

# FLAME-ON!

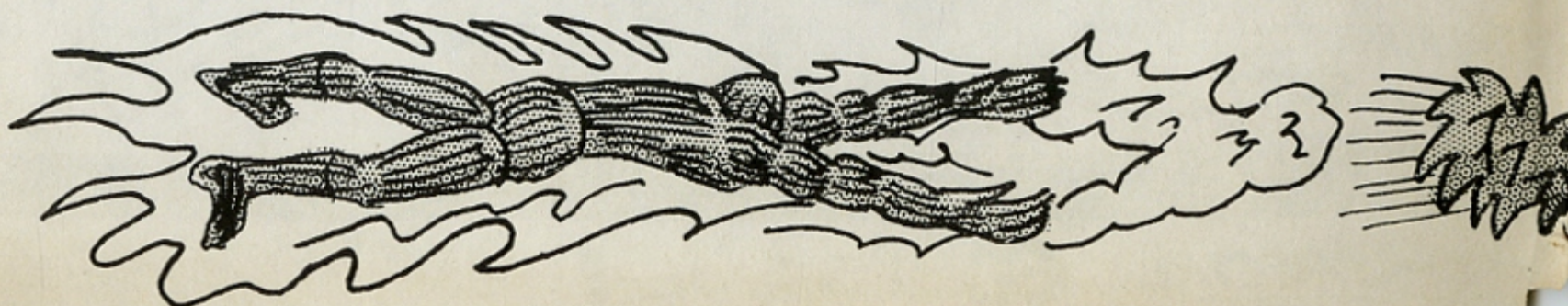


SPECIAL EC ISSUE!

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 to the editor are welcome  
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A WORD FROM THE EDITOR: Well, ... late as it is, Flame-on #2 is finally out, with much trial and error frustration. I hope you enjoy this issue. It really involved a lot of work.

I really feel that this is a substantial improvement over our last issue. First of all, the art (less of mine) would have to get better with such talents as Dave Herring, Steve Sabo and Jeff Galb working with us. I hope that I have improved with this issue. Seeing that I have been drawing a mere nine months well, I suppose my art would under all circumstances, get better in such early stages of the game. This would include layout and lettering as well.

Now as far as articles, it is our policy not to indulge in long drawn out 10 page articles. We believe in making the articles just long enough to include all the facts without wasting any space on repeating what had been previously stated, earlier in the article. You will notice no articles any longer than 4 pages.

Now I have a report to make, which I feel concerns the whole of comic fandom.

You probably have read Gordon Love's editorial in Rocket's Blast-Comicollector #39 in which, he complained that Stan Lee would not give him the complete addresses of the M.M.M.S. members, so he could send them each a pamphlet introducing them to comic fandom. Well, I offer the following solution:

A few weeks ago, while dis-

ussing the issue with Brian Yates, a comic fan from Newton, our discussion slithered its way into a possible solution. We immediately proceeded to look up and call every local MMS member listed in the roll call.

Our (my) first target was a young man by the name of Keith Bonn. We spent about 1/2 an hour talking about comic books and I managed to work the conversation to comic fandom. He sounded very excited, so I explained the system, and recommended a few of the better fanzines to him, and of course we talked about comics, on the Marvel front. He was extremely well versed on the subject of comics, as well as just about anything our conversation happened to hit upon. You couldn't have imagined how surprised I was to find that he was only 8 years old!

We did however, undergo a few unsuccessful attempts, but for now, our immediate goal is to enroll no less than 30 new members.

The purpose of this report is to encourage all you readers to do the same. Fandom needs all the members she can get. So get to it!! NUFF SAID!

Here's an oddity if I ever heard one... On WJAR TV, in Manchester, NH there is a newscaster by the name of BOB KANE! How about that?!!

By the way, does any active member of fandom want to correspond with another active member of fandom? If so, I'm available. Drop me a line. Don't be shy, I just love to write!

To Gordon Love goes the following warning; I JUST SENT A COLUMN TO YOU, FOR THE REGG!!! If it is used, it will be succeeded by me. So what? (con'd on next page)

A WORD FROM THE EDITOR (con'd)

Danny Cassidy, watch out! Sometime in late August, I will open another comic library with a friend. The major difference between the two will be that ours will cost less to join, even though ours already has (and will have more when it opens) over \$1000.00 worth of comics in it. For more info, send me a stamped S.A.E.

While your at it, send me your list of old comics for sale. You'll most likely have a buyer. Remember between July 1st and August 20th, my address is:

JIM HALPERIN

c/o CAMP KENWOOD

POTTER PLACE, N.H.

How many of you have seen any of the Ballantine EC reprints? There are two out now, #U2140 (Tales of the Incredible with reprints from, Weird Science, Weird Fantasy, and Weird Science Fantasy), and #U2106 (Tales from the Crypt, with reprints from Tales from the Crypt, Vault of Horror, and Haunt of Fear).

I personally recommend the first of the two but they're both great. If you can't find them at your local newsstand, they can be purchased for 50¢ plus 5¢ postage from:

DEPT. CS

BALLANTINE BOOKS, INC.

101 FIFTH AVE.

NEW YORK, N.Y. 10003

Incidentally, do any of you correspond via the telephone rather than through the mail? I do this with a number of fans (all of whom live within free calling distance, of course). Whenever I find the name of a local fan, I try to find some excuse to call him. I meet many interesting people that way. If you

know of a fan within free calling distance (especially if that fan happens to be me), don't hesitate to give him/her a buzz. You won't regret it. Among the fans I've met over the phone are Dave Herring, Brian Yates, Dale Solari, John O'neal, as I mentioned earlier Keith Bonn, Roger Gillman and a few others.

Now I would like to put before you a few questions. If you have the time, please answer them. (I don't expect each and every one of you to take special interest in Flame-on, with so many other things around, but the next time you have nothing else to do, I would appreciate your opinion.)

- 1) Do you think Flame-on should go all off-set?
- 2) Would you rather have Flame-on stay the way it is, a 68-84 page, zine with as much affect as we can afford (incidentally, I'm losing over 15 dollars this issue)?
- 3) How often do you think Flame-on should come out (Keeping in mind that if it came out too often, the quality would certainly suffer)?
- 4) Do you think we should continue to run a letter column, or would you prefer an article(s) in its place?

My personal opinion in order of the questions are: 1) no, 2) yes, 3) 2-3 times a year, 4) Keep the letter column. Let me know what you think.

Now I would like to take this last paragraph to thank the contributors, who helped me a tremendous amount in getting this out, and the readers, without whom none of this would have been possible. THANKYOU!

— Jim Halperin

# BLACK, WHITE,

*And Few*

*of* GREY

Dear James;

First of all, we must discuss your editorial. I can't seem to agree with you. At the age of ten or twelve, the young comic reader doesn't know if he's going to collect or give up comics. He has not had a chance to try any of the better strips. Let's face it, guys like this, we don't need. I, myself, know better than most people. A few years ago, I made many attempts to get my work accepted. All but one failed. Now I realize that my work was trite, lousy, ...even terrible, but at the time I thought of it as good. But you can see that a younger fan, just doesn't have enough experience, yet, to do anything worthwhile.

What do you mean that your imagination rots as you get older? No, this is wrong, very wrong. As you get older, you get a deeper sense of humor. You acquire the knowledge necessary for intelligent writing. Would you say

that Dave Herring and Marvin Wolfman have rotten imaginations? Of course not!

50% of fandom may be fans under 10 years old, but how many of these fans do anything more than buy a few fanzines and sell recent comics at an ungodly price? Sure, we sell them zines, but do they really appreciate them? I don't believe that many of them do.

If there's anything I can not stand, it's unrul-ed panels. I hope you make enough, off this first issue (we're a non-profit organization - ed) to buy a ruler. You made a number of mistakes, such as your reproduction of the 1st Aquaman issue of showcase. I am sorry to say, but this was the second issue had Aquaman riding (?) a porpoise toward some underwater aliens. The covers should have been ruled.

Most of the articles were of two common material, too recent even for the ten-year olds. The writing was mostly trite. I'll admit that I'm a lousy writer, but this even equaled me. Try to get some better writers. The illustra-

tions weren't too good, but i've seen worse. The cover wasn't too bad, although the illoes could have been larger. As for the staples, well I hope that you find a better way to bind it, because right now, I'm holding in my hand, a bonch of loose pages! The staple held, until I opened to the first page.

Oh well, I wish you better luck with the second issue.

Sincerely yours,  
*Steven Sabo*

Steven Sabo  
Smith Creek, Mich.

(STEVE - YOU SEEM TO HAVE LOST THE ENTIRE IDEA BEHIND MY EDITORIAL. IT WAS BY NO MEANS REFERRING TO YOU FOR WHICH HAVEN'T ESTABLISHED THEMSELVES AS TRUE FANS BUT RATHER THE ONES LOYAL ENOUGH TO ATTEMPT TO GET ACTIVE IN FANDOM.

MAYBE IF GIVEN A CHANCE, THE YOUNGER FAN COULD BECOME "FULFLEDGED" MEMBER OF FANDOM.

NEVER HAVE I SEEN HERRING AND MARRIAGE MAN HAVE PROBLEMS. BY THE WAY, I DON'T POINT OUT THAT THE

AS FAR AS I CAN SEE, IT'S THE YOUNGER FAN, WHO'S THE MOST GENEROUS AT BUYING ZINES. AND AS FAR AS SELLING COMICS: THEY ARE USUALLY THE ONES WHO SELL COMICS AT UNUSUALLY LOW PRICES. THIS IS PRIMARILY DUE TO THE FACT THAT THEY STILL HAVE NOT ADJUSTED TO THE FACT THAT

THEIR OLD COMICS ARE WORTH SO MUCH. YOU'RE JUST A LITTLE MIXED UP, I THINK. USUALLY THE OLDER FANS TAKE ADVANTAGE OF FANDOM'S NEWER MEMBERS BY PAYING EXTREMELY LOW PRICES FOR VALUABLE COMICS. THAT'S NOT TOO MANY EXCEPTIONS.

WE PROMISE TO RULE PANELS FROM NOW ON. WE'LL ALSO CHECK OUR INFORMATION MORE CAREFULLY AND SADDLE-STITCH BIND, SO THAT THE NEXT TIME YOU WRITE US AN LOC, YOU WON'T HAVE TO HOLD A BUNCH OF LOOSE PAGES. I'LL ADMIT THAT INTRO IN THE BATMAN SECTION WAS COMMON, BUT OTHER THAN THAT THERE WAS NO INFO.

THANKS FOR THE LOC. I HOPE YOU LIKE THIS. IT'S BETTER THAN OUR FIRST.

RECEIVED Flame-on 1/11/71  
Most of the articles were real good. The art could however stand improvement. I know how hard it is to even make it good at all, I guess you get too used to seeing good work. I should be satisfied personally. I think F&O is as good as the Comic Reader (except for better writers. The illustra-

the art).

However, I don't think such asinine things, as the ~~art~~ on the front of the JSA article (subway, etc.) should be included, in such a fine fanzine.

Sincerely yours ;

Rich Ellsworth  
Provo, Utah

(THANKS FOR THE LOC. HOWEVER, WOULD LIKE TO URGE READERS TO OMIT ANY FOUR LETTERED, ANGLOSAXON VOCABULARY, THAT FALL INTO THE CATEGORY OF THE WORD THAT WAS CENSORED FROM YOUR LETTER.

I HOPE YOU FIND THE ART IN THIS ISSUE, MORE TO YOUR LIKING. TALLY HO, GOV-NOR, AND ALL THAT SORT OF ROT! ed)

Dear Jim;

I read most of Flame-on #1, and thought it had several good points, one being old timers. I also thought some of the illustrations were quite good, e.g. Hulk, Thor and Giantman, Best title tho, was that of "The Silent Knight."

Most of the reproduction was good. All in all, I think you a good fanzine out of Flame-on. (this does not mean to imply that the first issue was bad) #2 should

be quite good.

Yours truly;

Dieter Kubicke  
Fenn College

Dear Jim;

Your zine, Flame-on, is quite good. It shows promise. When will #2 be out?

Yours truly;  
Bruce Cardozo  
Brook 52, N. Y.

(QUITE OBVIOUSLY, IT'S OUR RIGHT NOW!)-ed

Dear Jim;

On to FLAME-ON #1. I can hear the groans in all fairness, I must say it was pure crud. It's a shame you had to start out so bad. Once a mag starts out with bad "taste" it's hard to make the reader think differently of the mag. The cover was bad-real bad. I hope your art has improved since then. If #2's cover is no better, I suggest going back to a ditto cover so another more capable artist can take over.

The editorial was the beginning of my pet-peeves for the issue. That is, it was all in caps. Anyone knows this is just an easy way to waste space. (ON THE TYPEWRITER USED FOR THE EDITORIAL, CAPITAL LETTERS

TAKE UP THE SAME AMOUNT OF SPACE AS THE SMALL ONES. JUST WANTED ME TO BE EASIER TO READ. By all means have no fully cap articles in the future. And DON'T double-space anything. This is just another cheap way to say you're trying to waste space by cause you have nothing to say.

WINNERS is basically a good idea, but it needs to be expanded a great deal. Each hero should be allotted at least a full page and have more detailed biographies.

BRAVE AND THE... isn't too hot, because new info was offered. And besides that, the repro stunk. At least a better Ditto or else you should use BLUE masters when ever typing or writing. Not black ones. They just don't come out well unless the repro is good.

The Batman article should have been scrapped, as there was no new info given. A big mistake was that the address was in Sparrows Point. The offices are in New York City. Just look in ANY directory for the correct address.

The ads were ridiculous. In that who would be the B/D on these issues as the new ones there. WERE OUR MISTAKE. A RIGHT P...

RICES -ed) FANTASTIC AND THE RADIOICULOUS was nothing. On both sides there was no real point to it. It seemed to be merely a review of certain heroes.

MASTER METEOR AND THE COMET was bad. The illoes were worse. Honestly Jim, you gotta let OTHER people do the illoes. (TAKE FULL BLAME. ALL THE OLD WAS COYOR LOR AND FERTY. THE DAD. THE REST along) And besides, there's no reason why COMET should be RADIO. Jim, all for a strip. Don't let the well-placed hand draw the strip. You know...

JSA was scrap material. It might be a good idea for an article, but the JSA is used solely over the fanzines, so there's no need for an article on the same.

No, you're always publish strap, but look at the evidence. How many by crutines are published by fanzines? Not too many. In the new ones are by younger fellows. Look at them things like ATOMICMAN make me touch...

MARVEL PIN-UPS were senseless, and the Gossip section isn't a bad idea. If people are willing to submit gossip, is this still going (YOU BELIEVED)

That about rounds it up. I'm hoping for a much better second issue when



will it appear? How many pages.

So long!

*Jeff Gelb*

Jeff Gelb

(WELL, I HOPE YOU LIKE THIS IS A BIT BETTER THAN OUR FIRST EFFORT. AS YOU CAN SEE, THERE ARE 64 PAGES AND IT'S OUT NOW. -J)

Dear Jim;

I'm afraid you binding didn't work out very well. I suggest you saddle-stitch in the future.

On the front page, you had a plug for some other stuff but it was crossed out. Why? (Just wondering). I wish that in future issues you wouldn't capitalize all of the typed words. No reason, it just seems a bit odd.

To be perfectly honest, I was a bit disappointed in FO#1. It just seemed to be missing something. All in all, tho', it wasn't too bad. Your story-art (MY STORY-ART-John) seemed a bit rushed at places. Oh well, get a-mastering on FO2.

Your freind;  
Dave Johnson  
Indiana, Pa.

Dear James;

I have a few ideas

which I think will improve the quality of FLAME-ON. The binding, was a good idea, but... the staples were very poorly placed.

Your pin-up section was very good. You should keep it up in future issues. I didn't like the cover, but the scrip was good. Keep the good work.

*Mike Perrington*

Mike Perrington  
Chickasaw, Ala.

Dear Jim;

Why'd splicing cost so much? All I do is stick the masters together with scotch-tape. -it works fine!

I liked FO#1. Keep up the good work.

Steve

Steve Johnson  
Indiana, Pa.



# The **TD** TIMERS

By MIKE BLOOM  
Illustrated by  
Jan Halperin

1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956

## THE BLACK TERROR (1941-1946)

TIME: present

ENEMIES: anyone who broke the law

FRIENDS: Tom (alter-ego of Black Terror) and Jean (his girlfriend). No last names were mentioned in the issues I see.

ADDED FACTS: The stories and art would be considered poor, now, but for that time, were good, and this early was able to hold its own for a while. The mag he appeared in came out quarterly, giving the artist and writer plenty of time to develop the story/art.

ALTER EGO: Rob Weston

ALTER EGO: Art: The Best

POWER: strength and ability

PUBLISHING HOUSE: Nedor



## THE CADET (1939-1950)

TIME: Present

ENEMIES: None in particular, but among the villains he has fought are: Coach Reden (who set up a fixed basketball game ring), Major Farmer (who fixed BASEBALL games) and animal trainer Cheeby (no first name given) who robbed from the rich and gave to the poor -- himself, with the invaluable assistance of a number of lions, tigers, gorillas et al.

FRIENDS: Dan (preface) Merry, and Ginny and Sally.

ADDED FACTS: He was drawn by Miss Albright, comedian's first woman pencil artist. His costume was blue with a check turtle-neck collar and black stripes running down his jersey and trousers.

ALTER EGO: Kit Carter

COMIC: TARGET PUBLISHING HOUSE  
Premium  
(COM TONNET PG)



# OLD TIMERS (CONTINUED)

## MISS VICTORY- (1942-1944)

**TIME:** Present  
**ENEMIES:** Nazis  
**FRIENDS:** Mr. Mason (her employer in her civilian identity)  
**ADDED FACTS:** Charles Quinlan's art was all right (and nothing more); but all Lew's stories were than made up for it. Her costume was (you guessed it)--Red, white and blue. The magazine she appeared in were put out by the U.S. Immigration Service, and sold for 10¢ each.  
**POWERS:** superhuman strength  
**ALTER EGO:** Jean Wayne  
**COMICS:** Dick Coker of the U.S. Border Patrol and Captain Fearless comics  
**PUBLISHING HOUSE:** U.S. Immigration Service



## CAPTAIN SCIENCE- (1950-1951)

**TIME:** future  
**ENEMIES:** Beast men of Rak, among others  
**FRIENDS:** RipLuna (left assistant)  
**ADDED FACTS:** Walter Johnson signed his name in bold lettering, which considering the quality of his art(?) was the boldest thing he could do. The stories were almost as bad as the art.  
**POWERS:** He could not think Reed Richards, but he was as intelligent as a law as a mathematician. He could multiply 12 digit numbers in his head fearlessly.  
**ALTER EGO:** Gordon Science (CAPTAIN Gordon Science)  
**COMIC(S):** Captain Science Magazine (which had been published only a few issues)  
**PUBLISHING HOUSE:** Youthful Magazine Incorporated



LARRY'S  
 LOOK-BACK  
 FEATURING  
 VARIETY  
 COMICE #2  
 by Larry  
 Bonning

"The Spice of comics, as it was called, certainly lived up to the name, Variety. Each issue contained a story of Action, Humor, education mystery, and Jungle Adventure. Variety was published by Croydon, and #2 came out in 1945.

The first ~~comic~~ story was of the only costumed hero of the issue, Captain Valliant, in an 8-page Thriller "The Shoeshine Murder Case." The sto-

ry opens with a famous movie producer, John Holden, shot in his office. Bruce "Captain Galliant" Barton heard the shot. Barton rushes to holder's office, and finds him on the floor, dead. Very good! The scene changes to "Mug" Miguel, an X-con, getting a shoe shine, from a boy named Vic Crandall. Vic finds a red spot on Miguel's shoe, which he removed without a thought. Meanwhile Bruce is conversing with Miss Durner, who used to work for Holden, as a leading actress, but he had changed his mind at the last minute. Departing in her car, she picks up Miguel. Bruce, on the case, bumps into Vic. Bruce, in repentance, asks for a shoe-shine, and soon the facts pile up in their discussion. He soon deducted that Miguel was the murderer, and remembered that he was with Miss Durner.

In Miguel's office, Miss Durner, he, and a few other hoods are discussing the situation. Miss Durner brings up the fact that it looked as if Mr. Martin, another movie producer knows too much. Miguel decides to pay him a little visit. Bruce, as Capt. Valliant, caught up with him, and a fight succeeded. Ofcourse the hero won, and Miguel was put away for some time. Miss Durner was proven innocent, as she was trying to aid in Miguel's capture.

The next story, a six pager, was entitled Gabby Grayson, Radio Reporter. Gabby, in a meeting with his boss, is told that his broadcasts have become dull or uninteresting, and that he should try to get some info on the Black Market Crime wave that has hit the city. He visits the night club right down the street, in search of a lead, but gets

(con'd next page)



LARRY'S LOOKBACK (con'd)



more than he bargains for. Their headquarters was in the back of the club, and, Gabby over-hears a meeting. They were discussing a way to warn the cops to lay off without getting caught. The plan finally became a police massacre, unless the police kept away.



Gabby broadcasts his findings over the radio, so

the gangsters decide to pay him a little visit. When they arrive, Gabby and Flippy, his page-boy overcame them. The police soon arrived, and everything turns out fine. (If you're not one of the gangsters)

The third story was Police-Woman, Terry Temple, another 6-pager. Terry was to be honored in a parade the next day, so she decided to take in a movie to calm down. She spotted a bandit making away with the receipts. Wasting no time she grabbed her revolver and knocks the gun out of his hand, making the headlines as well as a mortal enemy of the crook. This crook's brother devised a successful jailbreak. Now free, he notices Terry in the parade and goes mad. He starts shooting at her, but being the veteran she is, Terry calmly shoots, and kills him. The police storm into the hotel, and round up the rest of the gang. To this, Terry is heard to comment; "Gracious! What a clean-up!"



The next story is about Marty Moore, the humor character of the book. It was 5 pages long and it concerned the adventures of Marty and his friends when they broke the window of a grouchy old man during a snowball fight. The man demanded 2 dollars for the window, so the gang finally earned the money. As Marty was leaving, he tried to hit one of his friends with a snowball, and guess what! Right!

The final story was a 7 pager and it featured Jungo, the Jungle master. This was the least believable of the bunch. As Jungo was swinging through the trees, he chanced to see Professor Feirst, an old friend of his, lying on

LARRY'S LOOKBACK (con'd)



JUNGO

TH

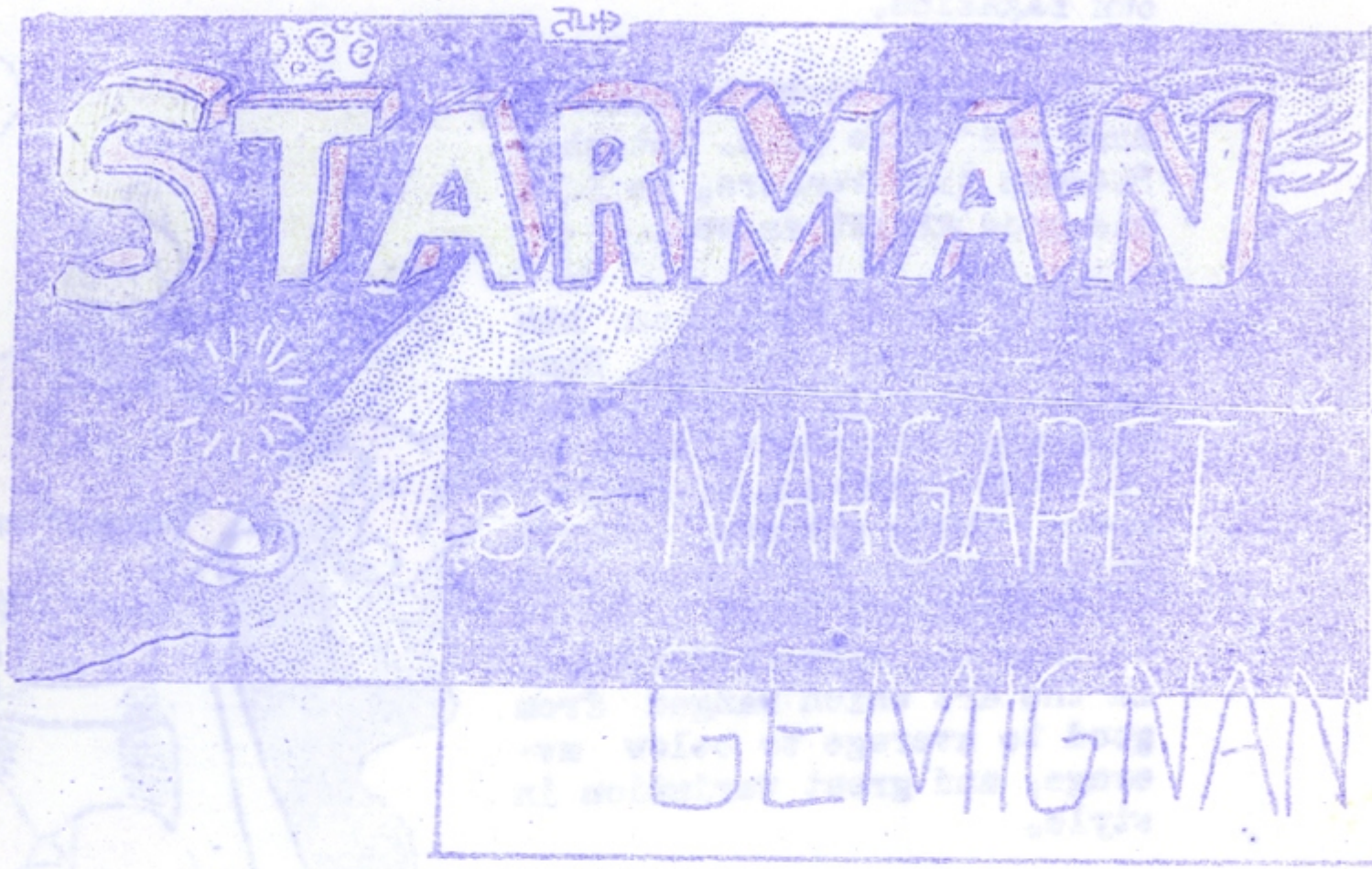
the ground, dieing. Before he dies, he tells Jungo that the mad tribesmen of Koonaa jumped and waylaid him. Jungo promises revenge on the Koonaa, and their mad witch doctor.

As Jungo starts to leave, he finds a feather of the tribesmen. Somehow, he deduces, from this that the tribe is nearby in the lost city of Galaa. Suddenly, a huge ape jumps down on him. Jungo, with the skill of an Argentina Roco, slits his throat (wertham stuff). He soon, however, meets a whole army of apes, and is carried off to the Koonaa witch doctor.

Jungo is taken into an arena, where he is tied to a pole and a wild lion is let loose. The lion is no sooner, on Jungo, than he snaps Jungo's bonds. Jungo manuvered, so he landed on the lion's back and broke his neck (GORE!) The witch doctor sent a bunch of natives with spears after him.

Jungo caught one of the spears though, and used it to run ~~it~~ through the evil witch doctor. Amid the fury of spears Jungo jumped off a cliff into a lagoon, two-hundred feet below for further adventure.

END



# STARMAN

by MARGARET GEMIGNAN

When Ted Knight discovered the secrets of the stars, he became Starman. With his Star rod he could control the forces of gravity. It worked generally on the principle of the stars, which was not surprising since Ted Knight was an amateur astronomer, and almost made a living of it.

In red tights, red pants, and green cape and boots that fit tightly to his body, he used his brain and brawn, as well as the Star rod, to defeat smart crooks, working on the wrong side of the law.

Starman was a late-comer, and did not last too long. He entered the picture in Adventure #61 and All-

over #8. He entered with Dick Mikes and took the place of Green Lantern, who now has his own magazine. He was not a full-time member. In fact, none of the full-time members had their own magazine with the exception of the girls, who were a few. The exceptions could be made in their cases.

Starman served on the JSA until 23 issues had passed and he, too, took to honorary membership. Soon after, he left Adventure, too. It was usually a sign, in the late JSA, when a hero got honorary membership, he was leaving for a time, unlike the earlier days, when it was a sign of popularity, and

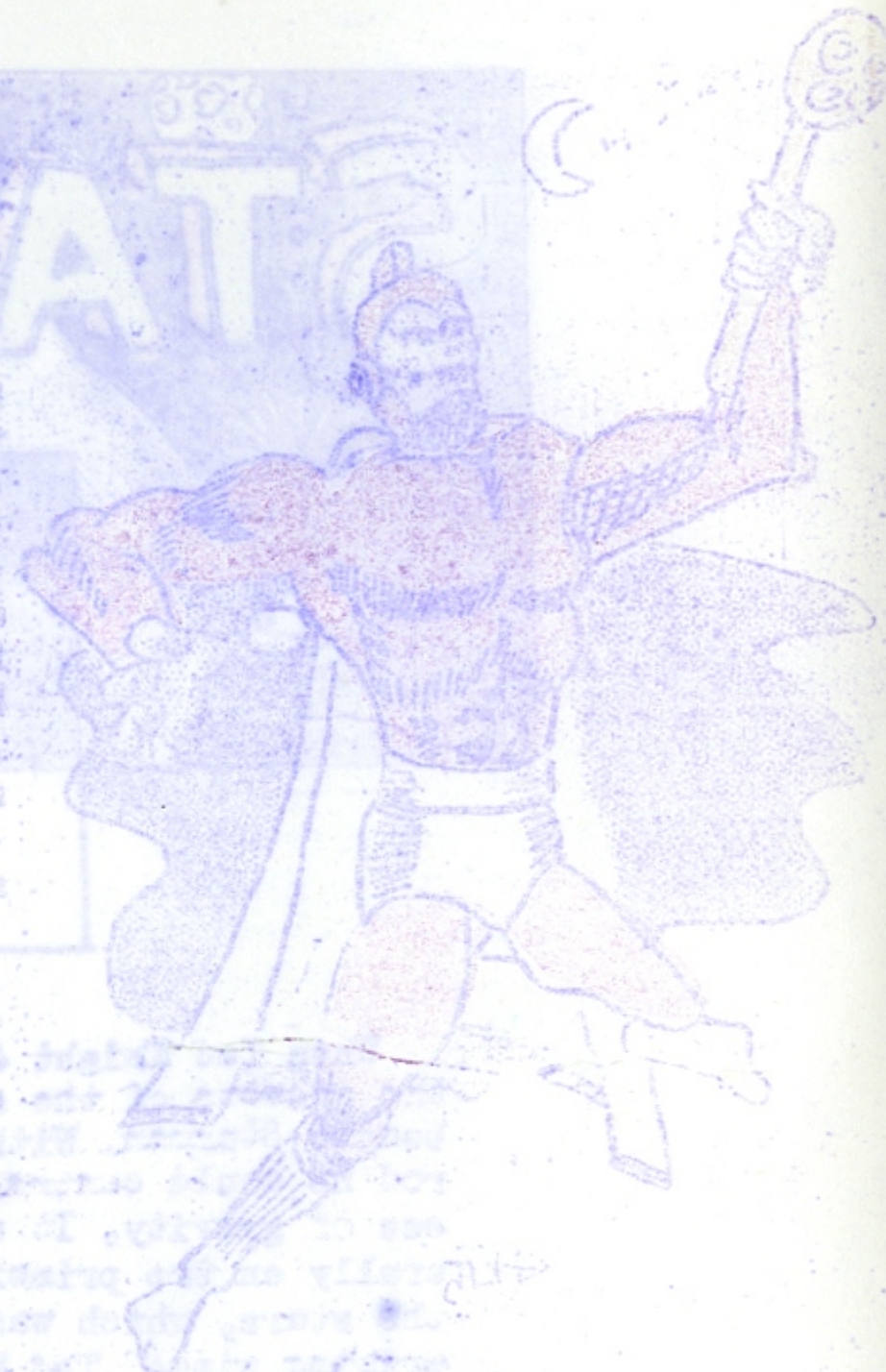
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STARMAN (continued)

own magazine.

Starman's first artist, Joe Ash was quite good, but when Starman lost readers, he lost his good artist as well.

Jack Burley worked on him also. During his All Star days. He really didn't have anything but good artists until the near-end of his career. Many unknown artists worked on the green and red-crimefighter, which could explain the wide differences in the art which ranged from good to average to below average, and great variation in style.



The plots were not the most memorable, but they were very good. The plots were good, and the art was good, and the characters were good. The plots were good, and the art was good, and the characters were good.

The tendency to overuse the Starman character was a problem. The character was used too often, and the plots were not always memorable. The character was used too often, and the plots were not always memorable.

\* STARMAN \*



## STARMAN (continued)

Hero loses his Gimlet (in this case, his anti-gravity rod) to a crook who uses it against the hero. Of course the hero always manages to get it back by finding it conveniently dropped by the crook, ad nauseum. He also would capture crooks by attracting crooks who want to use his rod for their own purposes without understanding how it works.

Well, whatever was his tragic end, Starman was replaced by

the return of Green Lantern, who no longer carried his own magazine. Starman left the JSA and All Adventure. Apparently, this did not constitute honorary membership anymore, but when a hero failed to pull in readers, he got his leave of absence. And thus the short but illustrious career of Starman came to an abrupt halt.

FINISH

*Margaret*



The Spectre, perhaps the most original, and unusual hero to come out of the forties, had an equally strange origin. A policeman by trade, Jim Garrison, in effort to save his girlfriend/fiancee from several gangland crooks, was sealed, alive, in a barrel of wet concrete, and tossed into the river.

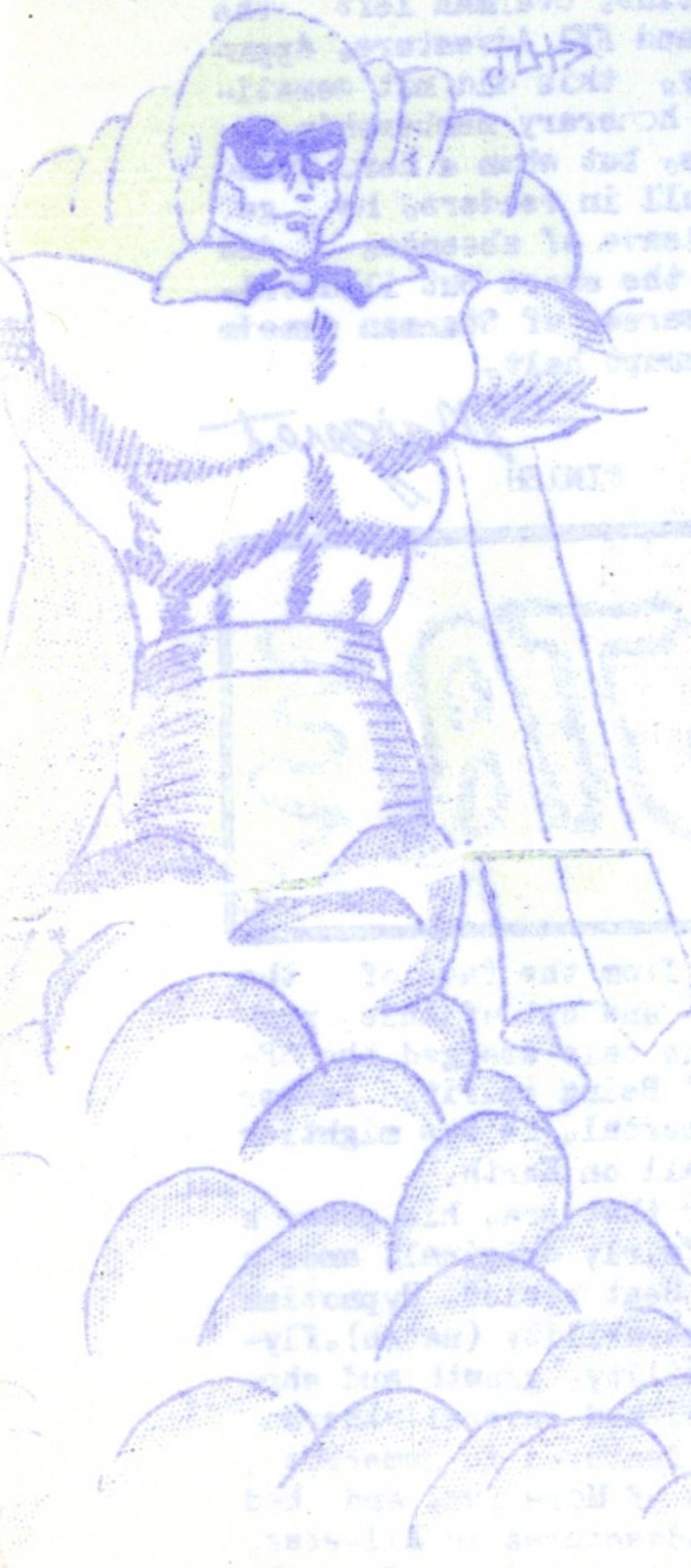
Needless to say, he didn't last too long in these surroundings. He wasn't let into heaven, as God said he could never rest until crime had been

wiped from the face of the Earth, and out of this, prodigious tale emerged the SPECTRE! Being spirit, rather than mortal, he was mightier than all on Earth.

For that era, his powers were fairly original, among them; Heat vision, Hypnotism, invulnerability (natch), flying ability, growth and shrinkage, and several others.

He featured in numerous issues of More Fun, and had many adventures in All-Star, with fellow JSAers. To the best of my knowledge, He ap-

THE SPECTRE (continued)



appeared in All-Star #1-10, 12-21, 22 and 23. His origin was run in More-fun #2&53. He starred in More-fun since then, until issue #102, when the spot was taken over by Superboy.

One of the most mysterious I suppose... features about him was that until issue 90, he often conversed with God.

When the new Spectra was introduced in More Fun #75, he was capable of returning to his body. From then on, he had a sort of split-personality, as he could now live simultaneously in both forms, and during this period, usually worked in All-Star with Doctor Fate.

During his More-fun career, he was cover feature of 8 issues being #52-55, 57-60.

His artists consisted of Roy Lichtenstein (1940-1945), Cliff Young (1944-1945), and Joseph Galliger (1944).

But, unfortunately, all good things end some-time, and the Spectre was no exception. In 1945, he came to a sudden, and abrupt halt, but his Predigy is and will be continued to be remembered and talked about, for many years to come.

Finish..



# SANDMAN

BY TONY MISSIO

Weird figure of the night, with no super-powers like Superman, Dr Fate of the Spectre. Just courage and condition; THIS is Sandman... with no fancy costume, garbed in mask and cloak. His gun brings leap. His deeds bring justice to righteous man, and fear to the hearts of the unjust. Wealthy Waddy Dodds gave up his comforts, his pleasures, and many times, nearly his life, to become the Sandman.

COPIED BY JLM

Sandman made his debut in Adventure Comics, #40. He was featured on the covers of #40, #42, 43, 46, 47, 51, and 60. The early Sandman was more a man of mystery, than a superhero; but by Adventure #102 there was a big change. In this issue he was given a costume and a cape. Also, in this issue was the origin of Sandy. The Golden Boy...if you want to call it an origin. It all started when Sandman was out on a case. Up popped Sandy, in a costume identical to



that of Sandman. The story was one of the better Sandman stories but by the end, Sandy was Sandman's partner. Sandman, who in Adventure #61, first used his wirepou gun, began to use it much more. From the time he got his new costume.

He finally became a super hero derivative of his former self. In Adventure #72, the capes are dropped, and Simon and Kirby took over the strip. The art was great, and the stories were much better than previous ones.

Sandman and Sandy fought gangsters during the war, more than spies, and I believe they only fought Japs and Nazis a couple of times in All-Star Comics.

Sandman was one of the few DC heroes of that time that had a sidekick. In those days practically all superheroes from other comic publishing houses had sidekicks, but DC had only Batman and Robin, Green Arrow and Speedy. The stars, and we men't for get Flash, with the Flash Dismite, GL and Doiby Dickles and how... with his many young allies

Sandman went from Adventure #40-102. He also appeared in All-Star #1-21, World's Fair 1939 and 1940 and World's Finest #3-7.

(con'd next page)

## SANDMAN (continued)

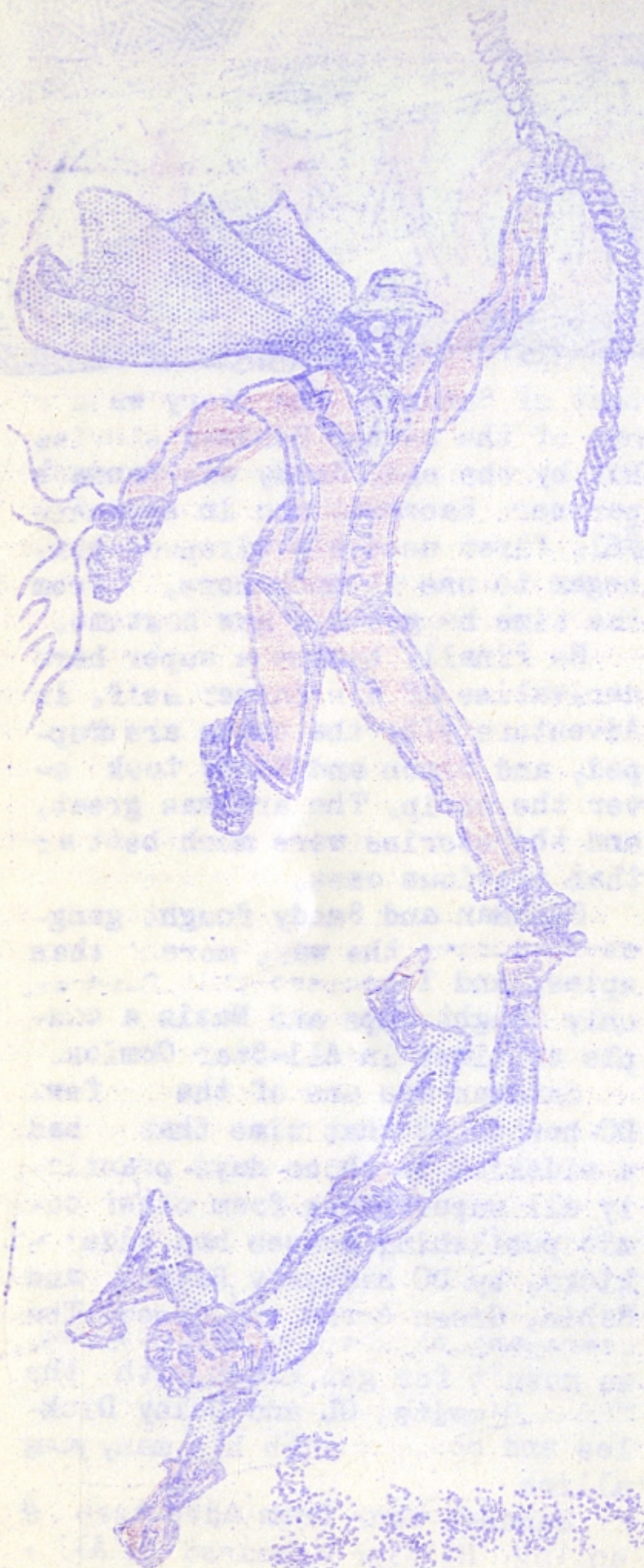
My personal favorite, ... of all of Sandman's adventures, appeared in Adventure comics #30. The story title was "The Man Who Couldn't Sleep." Felix Hack is one of those rare cases of men who cannot sleep, yet go on living, becoming more tense, every day. So Felix turned to crime.

In the morning papers, the headlines read "MAN WHO NEVER SLEEPS, SPREADS TERROR THRU G.H. CITY." Naturally, this case is right down Sandman's line, so Sandman and Sandy set to work.

It's not long before they catch up with Felix. His hoods are ready to kill our heroes, but Felix does not go for murder.

But the Golden Terrorers make short work of Felix's gang, but one of his hoods shoots him. Instead of death, however, the gangster's bullet seemed to have worked a miracle, in that the bullet only grazed Felix's skull making him sleep at last. So the hoods are locked up and Felix gets a new leash on life now... now he could sleep like other people.

But you'll never catch Sandman and Sandy sleeping on the job.



SANDMAN

#2

Bill Torood

End!!!

# HOURLMAN

WRITTEN AND ILLUSTRATED

by Jim Halperin

He came forth in Adventure Comics #48, March 1940. He was wanted as a common criminal as are the Hulk and Spiderman, yet dreaded by criminals. His powers were derivative of his invention, the miracle pill (which was replaced, by a ray in Adventure #71), which gave him strength and agility for one hour--thus the name "HOURLMAN".

Yes, this is the one and only; "Hourman," who was such an instant hit that in just a few short months, he was given a second strip, in All Star #1, Oct.-Nov., 1940... and when the Justice Society of America was formed in All Star #3 he became a full fledged member, until issue 8 when he was given a leave of absence (which is just a way of saying he was bounced).

He managed to hold on to his own strip for a while, in Adventure, but in issue #83, Feb. 1943, he was replaced by Mike Gibbs, a detective strip.

Jimmy Martin, Hourman's first major assistant, was introduced in Adventure Comics #53. He was leader of a side-walk gang called the

Minute Men, who often assisted Hourman.

Jimmy, being the only one to know our hero's secret identity, of Rex (Tick-Tock) Tyler, an inventive, in-

dustrious clock-maker, and being the only member of the Minute Men actually be a personal friend of Hourman, he gained the envy and respect of the Gang.

Aside from his famous Miracle pill, Hourman possessed a less famous invention, the radio belt. This amazing device could be used as a medium to control sound, in not only loudness and frequency, but it was able to jam sound vibrations as well.

The artist, Bernard Bailey, was without a doubt, ~~the~~ one of the (continued--next page)



(Hourman, (con't))

most competent artists of that period. Of course his art could not compare with that of Murphy Anderson, the current revivalist. Baily, who also drew the Spectre, always seemed to fashion the best costumes, and of course the most unusual and original ones.

Unlike most of the artists of that time, his position was natural and realistic as opposed to the clumsy stances of the average character of that period. Despite below average anatomy, also included in Baily's style.

With his recent revival in Showcase #55, Hourman has undergone few changes in costume of characterization, although the art and type are far different.

END



HOURMAN

Hourman



TWO  
ERA  
WINNER!!

204

# TWO ERA WINNER!! THE FLASH

BY RICH ELLSWORTH

Let us begin with Flash 1; Jay Garrick. In Flash Comics #1, Jay was made super-fast when he inhaled chemical fumes of hard water for 12 hours. After a short period in the hospital, Jay became the Flash.

He changed to the Flash, in the usual way. He simply threw off his outer garments, and there he was. The Flash.

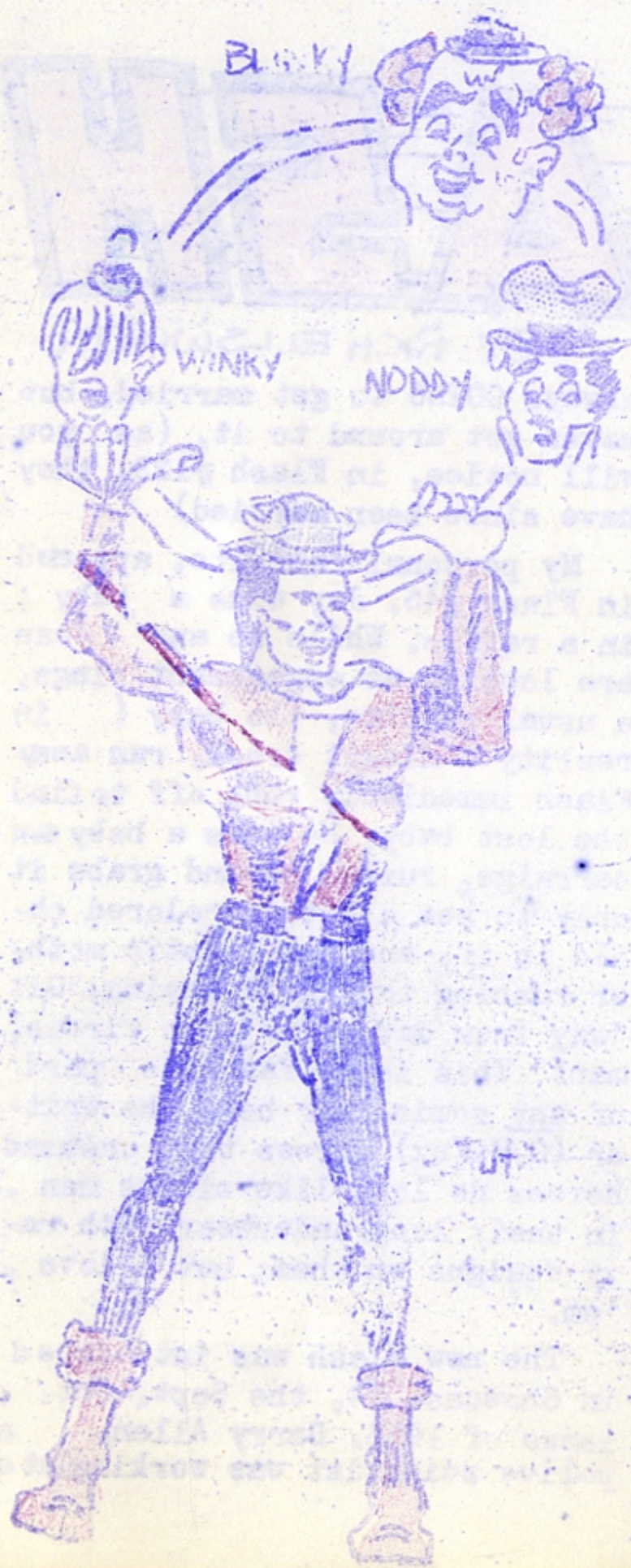
He was hampered at the lab-- where he worked-- by Dr. Flura, (a Lois Lane type of Snoop). She was always trying to prove that Jay was the Flash. An example of her Lois-type tactics can be found in All Flash #32: (after The Flash has been through an adventure with Dr. Flura) She asks, "Where were you Jay, you missed a lot of excitement!" "I--er, was out on a field trip."

Flash was different from most heroes, in that his girlfriend, Joan Williams, knew his secret identity. She and Jay were

always GOING to get married, but never got around to it, (as you will notice, in Flash #123, they have since been married)

My personal favorite, appeared in Flash #45. Jay wins a baby in a raffle. While he and Joan are looking at engagement rings, a usual pastime, the baby (in reality a midgit crook, ran away. Flash immediately runs off to find the lost baby. He sees a baby car carriage, rushes up and grabs it only to see a little colored child in it, and her frantic mother running toward it saying, "Git 'way from dat chile", yo circus, man!" This is my favorite part of any comic, for here the writer (G.F. Fox) agrees that costumed heroes do look like circus men, in their long underwear with crazy designs on them; but I love 'em.

The new Flash was introduced in Showcase #1, the Sept.-Oct. issue of 1956. Barry Allen, a police scientist was working late



...the police lab, when suddenly a lightning bolt struck through the window, splashing the chemicals over him. He wasn't harmed in the slightest, but as he went home that night, he noticed that he could outrun a taxi-cab, see things in slow-motion (super fast sight) and other speedy feats.

Barry was inspired by an old comic (Flash #13) to become the present day Flash. I'm sure you know the rest of the story. With the introduction of Wally (Kid Flash) West, in Flash #110, Flash gained a protege with the same type of costume.

However, in Flash #135, Kid Flash received a new costume in a book-length, dimensional "Double-the-Furilla etc." Kid Flash and Flash epic.

Jay (old Flash) Garrick never has a protege, unless you consider the Dinwits, Winky, Blinky, and Noddy ones. But these three had no superpowers, just super-stupidity.


Wally West's aunt, Iris West is, as you know, engaged to Barry Allen. Fortunately, she's not a Lois Lane type or anything, and for the time being, anyway, only Kid Flash knows the Flash's secret identity.

END



©  
From  
Show  
case  
#4





# JOHNNY

by MARGARET  
GEMIGNANI

In the development of comic-heroes as in the evolution of many things, there are plateaus of changes, experiments and unexplained rituals. One of these is and was Johnny Thunder.

Johnny Thunder, the JSA's Snapper Carr, like Topsy, Just grew. He had no childhood given, and just arrived on the scene, as Green Lantern Became an honorary member.

Unfortunately, Johnny was not greeted very warmly. The editor liked him, but the fans did not. They regretted him as an idiot and a loser, and complained that he was better the way his fellow heroes regarded him, like-able-nimbish. And like many hunchers in the history of comedien he had a magical servant called Thunderbolt. How he got him is a mystery, that was never explained.

Dumb luck was the other friend of Johnny, or perhaps it was that he looked so harmless that a crook would never consider him to be even a partial threat. And in almost every instance in which his life was in danger, he was able to luck out of the situation and summon Thunderbolt to his aid. And just as easily could manage,

to, at the beginning, get rid of his supernatural servant in time to be saved in command of the situation.

Originally a sailor, Johnny remained one and through a good part of his career, dressed as one. He once proved his ability, by manuvering an ocean liner into JSA Headquarters. But a deal is a deal, and once Johnny was a member... The DC Editory really loved that laughing man.

In accordance to his new career, Johnny gave up sailing and put on a regular business suit. (loud ofcourse) Out of the comic tradition as it was, he never wore a mask. When you get down to it, his innocent looking face was his most effective protection.

Later, Johnny became headquarter, and took on the profession of detective work. He stayed at a rooming house and adopted a little girl, complete with Thunderbolt, who later adopted a little boy-friend. Sweetie-pie as the girl was called, has brains, and later took over the strip.

Johnny spent almost all his time outside of All Star, in All American comics, were he underwent the second of his great achievements, (his first being his



entrance to the JSA) his assistance to the Black Canary. Johnny, now quite good-looking, fancied himself as a lady's man, and one day, while dreaming a romantic dream, he met her. This female Robin Hood and judo queen, occasionally needed a man around the house. She used Johnny until she received a strip of her own and acquired a boyfriend, Detective Lance, who she later married.

Johnny never saw the Black Canary as anything but 'Lady Robin Hood, of the night,' when she would call him to help her. He was quite proud of the assistance he gave her, and the dumb luck which was mysteriously supplied, impressed his lady friend.

Johnny's weakness for girls often got him in to trouble. Unknowingly trying to aid a villainess, often led him into embarrassing situations. Soon, the Black Canary got a strip full time in Flash Comics (Johnny came in, on and off, then) Sweetie pie, his little adopted daughter took over the job of taking care of Johnny, saving him from his own stupidity. For though everybody but himself knew he was dumb, he couldn't understand why everybody but Sweetie pie and the Black Canary were always trying to lose him.

Johnny did repay Black Canary and the other JSA members, tho'. He saved their lives in a later issue of All Star comics, by telling the Black Canary how to get out of a certain trap via a machine created by Wonder Woman, and her friend, Paula.

Somehow Johnny was one of those likable idiot guys, and was a bungler, like us all.

# HAVE YOU HEARD THE LATEST??

by [unclear]

Did you ever notice how certain old comics had unusually large or small in comparison to recent comics. Fox Feature comics of the early 40s were atleast  $\frac{1}{2}$  an inch wider than the Nedor comics a few years later. The recent comics are tall and thin in comparison to most old publications. During the late middle forties, Fawcett comics had large covers, and small pages. Many of the 3D comics (especially DC issues) were enormous. In comparison to the old ones, the recent ones are about average size. I don't know how this came about, but all recent titles are almost exactly the same size. Maybe, a standard size was set by **SOMEBODY**. **Humana!**

\* \* \*

Howard Brenner and Jeff Galt have finally done it! They've **MASTERED** the two-color mimeograph technique. Starting with Flame comics #2 and Men of Mystery #3, all "BG" sines will have both black and red mimeograph.

\* \* \*

I wonder when they're going to revive Batman!

\* \* \*

I have been informed that Sanctum #3 will be dominated by the themes "The **FIRST** Heroic age" in other words, heroes from Greece and Rome. It's not a bad idea, but the source I got this data from, may not be too reliable, the editors of Sanctum.

\* \* \*

Will somebody PLEASE submit gossip for this column? Boy, did I have a time digging up this info. **YEEEEEECH!** And I'm practically out of topics, already.

\* \* \*

Stand up and be counted, and if you can't count, run out into the night, yelling "The world is mine!" -Jonathan Winters  
"Thankyou, Jonathan." \*Jim Halperin

\* \* \*

Rumor has it that "I-SPY" will soon premier as a weekly television show.  
(con'd next page)

HAVE YOU HEARD THE LATEST? (con'd)

Watch for it, in you television directory.

Rumor has it, that Bill Elliott will be publishing a great new science fiction fanzine, Fantasia, this summer. In it there will be a complete biography (and possibly an interview) of Isaac Asimov, and amateur comic strip, a few ama stories and several other features. But don't quote me on this!

Paul Akers has informed me that he intends to call off publication of his magazine, JFA Profiles. The first issue was to feature the Spectre.

Another sad obituary; Fred Landerman is liquidating the Ace Comic Club. The last issue of the Ace Comic Club newsletter, #11, will be out shortly.

Best off to Marvin Wolfman, who is successfully publishing 3 regular zines, and still maintaining top notch quality. These zines are O'Casey, The Fob, Stories of Suspense, and Super Adventures.

I have been informed by artist, Jim Gardner, that Heroes Illustrated, Dick Fryer's new offbeat zine, will have a strip called the survivor in its second issue. I'm not sure of the artist, but it will probably be either Don Ensign or Jim Gardner.

Dick Fitchbaugh, editor of Spectre, an ama-strip zine, informs me that he intends to publish an article zine, "The Comic Book".

John Cooper, Route #3-Box 205, Glaraburg, W. Va. 26031, is publishing a six page hobby magazine, Coopers' Hobby Bulletin. Future issues will probably be offbeat, and will be longer. And here's the best part, IT'S FREE. Just send him 10¢ in stamps postage for the third issue, and he'll send you the first two issues. Murray for John Cooper.

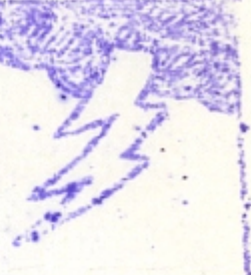
Sometime in October, Mike Uelen tells me, he and Bob Kline will put out "The Tawcett Story", a great one-shot with info on all aspects of this great group.

SEND ALL NEWS AND/OR GOSSIP TO:

DIM HALPERIN  
11 WHITE PINE KNOLL  
WAYLAND, MASS. 01778

END!

# The OTTO BINDER



SOFTY FEATURING HIS COMPLETE WORKS

## FIRST IN A SERIES OF FAWCETT ARTICLES by MIKE USLAN

With only a slight difficulty in finding it, I arrived in Englewood, New Jersey with anxious thoughts. I was going to meet "the brain of Captain Marvel," Otto Binder.

As we drove up to "the house that Captain Marvel built," Otto warmly greeted my friend and I.

After a nice hello to Mrs. Binder, we proceeded up the stairs to a room filled with comics, pulp magazines, science books, science fiction works, fanzines, typewriter, etc.

We immediately began to interview, as we fired our first question: "Would you please give us your writing history?"

Otto Binder, specialist of science fiction, began his pulp career in 1930. "The First Martian," was his first published pulp magazine, in 1932. For the next decade, he wrote pulps, mostly of the science-fiction nature.

Fawcett made its first contact with Otto in 1941, asking him to try writing for some of their comics. However, the first comic-book comic he wrote was for Prize Comics, and was called The Black Owl.

(CONTINUED ON NEXT PAGE)

THE OTTO BINDER STORY (cont)

Before Superman (1938), Harry Chesler, the man  
made the original reprinted comics, had him  
write

DAN HASTINGS- October, 1939

SCOTT RAND- November, 1939

ASTOUNDING MAN- December, 1939

IRON MUNDRO- February, 1940

After Ed Harriman, chief editor of Fawcett  
asked Otto to try writing some super heroes  
(NOT CAPTAIN MARVEL HAD ALREADY BEGUN.)

SSS

MR. SCARLET, March, 1941

CAPTAIN VENTURE- March, 1941

MINUTE MAN- July, 1941

SMASHER- July, 1941

BUCKYMAN- September, 1941

THE GYM- November, 1941

IBIS- December, 1941

DR. VOODOO- December, 1941

He also wrote Don Winslow, Tom Mix, Bill Boyd,  
and Ken Maynard. (\*WHEN?\*)

His first Captain Marvel was press, "in the El  
B. Captain Marvel" and the caption. Six months  
later, he became chief writer for Fawcett, with  
Mary Marvel and Marvel Family #1.

He was for six months, editor of WOW Magazine,  
from January to July, 1942. However, he managed to  
get out of it, and became chief writer of Captain  
Marvel, until 1953 when... well, let's not go in  
to that.

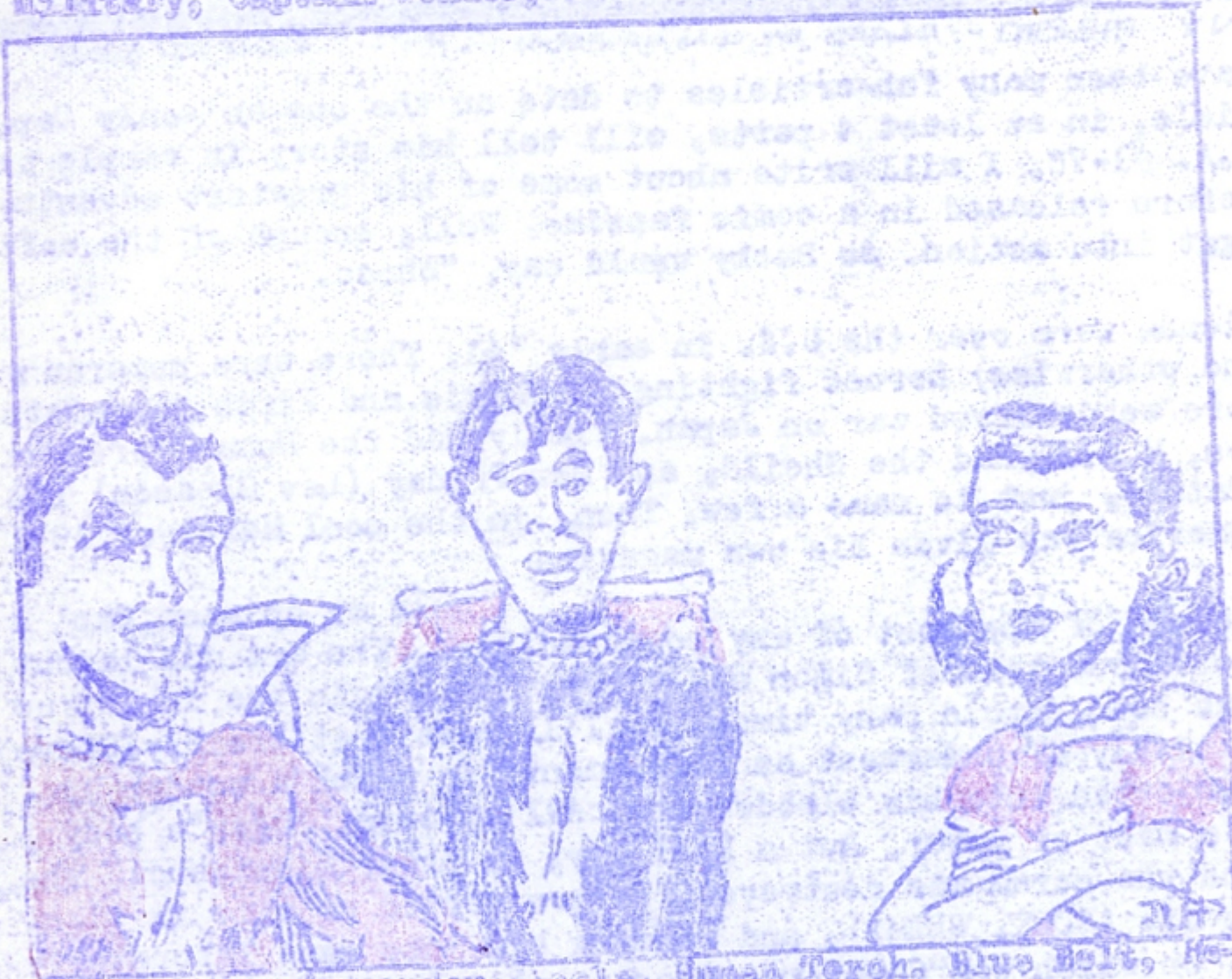
Being free-lance, he did Young Allies #1, All  
Winners, et al, with Stan Lee. He also worked on  
EC horror stories, until they went too far  
with the gore.

After Fawcett, well... closed, he went to DC,  
with an invitation from an old friend, Mort Weis-  
singer. CONTINUED →

## THE OTTO BINDER STORY (continued)

Otto now does Superman Family comics, among them, Jimmy Olsen. (NOTE: Don't write to him to complain about Supe, he just follows the DC editorial policy.)

Some of his pre-Captain Marvel greats were; Power Nelson, Ajax the Sun Man and Black Owl for Features Pub, Vulcan, Marve the Magician, Lone Warriors, for ACE, Capt. America, Tuk, Caveboy, Young Allies, the Destroyer, etc. for Timely, Doc Strange for Cinema Pub., Satan for Harvey, Captain Battle and Cloud Curtis (both created and written by him) for Friday Pub., and also; Uncle Sam Military, Captain Wonder, Steel Sterling, Dynamic Man.



Commander Steele, Human Torch, Blue Bolt, He-Man, Shadow, some Strange Adventures, etc., etc., etc., a total of 3 1/2 million printed words (WOW)!)

Otto, once editor of SPACE WORLD, also writes such great books as CAREERS IN SCIENCE, VICTORY IN SPACE and RIDDLES OF THE UNIVERSE. To sum up the works of Otto Binder, we need only quote the wonder writer: "HOLY MOLEY!"

BYE!

# THE CAPTAIN AMERICA STORY

PART I  
CAP'S GLORY DAYS

BY TONY FISSIO -- ILLUSTRATED BY JIM WALPERIN

There have been many fan-articles to date on the one-an'-only Cap, but this article, in at least 4 parts, will tell his story in complete form, from C.A. #1-78. I will write about some of his greatest adventures, never before released in a comic fanzine. Well, enough of the soft soap, let's get into action. As Bucky would say, "Whooo."

War clouds were over the U.S. in early '41. There were numerous super (and otherwise) heroes fighting the Nazis and Fifth Columnists long before we declared war on Japan. Timely had the Human Torch, Fox had Samson, M.L.J. had the Shield, and New Friday (Lev Gleason) had Captain Battle, just to name a few. Then, in the cool March of 1941 Captain America was given his own magazine.

In my opinion, Cap's costume is one of the best of any costumed hero. The art and layout was by the famous team of Simon and Kirby. His origin was in issue #1, but has been retold many times, so I'll review it briefly. Steve Rogers, a sickly 4F underwent an experiment, in which a wonder liquid was injected into his bloodstream. All at once, Roger's body grew into a mass of power. But a Nazi spy, in their midst, shot the doctor, and the serum was destroyed. Rogers wasted no time in picking up the spy (SOCK, WHAM!), and ramming him into some laboratory equipment, on which the "Gero" was electrocuted (bax the GCA). Thus was born, CAPTAIN AMERICA. Bucky Barnes, one night, found out the identity of Cap, and became his partner.

The principal story found in C.A. #1 was "The riddle of the Red Skull." It all starts when the RED SKULL enters the home of Major Croy. "Stare into my eyes, look until you see death" And that was the end of Major Croy. What strange power did the Red Skull have? Would he kill all of the top-ranking men in the U.S? So it wasn't long be-



# STRANGE ADVENTURES

#1283

The year was 1949. E.C. had just taken over the highest sales in Science Fiction, which after costumed heroes, held the comic market towards the end of the Golden Age of comics.

Atlas had broken in with several mags that closely followed E.C.'s great titles. Many smaller publishers contributed to the mess. Two other top publishers, ACC and A.C.G. came up with a few themselves. National was eating dust and had to make plans. Finally in the August of 1950, D.C. was sweeping down for the kill, and sent out one of the biggest mags to hit the stands;

## STRANGE ADVENTURES #1

The first story in this great issue featured a hero of the 21st century, Chris K199, the famous space explorer who was named after Christopher Columbus.

In his first adventure, written by the always great, Edmond Hamilton, he battled the maniacs of the green world.

Chris discovers a radium rich world inhabited by radioactive crystal like men. He saves them from a bunch of greedy Tarhman who try to steal all of their radium their only food.

David Reed wrote the second story, "The girl who would die."

By bathing in some sort of incredible chemical lake, actress, Eve Wilcox gained the power of invulnerability which strangely enough she doesn't want to keep. She was finally changed back to normal by some poisonous volcanic gasses.

CONTINUED

CONTINUED

## STRANGE ADVENTURES (cont.)

The Future came thirdly. It was drawn by Dick Spang, but no writer was mentioned.

It was a saga of the predictions of H.G. Wells. It told of how many of them had come true and how many more will come true.

It was only 5 pages long, and really couldn't be called a story as every panel was a story in itself.

The Second Deluge, a great story by Gardner Fox was next. It was the story of a futuristic Noah on a larger scale.

The Flood was started by an atomic explosion set off by Dr. John Marshall, and the explosion was set up due to a very serious draught. Man was forced to live in arcs just as Noah. Until Dr. Marshall finally stopped, the Flood by converting the water to steam via another atomic explosion, and there by killing himself in the process.

Then came a preview of DESTINATION MOON, a movie which was playing at theatres across the country. As the action thickens, the plot sickens, but it proves one thing compared to those in 1950, movies are better than ever.

## STRANGE ADVENTURES #2

The cover feature and first story was Deem From Planet X. The story was only fair but the art was as good as any you'll find nowadays. And no wonder, it was by the great Jim Mooney.

The story is of a runaway <sup>PLANETOID</sup> headed toward Earth. When it finally leaks out to the public there is no panic as expected, but rather mass cooperation. All nations work together and Earth is finally saved when scientists convert Earth into one big rocketship. And now Earth knows that to work together is the only way to a better world, and peace is nigh. (Dramatic, ain't it?)

Second in line is a rather trite story by David Reed, The Secret of the Flying Saucers. It tells of an astronaut's encounter with some weird alien newsgen. He ends up taking a LONG vacation, as of course we are believe, his story.

CONTINUED →

## STRANGE ADVENTURES (con't)

Then you come to a two-page filler, "JUST IMAGINE... ANOTHER ICE AGE." All it was, was a montage showing several sleeping scenes pencilled in great detail, and looked very good, by Virgil Finlay.

H. D. Gossett wrote the next story, "The Endless War." One professor Stanhope was taken through time by a man from the future. He witnessed war after war, up to the ultimate destruction of the human race. Upon being brought back to his own time, he called a newspaper editor and told him his story. The story, of course, was deemed to take room for "H-DOME NEXT WOULD MAKE EARTH UNINHABITABLE FOR CENTURIES" SAY EXPERTS.

Continuing, came another two-page filler, based on another ice age: "Here come the robots... A world of thinking machines."

Last and certainly not least, came another great Ed Hamilton adventure of Chris Kl99, entitled: "The World of Giant Robots."

Chris Kl99, an average size of people from a mad scientist, and his giant robots.

## STRANGE ADVENTURES #3

Well, Chris Kl99 finally rated cover feature and I did story this job. The story was "The Metal World" and had less action than almost any story printed in that period.

Earth was being robbed of such great historical landmarks as the statue of Liberty by an alien task-force of plastic spaceship. Chris Kl99 preceded to follow them, but was captured. It turned out that the aliens needed the iron ore to a plague of blight that left them without any. He managed to take a good supply of iron off a barren asteroid and the beings gratefully returned the landmarks.

CONTINUED →

## STRANGE ADVENTURES (con't)

Next came a very meaningful story, by Robert Sierra. I will try to review it as best, I can, but a story as good as this, usually takes something in the translation.

Jenny Jenkins, a jobless ex-soldier, was forced to share one apartment with his and another family. Whose kids were always picking on his son, Billy.

He then noticed a beautiful house up for sale. The man there asked him if he wished to buy it. Jen said that he couldn't afford it, so the man, being as rich as he was, gave him the house, and \$250. a week for its upkeep. He was very confused, but never wanted to look a gift horse in the mouth, so he and his family moved in.

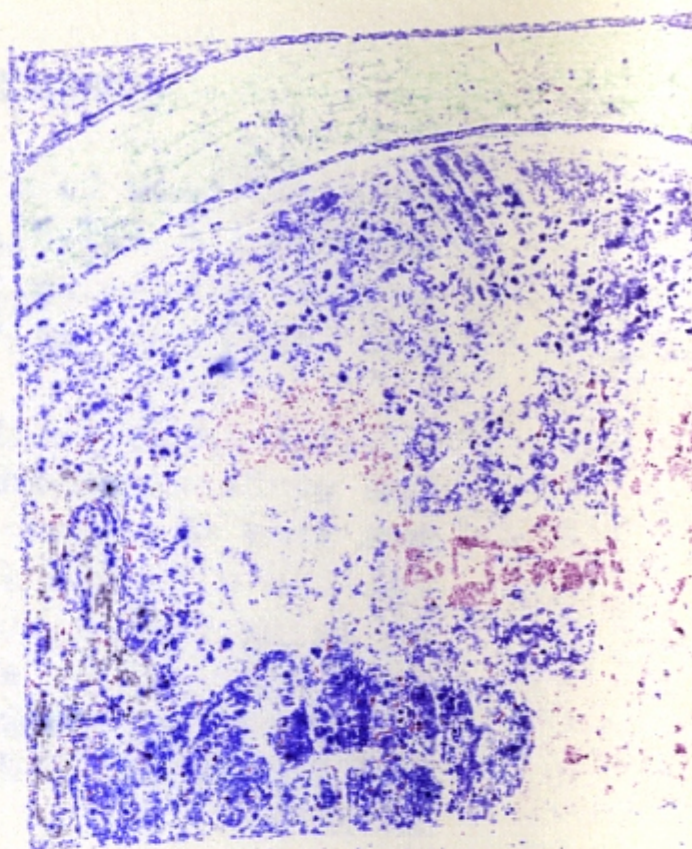
He soon found that it contained a permanent food supply, robot burglar custers and even a ray doctor.

The man who gave him the house turned out to be a futuristic man, etc., insect. The house was brought into the future so they could be studied at leisure, as they would never wish to leave their paradisaic mousetrap.

Thirdly came a story by H.B. Gold, "The Secret Fate of Adolf Hitler." In the traditional space/future style of Strange Adventures he was captured by martians, after killing his double. He was tried and sentenced to live in a spaceship in exile forever and listen to his own speeches.

Last and least was a story written by Gardner Fox and illustrated by Dan Berry. The plot was ridiculous and not worth reviewing. The fact is, it had no real ending.

Strange Adventures went on and on. In issue #117, about two years later, the Atomic Knights were introduced. By the time you read this article, it should be on issue #279 and the highest selling Sci FI mag today.



CHRIS KELSO



# OR BUST

BY MIKE USLAN

I just jumped off the bus and raced around New York City, in hopes of finding a back-dating book store. Upon arriving at one, I picked up a few items like My Greatest Adventure #21, got into a bus, and headed to 575 Lexington Ave.

Once there, I proceeded to the eighth floor, where I came upon several, huge, black doors with the words NATIONAL PERIODICAL PUBLICATIONS, printed on them in bold letters.

The tour began with Walter Halitchek, who is some kind of production manager. I believe, showing us the various offices of the editors. "If you look closely, you will see comics that will be on the stands in months to come." I also saw the Spiderman Annual among other comics from many other rival companies.

We then proceeded to numerous flat file cabinets. These contained original full-size artwork of all the various comic titles. I noticed such titles as Big Town, Mr. District Attorney and many others of the like. When questioned about this, Mr. Halitchek replied that they were just sitting there, waiting to be revisited at a future date. From there we went to a workroom where we saw Murphy Anderson, Ira Schnapp (who delightfully penciled and inked EVERY title logo for DC mags), Bill Finger, and many others. Then Superman of America, Dennis, plus 42 Super-Bears, Blackhawk, Jack Kirby (TV Jimmy Olsen), Don Pataky, and a great out-

Then comes the section on how they make and order comics and from there we go on to get foreign language comics. An-

CONTINUED →

DC OR BUS T (continued)

people who could speak a foreign language, and PROVE it, would get a comic in that tongue. It wound up that everyone got one.

Next came original art, giveaway time. We all got a slice of Wayne Barry art, and were cautioned not to sell it. Then we were allowed a brief question-answer period. Some topics were the Spectre, Showcase team-ups, The JSA, Superman plots, and one boy Robert Keller, said; "Will there ever be a Secret Origins #2?" The reply was; "That's a great idea! I'll pass it on to the editor." Sure enough, some months later, SHAZAM!

I then went to various artists for autographs and answers to my questions. One saw my All Flash #5 and said; "Hey, Walter, show this to Julie. He'll get a kick out of it." So I wound up seeing Julius Schwartz. He looked at me and said; "Wait a minute" He then came out with a large notebook. I asked for a glass of water. I suddenly felt extremely dizzy. He was showing me a mint copy of Flash #1. As he quickly thumbed through it, I tried to read it. He went on until he had showed me every issue of Flash, from #1-104.

Meanwhile, I was on my hands and knees begging and gasping to be shown Detectives, Actions, All Stars, More funs etc. He autographed my ALL FLASH and gave it to John Broome, for HIS monicker, and said good-bye. And off like a "Flash" to a conference, he sped.

As I left, still in a daze, I overheard one of the artists remarking about a copy of Famous Funnies #1 (I think he said that he had it), securely and surely.

I finished off the day buying a copy of ALL WINNERS #18 from someone leaving the store. It was a sunny, sunny, very sunny day. Sunnier than I ever realized it could be. I guess I was sunny, not the sky. It was steaming out. Anyway, I ran into the nearest phone booth, (no, I'm not Superman) and called Marvel. But that is another story. END

WE RECOMMEND: ODD and SUPER ADVENTURES 20¢25¢ to Dave Harring  
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THE SAGA OF

MR. ?

BY  
Jeffrey  
Gelb



Jeff Gelb  
'65

## THE SAGA OF MR. Q

by Jeff Galt

Editor of MEN OF MYSTERY

If you were to look back to the forties, you would see that there were many characters who had much potential, but never quite got off the ground. The reason for this is simple. There were just so many different heroes at that time, that many were paid no attention to...It was just a matter of popularity, then. To the average reader, one character was the same as another. This then, is the story of one of those unfortunate heroes...Mr. Q.

The Green Hornet, probably Harvey's earliest hero, hadn't been doing too well for many reasons. First, he had no costume, except for a small mask covering his mouth, with a hornet on it. In the time of flashy costumes, this one just didn't make it. Also, G.H. had no other heroes in his book; just a bunch of detective stories. Meanwhile, every comic published at this by the other companies had at least two heroes in it (with a few exceptions of course). Well nothing was ever said about the Green Hornet's costume, but Harvey grew wise and in Green Hornet #7, two great heroes, the ZEBRA and SPIRIT OF '76 were introduced. Seeing how great their heroes were doing, HARVEY tried many different heroes before settling down to a permanent cast of characters. Among others, they tried the BLONDE BOMBER, ROBIN HOOD, and the hero we are to be concerned with, MR. Q.

MR. Q began his short career in GREEN HORNET #11, in a story entitled simply "MR. Q". Since Harvey didn't give their heroes story titles, unlike the majority of the other publishing houses. The story was about a sabotaging of our ships. Our hero makes a comparatively brief appearance in the story, then he returns as the amateur.

The funny thing about the story was that MR. Q's origin was never explained; not fully atleast. MR. Q is in reality an FBI head, whom the employees call 'THE CHIEF.'



## MR. Q (con't)

It seems the chief was bored of just giving his men assignments, and working at a desk all the time, so he set out as MR. Q. The similarity between MR. Q's origin and the origin the BLACK CAT is amazingly great. In BLACK CAT's case, movie star, Linda Turner, turns to solving crime because she's bored of being 'just' a movie star--(as if that's not enough!) But then, the two came from the same company, so it isn't impossible that something like that could happen.



"CHIEF"

There were many flaws in the story itself. The major error was that the chief is introduced in the very beginning of the story, in just two panels, so when, at the end of the story, he reveals his to the readers, one can't even remember who the heck the chief is. Also, the style of the story changes. First there is the regular type of story, where the plot is told. But then the chief himself talks to the reader, as if he's been narrating the entire story. It changes the whole mysteries  mood into complete mediocrity.

The story was given eight pages, which was about the average length for a story at this time. Still, for an origin story, this certainly was no great amount.

Not only did MR. Q have his brains and brawn to help him, but a few weapons, too. Of these there were two which he used the most. First he had a 'Q-GUN', which shot pellets that would send a crook to Greenland for a while. Many times, Q was drawn without his gun holster, which might have caused a problem, when he wanted to reach away his gun. Also he had 'Q-PELLETS', or 'Q-SMOKE PELLETS', as they were sometimes called, which provided him with a dramatic entrance-- "From out of nowhere (with the help of his Q-PELLETS) comes MR. Q..." and also supplied him with a helpful smoke screen to confuse criminals.

The art was average, and full of action, and was done neatly

MR. Q (can't)

Persons who signed his/their name as "SAWLEY AND SAWLEY", or something like that. This artist(s) also did work on SHOCK GIBSON in SPEED COMICS, and had a simple yet appealing style.

Even with all his weapons, and his catchy, red yellow and blue costume, MR. Q seemed like a fall-out. Perhaps the readers couldn't take a hero, they knew so little about, or maybe the stories just weren't appealing.

Whatever the reason, MR. Q was gone by the 17th issue of GREEN HORNET, and replaced with yet another kiddie hero group called the TWINKLE TWINS, who, compared to MR. Q, lasted a long, long time.

As of MR. Q disappeared from the stands, probably one of the quickest sales, and most unknown heroes ever to be sold!



# CRIMEBUSTER

"KING OF THE BOY HEROES"



BY BARRELL LEE McCAULEY

It was just a short while back that he existed, in all of his glory. With his colorful, red sweatshirt, and blue and white armbands, he was the true nemesis of evil, during the forties and early fifties. Yes, this is a vague description of CRIMEBUSTER, a really remarkable boy.

CHUCK ALIAS

Yes, Crimebuster, "the second BOY WONDER" appeared in nearly every issue of BOY Comics (#1-120). With his little pal, "Seeseeks" (his monkey), he ventured everywhere, and battled a great many foes of justice. Although he did not possess a magic sword, super-power, or gislet, this young man was one of the truly great heroes to come out of Lev Gleason Publications. I have read, he

CRIMEBUSTER, "KING OF THE BOY HEROES" (continued)

was on the trail, of perhaps the most notorious of all the golden age criminals, the one and only "Iron Jaw," enemy of all (especially Crimebuster), Yes, Ironjaw, the man with no friends except thieves, crooks, and murderers, and THEY were just his hirelings.

He was truly an evil man. The lower part of his face missing, was replaced with an Iron jaw. His evil life seemed to be devoted to one aspect of crime, sabotage. During the early fifties, however, he was turned into a moose (from the Archie Series) type person, and featured in his own campus humor strip in Boy Comics.

But before the humor strip, Ironjaw had his truly great days as a serious villain. The many battles that raged on between Ironjaw and Crimebuster were well-plotted and exciting. Perhaps the best was the story in which they were dealing wildly with a pair of swords. In one panel, Ironjaw had Crimebuster pinned, and ready to be run through. He missed him by a micro-inch and grabbed the blade Crimebuster had pointed at him. Deftly, Crimebuster yanked it from his hand and YEEEECCCCCCCCCecch!!! (They sure wrote with unusual techniques, then!)

Crimebuster, or C.B., as he was often called, soon stopped fighting crime, and got with a human interest, no action bit. Along with his ally, Hoover the policeman, he got into the heart of personal life and situations, and once in a while, fight a crook.

In 1955, he quickly declined to almost nothing, and was gone within the year. Yes, this was the end of Crimebuster but there is always hope, in the future. Since he is no longer under a copyright, he is up for grabs. It would be wonderful to once again see him fighting and joking his way across the pages of a comic magazine.

Although many other heroes have been revived, we mustn't get our hopes too high, for time will only tell. Will we finally re see Crimebuster, king of the boy heroes fighting or just butting into other peoples affairs, on the covers of BOY Comics #121???????

THE END

# THE MANY WANDERINGS of the INEVITABLE SHMOE!



GIANTMAN — HIS REPLACEMENT IN TTA

by John Harwood

I hear somewhere that Sub-Mariner will replace Giantman in Tales to astonish. By the time that you read this column, the change will no doubt, have already taken place. For while there are still a few moments open for speculation, I wish to state my opinions.

Probably everyone in fandom will hate me for this (save for about 7 people), but I'm against it... I think I guess I really have mixed emotions on the big switch. Especially since this would probably be the biggest shake-up to hit Marvel since the Hulk was dropped from his own magazine. It will definitely, as there are more readers at this time, cause even more controversy. Although it is not the first time that Marvel has shot a character to limbo, it will probably be the most influential as far as its effect on Marvel and fandom alike, and will certainly carry more shattering consequences. (To get in a few words edgewise; As everyone knows, the Hulk stepped on issue six, and that raised a minor furor. What amazes ME is that when CAPTAIN AMERICA was revived in Tales of Suspense, nothing happened, until a few smart fans made all the others take notice. And I never saw or heard a word about a Bring Back the Watcher movement, but if this column gives you any ideas, don't bother starting one. I didn't like him either.)

So now I'll take a few looks from each side of the fence. Should, or shouldn't Sub-Mariner replace Giantman??

CONTINUED--NEXT PAGE -->

THE MANY WANDERINGS OF THE INEVITABLE BRUCE  
Banner - His Replacement in TTA (continued)

PRO: Banner has undergone many changes in his long and complicated history; all in futile attempt to improve himself. If you ask me, (and I can remember no one asking me, but I'll tell you anyway) Banner as originally introduced, was far better than his present form. For a while Banner struggled along, on his own, as the happy-go-lucky inventor he was originally introduced as. Then, for the first and only time I can remember, Marvel used two of D.C.'s most nauseating tricks. First of all, they went back in time, simply for the sake of filling a few pages, and established facts which are not only made questionable from previous stories, but were downright contradictory. (examples in the original Banner story in Tales To Astonish #27, Hank Pym is a happy-go-lucky, crackpot inventor, continually being pestered by several people to give up his widely varied and always failing experiments to work for defense, but he always stubbornly sticks to his work, hoping that someday, one will work. In the issue where wasp is introduced, he is shown as a heavy-hearted man, driven by bitter memories, spending almost 1/2 his life searching for a way to become a super-hero). Secondly, they introduced one of those (UGH!!) female/animal/insect/younger boy counterpart. In this case, it was a female, as nothing else could have fitted into this particular situation. This was Banner's lowest slump. He improved a little when he became Banner, but due to his giant size, the Wasp, in effect, became almost totally ineffectual. So now you have a total account of the evolution of Banner, each step making him cheaper.

CON: Banner has been around a long time, fought hard, and he has been in each issue of the Avengers since two.  
(CONTINUED ON NEXT PAGE)

\*FOOTNOTES: Another evolutionary fact worth noticing is that recently, he lost his power to shrink. This suggests that in the future he might have to go back to shrinking capsules

THE MANY WANDERINGS OF THE INEVITABLE SEMOE  
Giantman-----His Replacement in TTA (continued)

(Antman was in #1). I, personally, have gotten quite used to him. I've seen him advance from a muscle-bound, clumsy oaf, to a well-coordinated giant. His costume has undergone many changes from different artists. He's faced some of Marvel's most dangerous villains. By the way, let's look at the main effect of this change; Submariner... Subby's an original character, granted, but I have a sneaky suspicion that I would get sick of him after a few issues. True, there are can be many varied plots, with this retaliation that Kang, his war lord seems to be leading (Daredevil #9), and protecting his under-sea kingdom from monsters, sea serpents, etc., but he, so far has been slightly over-used. This brings out the question, "Why is he over-used?" The chances are that it is due to the fact that he and Doctor Doom are Marvel's best villains. But seeing how Marvel has a reputation for fantastic new ideas, they will probably not be, soon, as Stan Lee says "Use 'em while they're hot."

To conclude, I would like to point out that steps have already been taken to take Giantman off the Marvel cast of characters. The Avengers have done the next best thing to disbanding, leaving Captain America, Hawkeye, The Scarlet Witch, and Quicksilver, on the pretense of most of the members going on vacation. However, to make this way-out make any sense Stan also had to get rid Iron Man. (There was in Asgard. For the bulk of the tale, so he can be counted as "undecided") However again, if Giantman and the Wasp are going to be dropped on the pretense of a vacation, what about Iron Man? If his series in Tales of Suspense was dropped, Marvel would be so filled with letters of protest, that it would be impossible for them to work. Furthermore, when and if they return (a vacation can't last forever) what will happen ??? Will they just kick the replacements out? With it seeming almost certain that the Hulk will rejoin, if they don't, there will be 8 members. They will eventually be forced to split up or have some of the members absent on assignment (another of DC's nauseating tricks) See the messes you can get yourself into, Stan.-----Well there it is. It is by now generally known that the big change is upon us. It's now up to the members of comedy.

THE END

# The E.C. Satire Comic Books

# MAD & PANIC

by Dave Herring

I ask you, was it MAD or PANIC that was the first satire comic book published by E.C. comics? What's that you say? MAD was the first. Well, you're only half right. MAD was the first one to reach the stands. The publication date for MAD #1 was Oct.-Nov., 1952, (which of course means it hit the stands a month or so earlier). Whereas PANIC #1 was dated February-March, 1954, a year and 4 months later. According to Al Feldstein, editor, writer and sometimes cover artist for PANIC and for the past 10 years editor of MAD, PANIC was created before MAD. It seems to me one at E.C. thought that a satire comic magazine would sell, except Harvey Kurtzman. Harvey thought so, and proceeded to prove he was right. After Harvey got MAD out a number of other comic publisher's began to jump on the band wagon. They came out with such questionable imitations as EH!, FLIP, CRAZY, NUTS! and a variety of other comics with similar titles. Well, the boys at E.C. took note of these copycats and figured that MAD must be selling well. If the other companies could



cash in on MAD's success why couldn't E.C.? So, they dug up PANIC #1 from the "New Book" file, dusted it off, sent it off to the engravers and collapsed hysterically into their shock couches. Probably many of you readers have never even heard of PANIC before. This is easily explained since PANIC bit the dust in December of 1955 whereas MAD goes on eternally.



CAN'T A PERSON CHANGE INTO COSTUME IN A CONVENIENT PHONE BOOTH WITHOUT BEING INTERRUPTED?

OOPS! SUPERDUPER-MAN'S IN THAT PHONE BOOTH... I BETTER FIND ANOTHER!

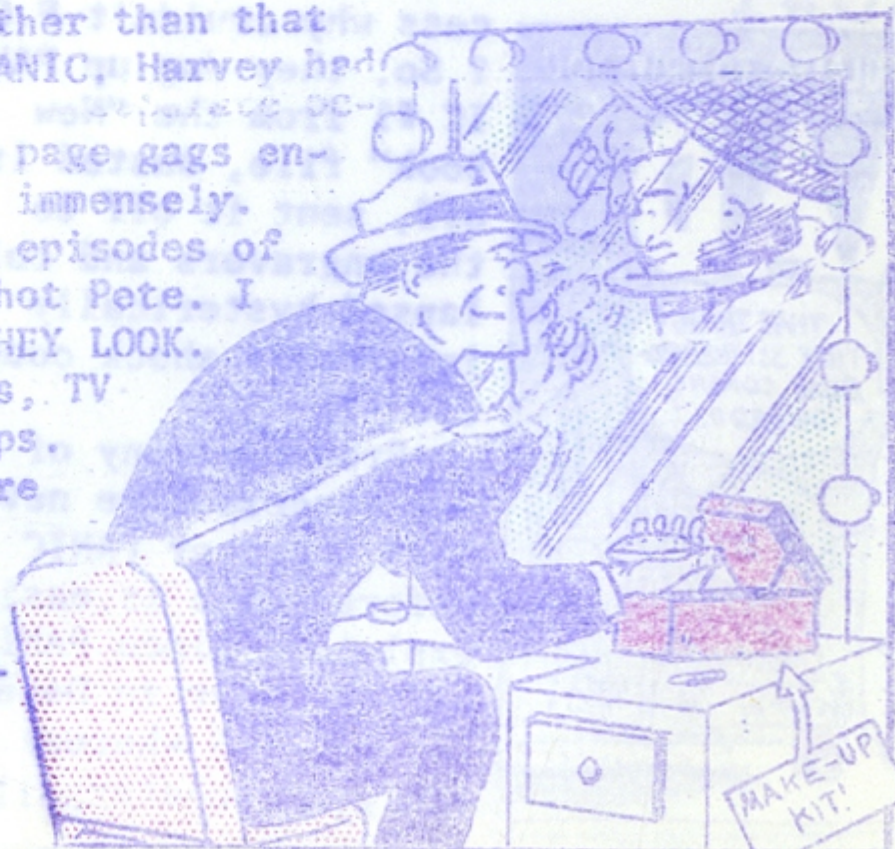


A SCENE FROM "WOMAN WONDER" IN MAD#10. ART BY ELDER simply indescribable.

Why, you ask, did MAD survive instead of PANIC? The answer is really quite simple. MAD was far better than PANIC. At the time Al Feldstein was editing, and writing PANIC, he was also doing the same for practically every other E.C. comic. He was the Stan Lee of E.C. comics. The lack of time spent on PANIC was quite apparent. While the stories were funny, they relied on gimmicks and cheap jokes, where MAD had mostly well thought out, and really clever humor. The one thing that made PANIC far superior to the other imitations of MAD was that it had mostly the same artists as MAD had. Jack Davis, Bill Elder and Wally Wood were seen in almost every issue of PANIC. This is what makes PANIC worth buying to collectors. I will admit that neither of the 3 aforementioned artists did as good art for PANIC as they did for MAD, but it still was great. The work they did for MAD was

Speaking of artists, I think it's interesting to note that both the editors of MAD & PANIC were good cartoonists. It is my opinion that Kurtzman was superior in that field. They both drew the respective covers of their first issues. Other than that Feldstein had no other art in PANIC. Harvey had his work on the inside. He had several 1 page gags entitled HEY LOOK which I enjoyed immensely. On the other 2 occasions he had episodes of his own humorous character-Pot Shot Pete. I enjoyed them almost as much as HEY LOOK.

PANIC satirized mainly movies, TV programs, radio, and comic strips. The latter being the type you are probably most interested in. These satires were all marvelously illustrated by Bill (or Will) Elder who is a master at duplicating any cartoonist's style. The comic spoofs included-LI'L MELVIN, SMIDY, TICK DRACY, THE



ELDER'S "TICK DRACY" FROM PANIC#5

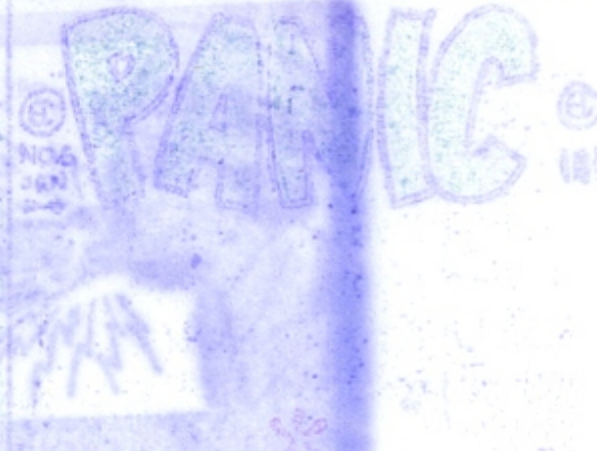


PHANSOM, MEL PADOOKA, IRVING OOPS!, MARY WORTHLESS and others.

MAD also had quite a few comic strip and comic book satires. The unrealistic, funny type of comics were also done by Elder. These included STARCHIE, MANDUCK THE MAGICIAN, GASOLINE VALLEY, BRINGING BACK FATHER, MICKEY RODENT, and THE KATCHANDHAMMER KIDS. Wally Wood also did a few comic satires such as SUPERDUPERMAN, which I'm sure you all know well. It showed Supe and Capt. America in a battle to the death. I should really say to the limbo. Just as Supe won out in real life he also did in this satire, but that didn't help, he was still a creep. Wood also did BATBOY & RUBIN, BLACK HAWKS and LITTLE ORPHAN MELVIN. Oh yes, I know that quite a few of you fans are Edgar Rice Burroughs fans. In MAD there appeared 2 satires of TARZAN both drawn by John Severin who, in my opinion, was MAD's poorest regular artist.

The covers of MAD & PANIC were quite clever and very revolutionary. The first few

THIS IS NO MAGAZINE! THIS IS A...



THIS COVER, THE RESULT OF HOURS OF CONFERENCE, IS E.C.'S FINAL ANSWER TO THE COMIC BOOK CONTROVERSY. DESIGNED TO OFFEND NO ONE, IT IS BLANK!

THE COVER OF THE LAST ISSUE OF MAD COMIC. A MASTERPIECE!



issues were just gag cartoons after that they disguised the covers as other things. MAD magazine covers look like the cover of a newspaper, a racing program, a book catalogue, and finally a school notebook. The last one brought many protests fromirate mothers. It seems the kiddies were sneaking this issue into schools. PANIC covers that looked like the Saturday Evening POST, a doctor's eye chart, CONFIDENTIAL magazine, a package in a box of Wheaties and things of that nature.

That's how it was, the E.C. comic comic books. When E.C. died so did they. Harvey Kurtzman thought he could save MAD from going down the drain by making it into a big 25¢ magazine. He succeeded for a while but then he somehow lost control of MAD, and found himself out in the cold. Feldstein took over and you know what he's done.

side the teacher always... Could need splash panels and many more... (copywriting)

## THE CHANGING



By STEVE JOHNSON

ILLUSTRATIONS BY JIM HALPERIN

People change with the times. They often find it necessary to adapt to their environment. So it is, even in the comics. Take, for instance, Dick Tracy, one of the all-time greats. Put him in 1948, where crime comics are quickly approaching their acme. Then shift the scene to 1956, when the country has been shaken by sensational, congressional, hearings on the question of crime and horror comics--where Dr. Wertham is at the height of his power. But what of Dick Tracy...how fares he now? Let us compare the Tracy of '48, to his later version, in 1956.

The most obvious change is the company. In the late '40s and early (very early) '50s, Goulds perennial favorite was still a product of Dell, in the form of Dick Tracy Comics, and Dick Tracy monthly (which also carried a hero strip, 'Ironman'). In the interim years, however, ownership was allotted to Harvey Publications, which kept it as one of their mainstays (along with Joe Palooka, and their still popular funny series).

Even a quick glance at the art of the issues in question shows definite progression in style and quality. Goulds illustrations have undergone tremendous changes. Compare the drawings of an old Dick Tracy monthly, to that of a Dick Tracy comic of the late-middle fifties, to that of a recent Sunday newspaper comic strip. While the stock characters (Tracy, Junior and Tess) are recognizable to each other, one could hardly say that there are still many differences between the three; mostly in art style. In '48, all the characters had a tendency to be on the bulky side, and were rather clumsy. Also, at this time Gould used splash panels, and many panel which

(continued--next page)

# THE CHANGING TRACY (con'd)



**Dick Tracy-1948**

at the left you see Dick TRACY as he appeared in the area of about 1948. Note the difference in style, to his present form.

staggered out of the ordinary. By '56, he had settled down to a constant, 6-panel page. (the top two panels of the first page were dropped off to give a story synopsis, as by this time, the books were continuous stories.)

The stories of the two periods differed vastly. In a typical issue of '48 (#14), Tracy reforms a crooked police dept. and in the process, arrests about 450 top ranking citizens, for traffic violations, etc... (and all in color for a dime!) Now take a gander at '56 issue (#105). Tracy is tracking down the nefarious Rughead, shooting and getting shot (nice gory post CCA, comic book). Another point of interest is the scientific methods used in the comparative periods, for which Gould is famous. Nary a scent of it existed in the forties, while in the mid fifties, the mags were literally over-run with it. (e.g. fingerprinting, ballistics, ET AL) In the present day comic strips, Gould is fil-

ling them with unscientific, scientific rot about life, on the moon. (In the forties, Junior was a tot of five, who called his dad "Tracy!" Now he's married to moon maid, daughter of the governer of Moon Valley, and is expecting a little bundle from heaven, any day now. (gasp))

To sum up what has been said so far; changes were made.

These range from type of story, science content, to art and length of story (in the forties, there was a filler strip, Ironman)

## ADDENDA----

Seeing as Dick is still around with us today and you are probably thinking of making some comparisons from this article, I'll save you the time involved in thought process. (continued next page)

here is a pic of D.T. as he appeared in 1956. Quite a change, from '48 is evident. Note facial expression.



**Dick Tracy-1956**

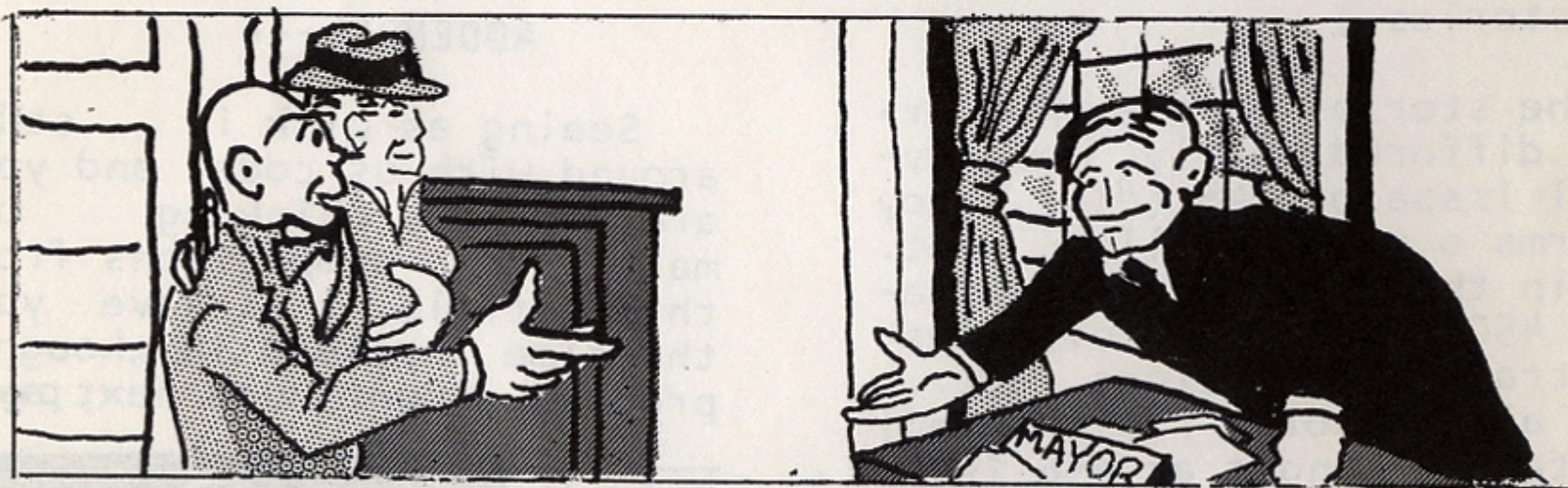
# THE CHANGING TRACY (con't)

STORY CONTENT: The pendulum has swung , completely from no science at all, to down to Earth science as a practice, to the science fiction of Moon-maid and Diet Smith's Space Coup. Both extremes have proven themselves very distressing in my viewpoint. Better having it out with Rug Head or Flat Top. The last good stories, were where he battled with no "Incorporated" and "Spots" and with his competition with the villainess, Olga, which lasted a few issues.

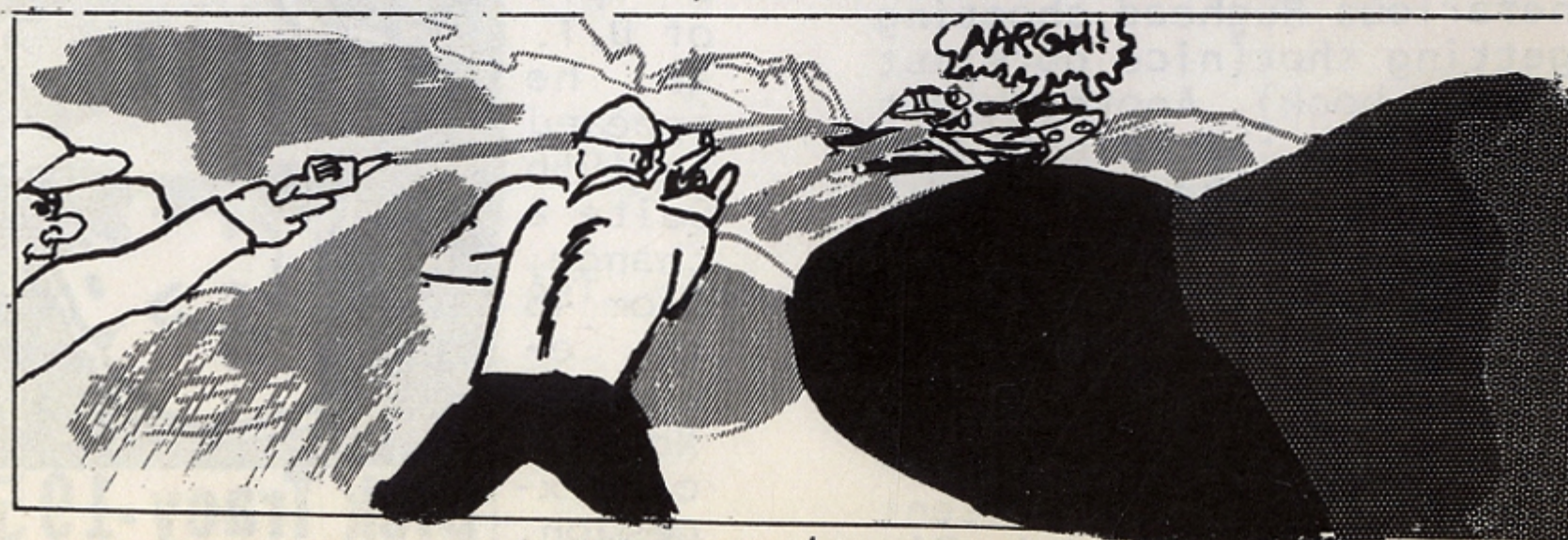
ARTWISE: The art conforms basically to what Gould did in 1956, but is diametrically opposed to his work in 1948. In my opinion again, thought, I found the art in the mid fifties, most pleasing.



THE END!!



(GASP!) Typical, horrible precode scene from the late '40's



Nice clean scene from the middle '50's, post comic code!!!

# WEIRD

In this space, I intend to cover EC's three 'Weird' Horror magazines; Weird Science, Weird Fantasy and Weird Science-Fantasy. Weird Science-Fantasy, however, wasn't a regular 10¢ EC Magazine, but a 25¢ 'anthology' actually formed as a combination of the remaining two weirds. Both Weird Science, and Weird Fantasy began very early in 1950 (they actually came out in August, 1949 but were dated Jan.-Feb. 1950), although Weird Science was a magazine of an entirely different format, entitled ~~XXXXXXXXXX~~ ~~XXXXX~~ Happy Heulihans. With #3 the title was changed to Saddle Justice until issue 6, which was Saddle Romances. Saddle Romances lasted 8 issues and became Weird Science, finally with issue 12. This was the case with Weird Fantasy. Originally under the title of Moon-girl and the Prince, it went through such titles as Moon Girl, Moon Girl fights crime, and A Moon...A Girl...Romance until Weird Fantasy stepped in with issue 13. Both Weird Science, and Weird Fantasy usually had cover work by Wally Wood, and interior work by Wood, Elder, Chack, and Orlando.

Weird Science-Fantasy had the same interior artists, but editor, Al Feldstein usually drew the covers. Kregsten, occasionally did a story for one of these titles as well.

Of the art for a while, although EC's art was excellent, and would be considered excellent, even now, it was the famous EC endings, or last panel shock ending that sold the mag. It was a very rare occasion when there was no shock ending, and it was these stories that would impress the hardest-to-please science fiction fan, for these were easily some of the best stories written.

However, all good things must come to an end, and unfortunately, this was one of them. When the comics code was set up, and EC horror was stopped, Weird went with it, never to be published under the EC seal again.

# AD SECTION

RATES: \$ .25 per 1/5 page. \$1.00 per page

MASK AND CAPE; Order issue 4 for 40¢ from;

Steve Perrin	Offset, ditto
Redding Calif.	combination print-
	ing
Marge Gemignani	Mostly ditto
57 Wingers	Offset cover
Rochester, N.Y.	

Issue #1 will be out soon.

~~EDITORIAL ARTICLES, WHAT'S OUT OF THIS WORLD, MASK & CAPE~~  
~~\*\*\*\*\*~~

WE DON'T LIKE TO BOAST ABOUT OUR FANZINE, BUT WOULD YOU IF IT CONTAINED THESE GREAT FEATURES

CONTENTS OF MEN OF MYSTERY #2. THEY CAN RETURN - STEV SMASHER, BY KEN DIXON; THE ORIGIN OF THE OLD SPIDER-MAN, BY STEVE SABO AND JEFF GELB; RANDOM RAMBLINGS, BY MICKEY MARTIN; THE ARGONAUT, BY MARGE GEMIGNANI; WITH ILLOES BY KEN TESAR; plus ALLEY TALLEY, 6 PAGES OF LETTERS, 3 PAGE EDITORIAL, and ART BY STEVE SABO, AL LOCAN, GARY AGORD, STEVE ELLEZ, ETC. 35 PAGES IN ALL - YOU CAN'T MISS THIS ONE! ONLY 25¢ TO JEFF GELB, 125 GLEN ELLYN WAY, ROCHESTER, NEW YORK 14618

THERE ARE A FEW COPIES OF MEN OF MYSTERY #1 LEFT. 25¢ FOR 30 PAGES; ARTICLES BY MARGE GEMIGNANI, JEFF GELB, ETC. SAME ADDRESS AS ABOVE

!!!WANTED-WANTED-WANTED!!!

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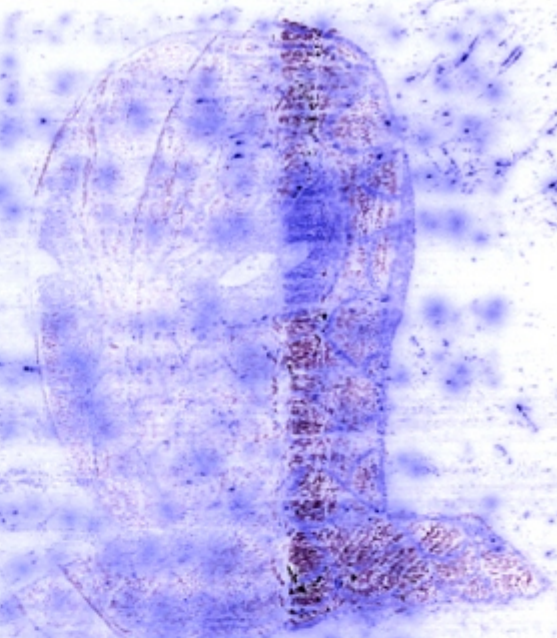
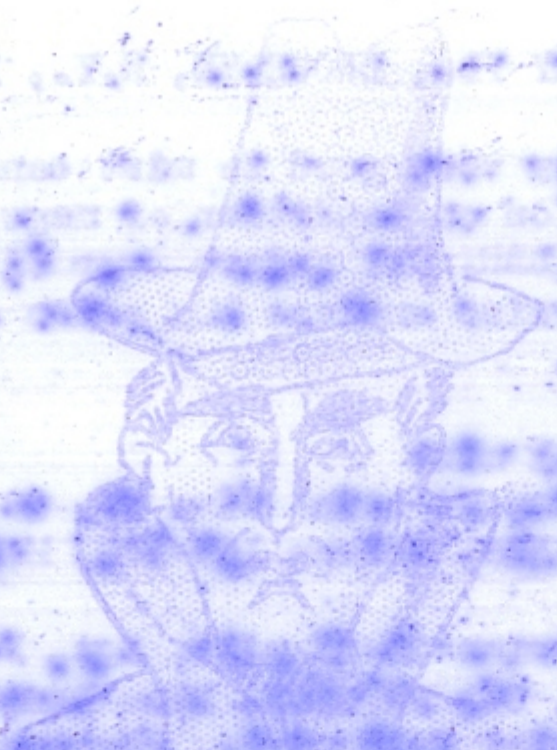
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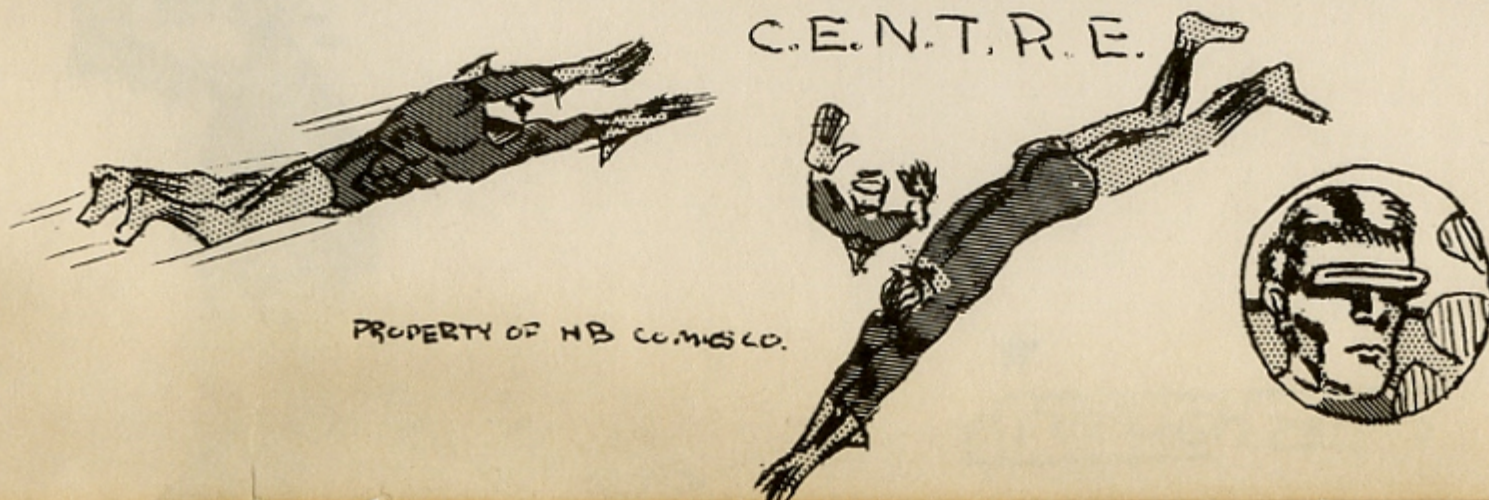
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Aside from the cover by Steve Sabo, all the lithography was done by the editor. Word from the editor-Jim Halperin. Letters-Written By the readers, replies and lettering by the editor. Old timers-Mike Bloom-illoes by the editor. Larry's Lookback by Larry Brinning. Illoes by Jim Halperin. All the JSA illoes were done by the editor. Starman and Jonny Thunder were written By margare t Gemignani. Sandman was by Tomy Fibbio, Hourman by t h e editor, Jim Halperin, Flash by Rich Ellsworth, Spectre, by Mike Barrington. Have You heard the latest by Jim Halperin, The otto Binder story was written by Mike Uslan, illoes by the editor. CA part I by Tony Fibbio, illoes, by Jim Halperin. Target, Target Comics, written and illoed by Jim Halperin and Bill Elliott. When Mad was a comic-Jim Halperin. Little Wiseguys and S.A.1,2,&3- Jim Halperin. DC or Bust-Mike Uslan-logo-JLH. Mr. Q-Jeff Gelb. Crimebuster, Darrell McCaulley-logo-JLH. Shmoe-John Harwood-logo J.L. Halperin. Mad and Panic-Dave Herring. The Changing Tracy-Steve Johnson, illoes JLH. EC Weird-the editor.

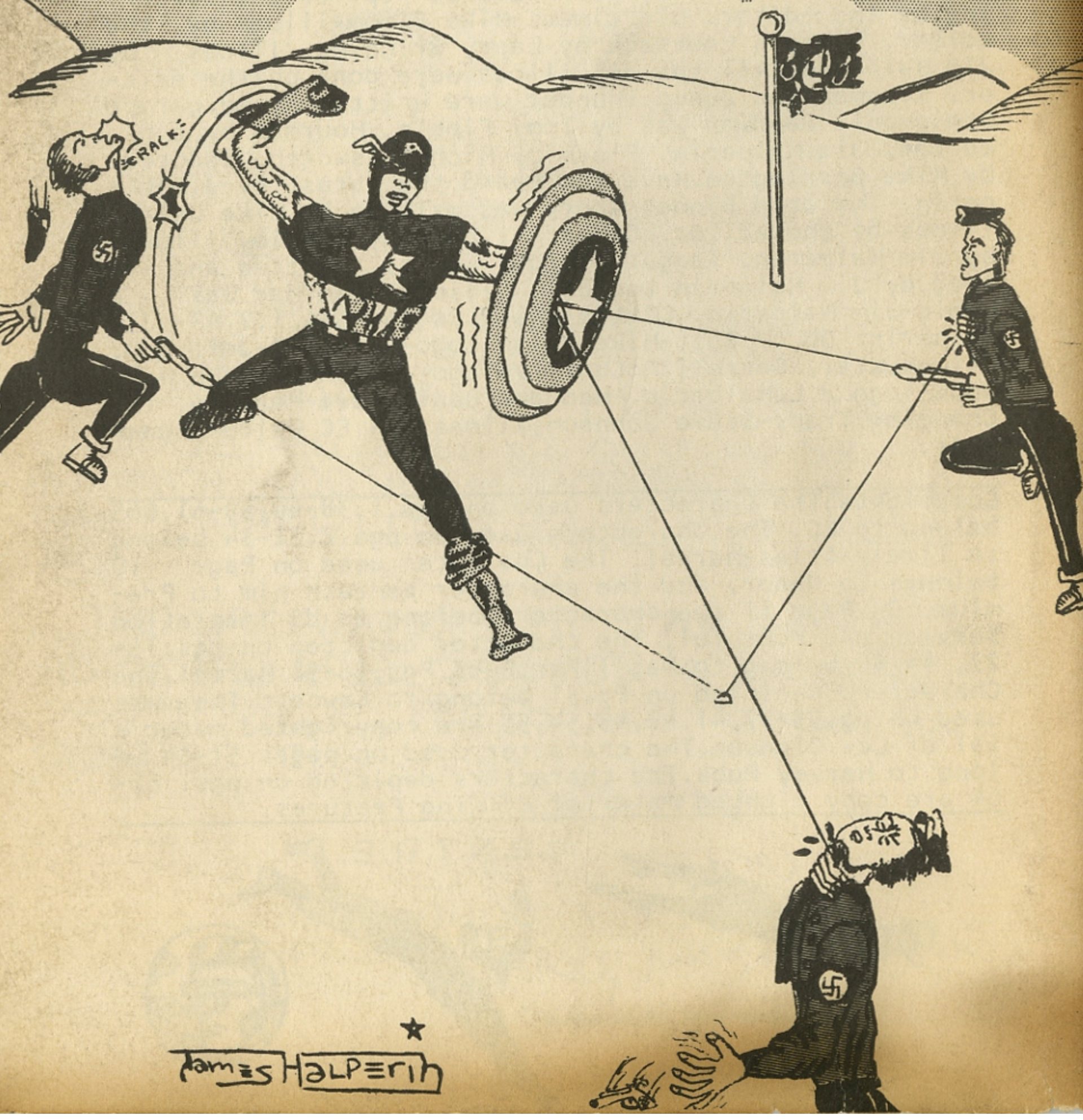
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A Salute to  
**CAPTAIN AMERICA**



★  
James Halperin