates for subscriptions, Lee referred to the aborted efforts of the Brand Ecch company (pronounced "eck"—the second "c" is silent) to sell cut-rate subscriptions. Nelson Bridwell volunteered the information that National stopped this because money was being lost on the venture. Then, Stan turned to Roy and cried, "You see?! We're being spied on by the competition!"

After hearing many questions on the unique Marvel method of production (with the pencil-artist's breaking down the plot into panels before the writer fills in the actual script), Stan offered that the best way to become part of Marvel's staff is to endure working for Marvel's

Sitting in the large room and waiting for the arrival of Stan Lee—being careful not to sit in the seats reserved for pros—it was possible to talk with fans one had always wanted to meet or simply to observe the many types of people in the room.

"Smiling Stan" arrived at 7:40 p.m., which was close enough to 7:30 to suit me. He was followed by a devilish-looking young man who took a seat at the right of the podium. Who else could it be but "Rascally" Roy Thomas? After Dave Kaler had set down a few ground rules governing behavior in order to preserve good conduct throughout the con, Stan began with a short speech, punctuated by puffs on his ever-present cigar.

The gist of his talk was a "thank you" to fandom. Fans, explained the leader of the Marvel bullpen, "have made Marvel what it is today." For twenty years, he recalled, Timely/Atlas had published formula-type stories, had avoided taboos, and had got little fan response along with only mediocre sales. What happened in the next five or six years is of course well known; however, Stan stressed it is not so well known that fans—just as they now guide many of Marvel's decisions—have guided the group since *Fantastic Four* #1. It was hundreds of letters from fans that reversed the original decision to make the Four the first group not to wear costumes. In this, what the Marvel Madmen like to call the Marvel Age of Comics, fans have not only guided Marvel's editorial policies, but have been responsible for the grapevine advertising that has made Marvel second only to NPP [NOTE: *National Periodical Publications, a.k.a. DC Comics*] in sales.

Stan (the ivy-league swinger) concluded with a plea to the audience to continue to support the Marvel Comics Group. What Marvel fears now is that its now-powerful group of magazines will become so far *in*—that it will thus be *out*. Too many fans, it is feared, may at this point of Marvel's success switch to one of the newer "underdogs" as the new *in*-group.

# The *Alter Ego* 1943 Calendar Goes 2007!

**Y**ou asked for it—but we'd already done it! After digital designer Alex Wright turned Veronica Lake and other 1940s Hollywood lovelies into Liberty Belle and other Golden Age DC/Quality/Fawcett heroines in A/E #55, you asked that we have him to do same thing with Timely/Marvel super-ladies. Actually, Alex had already created a dozen such images... so all we had to do was wait a year and unleash them—though with 2007 instead of 1943 calendar pages this time, so you can actually pin them up if you wanna! All characters in this section are TM & ©2007 Marvel Characters, Inc.

First, though, we call your attention to this issue's back cover, also by the talented Mr. Wright, in which he combines all twelve images into one. We wanted you to be able to see the dozen delicious damsels in dynamic color! —Roy.



2007		January					2007
SUN	MON	TUE	WED	THU	FRI	SAT	
	1	2	3	4	5	6	
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30	31				

- JANUARY -

## ANNE BAXTER AS THE SILVER SCORPION

The Oscar-winner—for her supporting title role in the 1950 film classic *All About Eve*—is considerably more memorable than the super-heroine, who appeared only in three early-'40s issues of Timely/Marvel's *Daring Mystery Comics* and *Comedy Comics*. Other great movie roles for Anne were in Orson Welles' *The Magnificent Ambersons* (1944) and Cecil B. DeMille's *The Ten Commandments* (1956). In 1973, she succeeded Lauren Bacall in the Bette Davis role from *All About Eve* in the Broadway musical version, *Applause!* As for The Silver Scorpion—well, at least she finally got silver armor in the mid-1990s *Invaders* series!





- FEBRUARY -

**AVA GARDNER**  
AS VENUS

Who better to represent the month of St. Valentine's Day—than Venus, the Roman goddess of love who had her own Timely/Marvel series from 1948-52? And who better to portray her than Ava Gardner, who was a minor actress during WWII but became a movie star and “sex goddess” after her role in *The Killers* in 1946. A year or so later, she even starred in the film version of the Broadway hit *One Touch of Venus*, playing the goddess, come to life in the 20th century. That movie was no doubt the inspiration for the comic, which was first a humorous romance mag, then a science-fiction series, and finally a horror comic exquisitely drawn by Bill Everett.

2007		<b>February</b>					2007
SUN	MON	TUE	WED	THU	FRI	SAT	
				1	2	3	
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28				



- MARCH -

**MARIE MACDONALD**  
AS GHOST GIRL

This early-1940s movie starlet was nicknamed “The Body” by some over-eager publicity agent, and she pursued a career as both actress (and occasional singer) in such films as *Lucky Jordan* (1942) through Jerry Lewis’ *Geisha Boy* (1958) and *Promises! Promises!* (1963), the musical version of *The Apartment*, but her career eventually faded away. *Ghost Girl* was an English homage to Quality’s *Phantom Lady*, seen in two issues of the 1970s retroactive-continuity series *The Invaders* as a member of The Crusaders.


2007		<b>March</b>					2007
SUN	MON	TUE	WED	THU	FRI	SAT	
				1	2	3	
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28	29	30	31	

P.C. HAMERLINCK'S

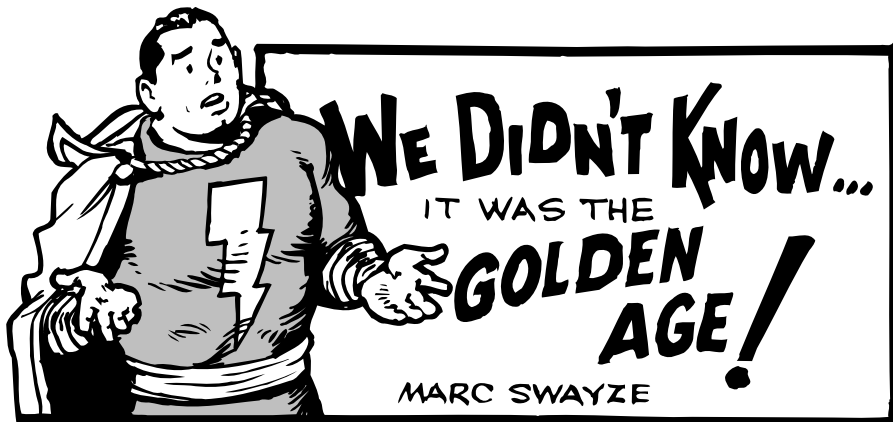
**FCA** 

Fawcett Collectors of America

#123 - JANUARY 2007



BUD THOMPSON



[Art & logo ©2007 Marc Swayze; Captain Marvel © & TM 2007 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 material for them on a freelance basis out of his Louisiana home. There he created both art and story 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. After the company ceased publishing comics, Marc moved over to Charlton Publications, where he ended his comics career in the mid-'50s. Marc's memoirs have appeared in every issue of FCA since 1996. Last issue he explained the importance of the "title panel." This time, he shares with us the samples of his music-oriented strip, *Neal Valentine*. —P.C. Hamerlinck.

I wanted to do a comic strip about music. But music was meant for the ears, not the eyes. That thought persisted as a barrier throughout years of change in the comic strip world. The day of the super-hero was gone, as was that of wartime action. It was the very early 1950s. Somehow, romance ... human interest ... had taken the stage. Why not, then, a strip with a unique identity? Like music!

I called it *Neal Valentine*, after the lead character, a piano-playing songwriter with an interest in crime-fighting. I feel a bit guilty of betrayal when I think about it. After the usual try at the syndicates, I sold *Neal* to Charlton Publications.

So many things happened during my stay with that company that it seems like a much longer period than the seven or so months I was there. I caught up with long-legged Ed Levy in the hallway: "I've got a strip I prepared as a newspaper daily ..." And there in the corridor I went on about the piano player with a penchant for detective work.

Co-owner Levy was not one to waste time with decisions. "Fine! Go ahead with it!" And he hadn't even seen it!

With appropriate modifications to story and art, *Neal Valentine* appeared in *Strange Suspense Stories* #27 (Oct. 1955) with the title, "Melody of Hate."

I often wonder about those books. The copy I have was probably still warm from the press when I obtained it. What about the production run? Did those issues ever reach the market? Or were they

left behind, buried with most of the Charlton facilities in the mud that followed the devastating flash flood of the Naugatuck Valley in 1955?

Hey, you collectors! Some rare items out there, maybe?

"Melody of Hate" came out as a 10-page lead story ... and still looks and reads like first-rate comic book material ... to me, that is. But the original work remains my favorite ... the 12 daily strips intended for the newspapers.

And I'd have had a ball doing it! My own music-related experiences ... a lifetime avocation beginning in college ... working in groups varying from small jazz combos to dance orchestras ... even a radio country-and-western band ... and performance locales from concert halls to honky-tonks. Imagine the endless source of story material!

It was a long time ago. But I still believe that, had the long-term continuity comic strips remained in vogue, and had I been a better salesman, a lot of newspaper readers might have enjoyed the adventures of the piano-playing songwriter with the penchant for crime-fighting: *Neal Valentine*.



#### Valentine — Phase Two

Marc's comic book treatment of his *Neal Valentine* material, which appeared in 1955 in Charlton's *Strange Suspense Stories* #27. But his preference is for the earlier version, prepared as a newspaper comic strip. [©2007 the respective copyright holders.]

# Emilio Squeglio Adventures—Part I

## The Fawcett Artist In His Own (Never-Minced) Words

Transcribed & Edited by P.C. Hamerlinck

**E**milio Squeglio worked as a production artist in the comics department at Fawcett Publications before moving to on to magazine work and book design. After graduating from Manhattan's School of Industrial Arts, former Captain Marvel artist Chic Stone had assisted Emilio in landing a job with Fawcett in 1947, a period when its comics department was in total disarray due to ongoing litigation with National (DC)—which eventually led to Fawcett's decision to terminate its comics line in '53. Emilio hung on at Fawcett until '55, when he left to become art director at American Artist magazine, and where he also began a career as a prolific book designer. From 1961-82 he handled book design at Reinhold Publishing, then freelanced until the early '90s. After Jim Amash presented his fine interview with Emilio in *Alter Ego* #41 (Oct. 2004), I knew I also wanted to spend a good amount of time talking to this kind man ... wherein my new friend would unfold for me more revealing memories of his career and his days with Captain Marvel's publisher. From this point, I'll let Emilio tell his story in his own words. His recollections will be continued in our next issue. —PCH.



### If Ever A Whiz There Was

Emilio Squeglio at Fawcett Publications in the early to middle 1950s, around the time he began working on *True Police Cases* magazine—and a small reproduction of a painting of Captain Marvel that the artist sent P.C. Hamerlinck after receiving a copy of P.C.'s 2001 *TwoMorrows* trade paperback *Fawcett Companion*. Hopefully, you can tell which is which! All photos & art accompanying this piece are courtesy of Emilio, unless otherwise stated. [Captain Marvel TM & ©2007 DC Comics.]

## School Days

I had always loved drawing, starting around age seven. I still have some of the cartoons I did while attending parochial grammar school in Brooklyn, like the wartime drawing I did depicting Hitler, Mussolini, and Tojo in coffins. I never had to take any art tests in grammar school. In fact, I used to help all the other students with the art lessons. We were taught by Christian brothers, and one particular teacher, Brother Joseph, took an interest in my potential as an artist.

My first year of high school was at Grover Cleveland High in Queens. It was the only school we could find at the time which had an art class in its curriculum. I remember there was an Italian boy there whose father owned a pizzeria. Well, this was all my little group of friends and I had to know! We had this kid bringing in a pizza pie for us everyday. We would carry it all through the classes and it would drive the other guys crazy. During the winter we'd put the pie on the radiator, and in summer we'd put it on the shelf by the window so when the sun came out it would keep it warm!

Toward the end of the year at Grover, I was getting discouraged because I felt I wasn't getting anywhere with my artwork ... even

though I used to draw on my own all the time. My dad, a carpenter, made me a drawing desk that we kept in the corner of our kitchen. When I'd come home from school I'd sit and draw at that table until suppertime.

Just before summer break, Brother Joseph visited our house and suggested I try applying at the School of Industrial Arts in Manhattan. So I took their entry exam and was told I would be notified by mail if I was accepted. I waited for almost three weeks before the letter finally arrived. I ripped it open and read that I was accepted into SIA. I just started crying because I had wanted it so bad. My first day there was unbelievable: people everywhere were talking about art, cartoons, illustration, fashion design, and photography. They placed us into classes based on our talents and our specific goals. I told them I wanted to be a cartoonist.

## Dick & Chic

On the first day at SIA I was sitting next to a fellow who I soon learned lived near me in Brooklyn. His name was Richard Loesel. Dick and I became very good friends. We always rode the subway to school together, and after school we'd go to his house and draw pictures up in his room. We were into comic books: Captain Marvel, Superman, Archie, and everything else. We'd always talk about comics ... who we liked, who we didn't like, that sort of thing. One day Dick tells me that a friend of his was coming over to see us soon. "I've known him a long time," Dick said. "His name is Chic Stone. He's in the Army and home



on furlough. He's a cartoonist who used to work on 'Captain Marvel.'" I said, "Great! I've never met a cartoonist before!" One Saturday I went over to Dick's house, and sure enough Chic was there. He talked to us about cartooning and illustration, and all three of us became good friends. Chic gave me his address because he was going overseas and asked both of us to write to him and send him drawings, which he'd send back with tips and corrections. We did this back and forth for some time.

SIA is also where I met and hung around with Sy Barry, Joe Giella, and Johnny Romita, and we have all remained life-long friends since school. They're all still like brothers to me. If one of us hurts, we all hurt. That's how close we are.

I graduated high school in '47 and now had a portfolio. Chic kept in touch with me and guided me along the way. I'd see him on and off and sometimes he'd come over to my house. He loved my parents. My father was a very friendly type of guy and Chic liked him very much. My mother used to feed him big Italian meals that he loved.

## Super Lunch

I met Jerry Siegel and Joe Shuster many years before I started working in comics. I met one of my friends for lunch at a café, when both Jerry and Joe walked in. My friend knew them and introduced them to me; they sat down with us and we all



### Brooklyn Boyhood

(Left:) Emilio, seen on the left, met his friend Richard Loesel in high school. The pair took the subway every weekday morning from Brooklyn to Manhattan to the School of Industrial Arts. Loesel introduced Emilio to young pro artist Chic Stone; photos of Chic accompanied Jim Amash's interview with Emilio in *A/E* #41. This picture was taken in 1941, when they were in the 10th grade.

(Above:) In 2005, Emilio re-created C.C. Beck's cover for the first issue of *Whiz Comics*, although the artist says he was "never too crazy" about this particular cover, which spotlighted the debut of *Captain Marvel*. [Capt. Marvel TM & ©2007 DC Comics.]

ended up having lunch together. They seemed to be pretty decent guys. During our lunch they were talking about selling "Superman." I saw them one other time after that. I later heard about DC buying their "Superman." They screwed those guys pretty good.

## Finding Fawcett

The phone rang one evening in '47. It was Chic Stone. "Emilio, did you find anything yet?" I told him no. "Okay, Emilio, grab a piece of paper and pencil and write down this address: 67th West 44th Street. That's where Fawcett Publications is located. I want you to go there and see a fellow by the name of Frank Taggart. Frank is a friend of mine, and he'll introduce you to Al Allard, the art director at Fawcett. The comic book business is in trouble over there and they need more people to help them get out of the hole they're in. This might be a good chance for you if you want it."

"If I want it? Sure!" So I called Frank Taggart and set an appointment to come in that



### Waiting For The Lightning To Strike

(Left:) Emilio at home in Brooklyn in the summer of 1947, right after he and his dad finished making a cart for his Aunt Rose. Several weeks after this photo was taken, he received the phone call from Chic Stone which led to a job interview at Fawcett Publications with art director Al Allard, and the beginning of Emilio's career.

(Above:) By then, because Superman's people were suing Captain Marvel's people for copyright infringement, it must've seemed to Fawcett as if a curse were hanging over its comics line—and not just in the pages of *The Marvel Family* #17 (Nov. 1947). Art by C.C. Beck. [Marvel Family TM & ©2007 DC Comics.]

# Mac's Marvel & Mongo

## Two Golden Age Artists Discuss Flash Gordon, Captain Marvel Jr., And MAC RABOY

by Jay Disbrow

edited by P.C. Hamerlinck



Jay Disbrow.

**R**ejoicing in the release of Dark Horse Comics' four volumes of Mac Raboy's *Flash Gordon*, which reprints Raboy's 19-year tenure on the Sunday strip, fellow Golden Age artist Jay Disbrow, who drew comic books during the late 1940s and 1950s (see A/E #21) takes a look at Raboy's version of *Flash Gordon*. Disbrow celebrates the superb quality which the original "Captain Marvel Jr." artist brought to the strip, returning it to its past days of glory when under the helm of its first artist, the legendary Alex Raymond. —PCH.

glorious effect. His women were beautiful in face and figure without his resorting to a base erotic appeal. Mac's work was suitable to all ages.

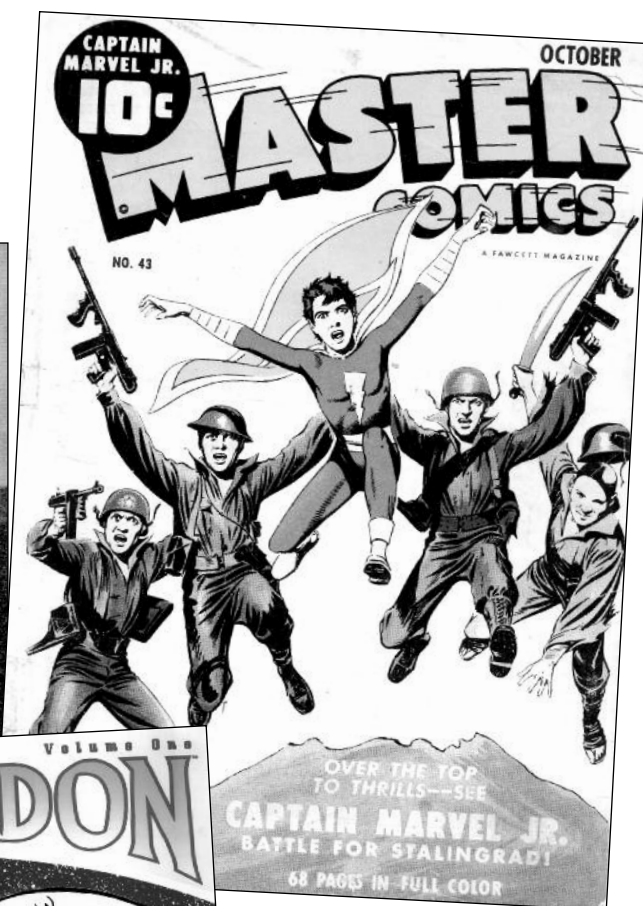
In 1948, when Raboy was assigned to the *Flash Gordon* Sunday page, he received no credit for his work during the first 14 weeks of his labor. Then, beginning with the 15th week, he received a byline along with Don Moore, who wrote the storyline. Moore had actually written the *Flash Gordon* scripts since the feature's founding in 1934, but had apparently been content to labor in total anonymity for those 14

For the better part of a century, a mere handful of dramatic comic artists (primarily of the newspaper syndicates) have been regarded as the ultimate talents of their industry. In our day, these men are almost legendary, larger-than-life figures. Because of their extraordinary artistic ability, they occupy pinnacles of exalted grandeur.

Because of their talent and the fact that such a limited number of them were practicing their craft in the same era, their names are instantly recognizable: Hal Foster, Alex Raymond, Burne Hogarth, Milton Caniff, and Ray Moore. Without a doubt others could be added, depending on personal preferences. We cannot rule out certain talented artists who, for a variety of reasons, failed to reach a similar level of achievement and notoriety. One such artist who belongs in the revered group listed above is Mac Raboy.

Emanuel "Mac" Raboy was an artist of remarkable skill and ability, but it was not until he assumed his duties on the *Flash Gordon* Sunday newspaper page that the true depths of his artistic talent began to come forth. Prior to that time, he was merely regarded as another comic book artist ... albeit a very good one.

Raboy's figures were graceful, supple, and well-constructed. His layouts and inking were magnificent. But one of the most remarkable aspects of his work on *Flash Gordon* was the faces of the characters he drew. For many years, he constructed facial caricaturists that were beyond the ability of most artists associated with the comics. Even the faces of his secondary characters were distinctively defined and appeared to be practically photo-realistic. Raboy also possessed the ability to portray the female form to its full



### Two Master-Ful Covers

Mac Raboy at the Fawcett offices, 1940s—symbolically contemplating his cover for *Master Comics* #43 (Oct. 1943)—and the cover of Dark Horse's *Mac Raboy's Flash Gordon, Vol. 1*, the first of four collecting the artist's complete run on the science-fiction comic strip. Gorgeous stuff—but shouldn't somebody's feet be touching the ground on the *Master* cover? Photo courtesy of Roger Hill. [Captain Marvel Jr. TM & ©2007 DC Comics.]

# Bud Thompson & The Boy In Blue

The Saga of The *Other* Major "Captain Marvel Jr." Artist

by P.C. Hamerlinck

**B**ud Thompson brought his own unique artistic magic and vision to Captain Marvel Jr. when Fawcett ushered him in during the mid-1940s to replace Mac Raboy as the World's Mightiest Boy's main illustrator.

Bernard Horace Thompson was born in Birmingham, England, on May 24, 1905, to parents Bert and Mable Thompson. He came to America as a child when his parents left England and moved to Minnesota.

"Bud"—or "Barney," as his friends called him—attended the University of Minnesota in the early 1920s. He majored in fine arts and also served as art editor for the U of M's newspaper, where his published illustrations came to the attention of Minnesota-based Fawcett Publications. Fawcett hired Thompson as a staff illustrator, and he began working on their various humor magazines, including the risqué publication that had launched the company, *Captain Billy's Whiz Bang*. He signed his drawings "Charles Bruno" ("Bruno" happened to be the name of his dog). Thompson would eventually enjoy a 23-year relationship with Fawcett.

Thompson and his wife Evelyn lived in St. Louis Park, MN (a suburb of Minneapolis). The couple became good friends with Al Allard and his wife Garnett, as well as with Cedric Adams and his wife Neicy. (Allard was Fawcett's art director. Adams was a popular local radio commentator and newspaper columnist; he even appeared in the "Minneapolis Mystery" story in *Captain Marvel Adventures* #24, May, '43.)

The Thompsons had three children, all born during the '30s: oldest son Barney, second son Mike, and the youngest and only daughter Sharon. (Mike is the only surviving child.)

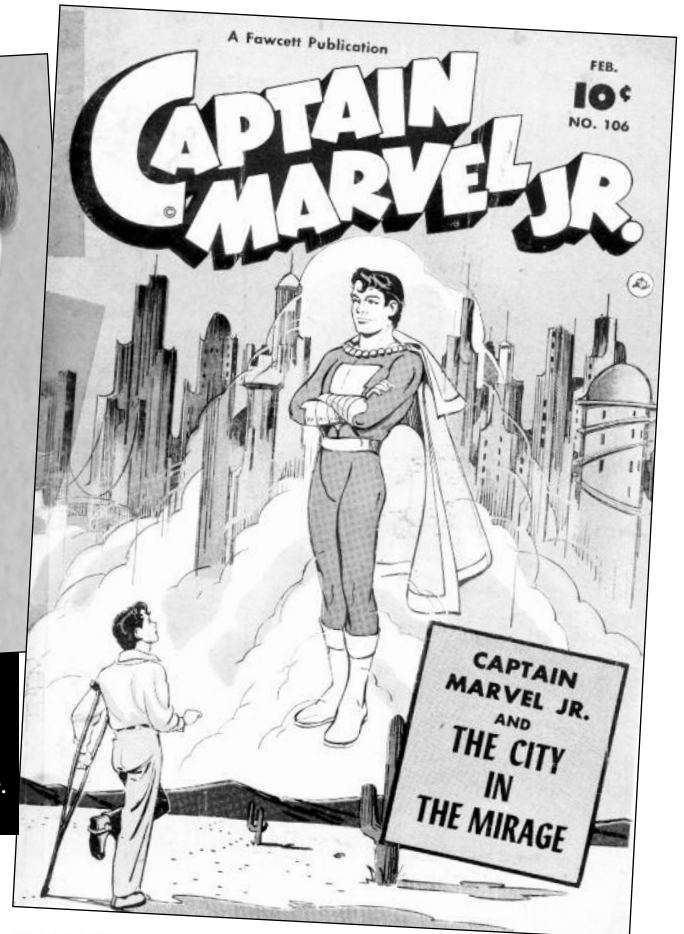
## So This Is Where *Whiz Comics* Got Its Name?

A vintage "Charles Bruno" cartoon for Fawcett's gag-mag *Captain Billy's Whiz Bang*.  
[©2007 the respective copyright holders.]



### Thompson's Talent Was No Mirage

Bud Thompson and one of his classic covers: *Captain Marvel Jr.* #106 (Feb. 1952). [Captain Marvel Jr. TM & ©2007 DC Comics.]



"She's listed as an undesirable alien . . . but I don't know"

When Fawcett Publications relocated to the East Coast in the mid-'30s, Thompson headed west to Hollywood. While in California, he did various freelance studio work, and during the early '40s he wrote and drew the nationally-syndicated features *Screen Oddities* and *Star Flashes* (under the single name pseudonym "Bruno"). *Star Flashes* was an illustrated panel akin to a newspaper ad, in which Hollywood studios promoted current movies and their stars.

In the mid-'40s, after a brief stint at the C.C. Beck-Pete Costanza Studio, Thompson moved to Greenwich, Connecticut, which also happened to be the new hometown for the editorial offices of Fawcett Publications. He then began his memorable 8-year tenure drawing the "Captain Marvel Jr." feature for Fawcett on a freelance basis.

Picking up where the strip's original artist Mac Raboy had left off, Thompson quickly made his mark on "Captain Marvel Jr." with his own distinct art style. Differing from



**Portraits Of The Artist As A Young Man**  
Young Barney Thompson (left)—juxtaposed with a photo of the Thompson kids in that era. (Left to right, below:) Mike, Sharon, and Barney. Mike is the only surviving child.



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



**ALTER EGO #64**

Fawcett Favorites! Issue-by-issue analysis of **BINDER & BECK's** 1943-45 "The Monster Society of Evil!" serial, double-size FCA section with **MARC SWAYZE, EMILIO SQUEGLIO, C.C. BECK, MAC RABOY,** and others! Interview with **MARTIN FILCHOCK,** Golden Age artist for Centaur Comics! Plus **MR. MONSTER, DON NEWTON** cover, plus a **FREE 1943 MARVEL CALENDAR!**

(100-page magazine) **\$6.95**  
(Digital Edition) **\$2.95**

[http://twomorrows.com/index.php?main\\_page=product\\_info&products\\_id=405](http://twomorrows.com/index.php?main_page=product_info&products_id=405)



**Thompson in Triplicate**

(Left:) Bud circa late 1930s/early '40s. (Center:) A smoke break for Thompson and his wife Evelyn. (Right:) Bud departing Minneapolis via train in the 1930s (possibly the day he headed to the West Coast?).

