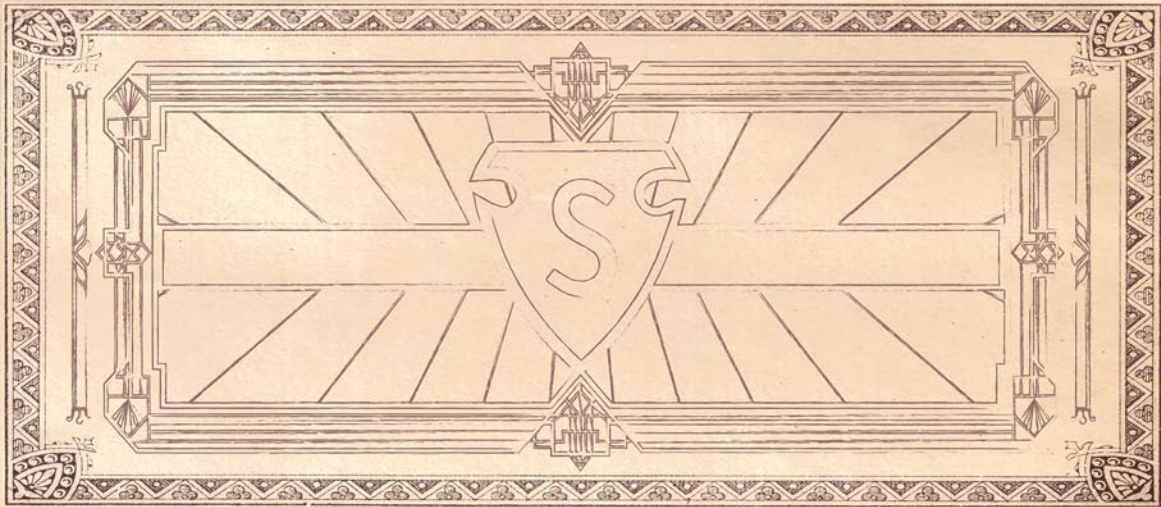


A FAN COMIC
SUPERMAN
THE GOLDEN AGE





SUPERMAN

THE GOLDEN AGE

Written and Illustrated by Adrien van Viersen

"Shuster Studio" lettering created by Daren R. Dochterman.

Book design by Sally Hudson.

DISCLAIMER:

The images depicted herein are a tribute to the iconic character, SUPERMAN, and is a respectful 'tip-of-the-hat' to the creators, Jerry Siegel and Joe Shuster.

The non-profit comic represents an 'artist's proof of concept' and is in no way connected to DC Comics, Warner Brothers or their subsidiaries, nor is it intended to undermine or compete with any existing or forthcoming material.

Superman is ©2017 DC Comics
Superman created by Jerry Siegel and Joe Shuster. By
special arrangement with the Jerry Siegel family.

PREFACE

I first read Superman #1 in 1978 in the oversized Famous First Edition. That book changed my life. Shuster's Superman is my Superman. This is the Superman I learned how to draw from when the Curt Swan Superman of the 70's was too complicated for me. The first issue basically comprises a lynching, an execution (of a female!), a wife beating, the meeting of Lois and Superman, and lastly the munitions plot with the crooked Senator. It's got everything an action story needs: sex, violence, mystery political corruption, and a femme fatale, all led by a larger - than - life hero.

BUT...what if all of these fragmented moments were all related and intertwined ?

What if Lois was on the crooked Senator story and Clark was on the lynching story...a story that led him to the execution plot, and in turn, led to the crooked Senator plot...AND Lois! ?

PREFACE (Continued)

I loved figuring out how all of this could be woven into one coherent plot. While I was doing this, I was inspired to create a couple of prologue chapters that would (for modern audiences) flesh out the origin. Where did the suit come from?

How did Clark come up with the secret identity? How did he find out he was bullet proof?

From a modern point of view, this has all been answered; however, NONE of these questions were ever answered in the Golden Age version of Superman. I didn't get to embark on the massive retelling of Superman #1, but I did finish my prologue. This is my best endeavor at giving an answer to those questions, all based on the idea that Joe Shuster designed the suit after the circus Strongman.

This is my "Love Letter" to the Greatest Fictional Character of All Time. I hope you enjoy it.

Adrien van Viersen 11/16

Adrien van Viersen is a Storyboard Artist for film and TV. His credits include Game of Thrones, The Flash, X2, X3 and I Robot. Prior to working in film, he was nominated for the Russ Manning Award for Best New Talent in Comics in 1998.

You can see his film work at www.adrienvanviersen.com or see the creative process of this book at <https://adrienvanviersen.tumblr.com/>

CHAPTER ONE

THE INSIDE MAN AND THE MAN INSIDE



*The
AMAZING!
FANTASTIC!*

INSIDE MAN

...NOT ONLY WILL YOU GET TO FEAST YOUR
EYES ON THE EXOTIC SERPENTIA AND HER SNAKES,
BUT FOR THE SAME DIME--THAT'S A FREE SHOW,
FOLKS! WE'LL SHOW YOU THE INSIDE MAN.
WHAT'S THAT, YOU ASK?









CLEVELAND, OHIO. 1934





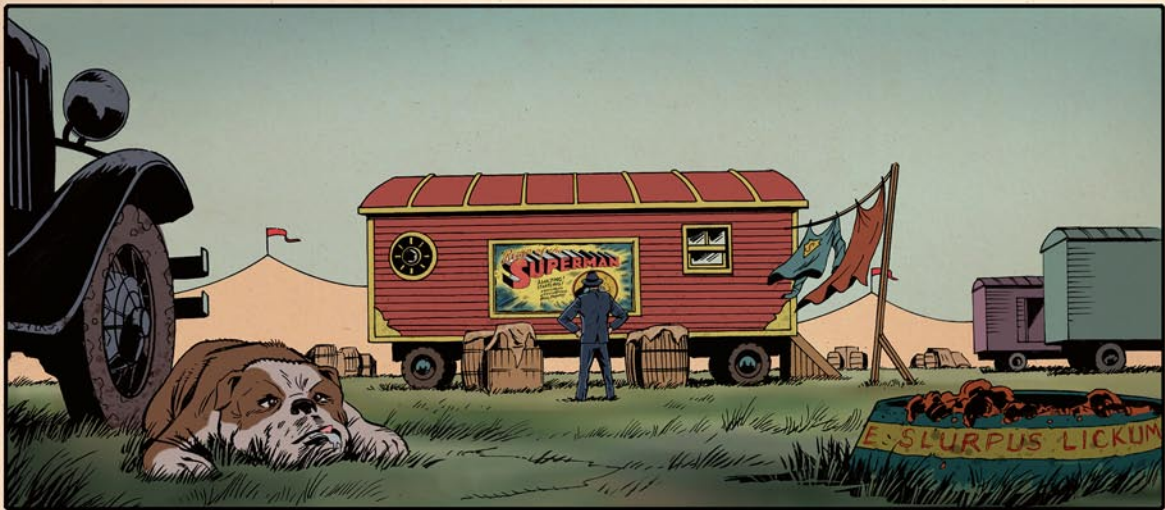
UM... IT'LL ONLY TAKE
A FEW MINUTES OF YOUR
TIME, MISTER DUNN.



















HOLD THE FRONT PAGE. STRONGMAN
COLLAPSES OUTSIDE OF CARAVAN. INTREPID
REPORTER MAKES HEROIC RESCUE!













TROUBLE
AT THE
BIG ELI!!

GET 'IM THE
HELL OUT THERE
OR HE'S FIRED!

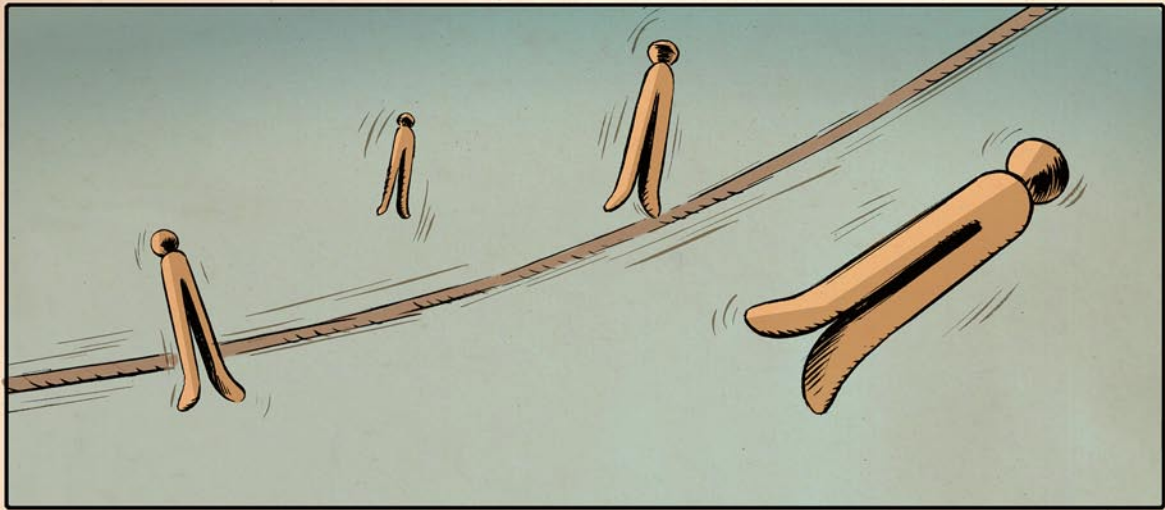


WHATEVER A
BIG ELI IS...

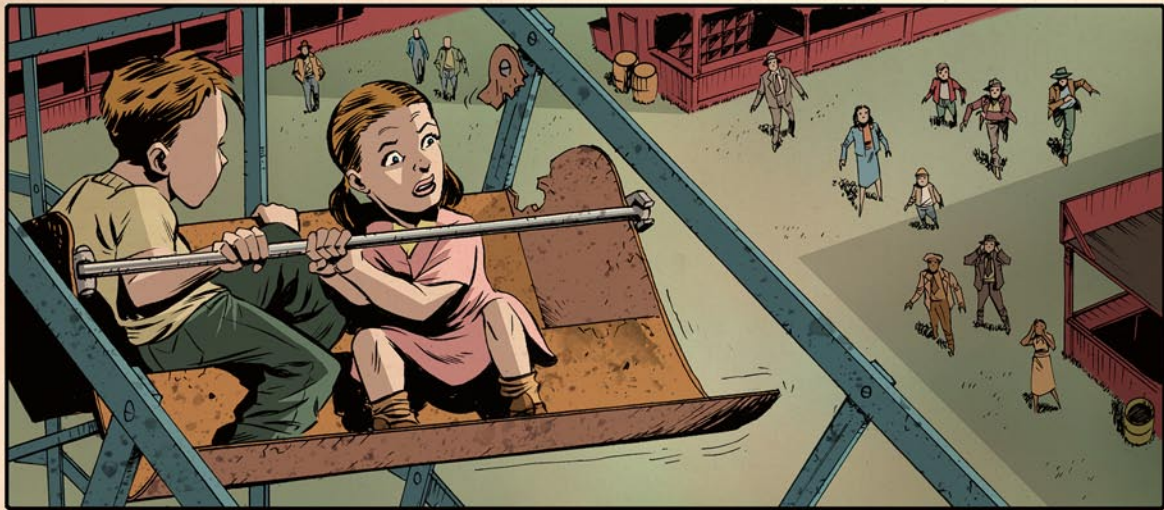
...THE CARNIES
WILL NEVER LET
ME GET CLOSE
TO THIS STORY.

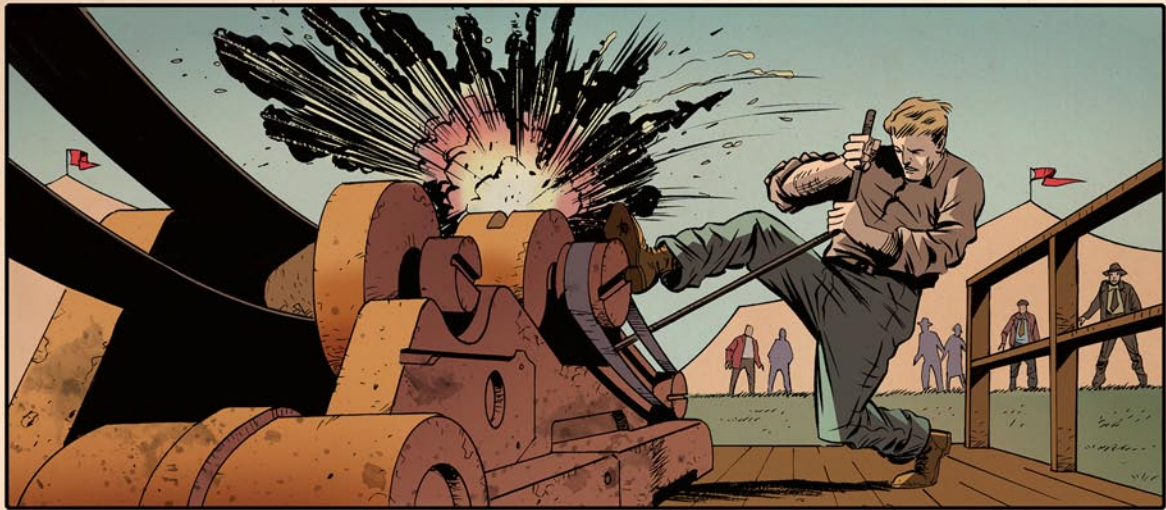
UNLESS...





















YOU'RE SAFE
NOW, KIDS. IT'S
OKAY.









NOBODY HELPS NOBODY BUT
THEMSELVES, FREAK. I DON'T
KNOW HOW YOU PULLED THAT
OFF, BUT I'M FIGURIN' YOU'RE
GONNA BE TEACHIN' ONE OF
MY BOYS.



NOW YOU SHOW
US HOW YOU DID
THAT, ALREADY.















I BIN SHOT. I BIN SHOT.









I BIN SHOT.









...I'M OKAY.

YOU'RE OKAY, SON.
YOU'RE IN ONE PIECE.



A comic book panel set in a room with a highly ornate, patterned ceiling. In the foreground, a man with blue hair, wearing only blue and white plaid pants, stands looking up with a concerned expression. Behind him, a superhero with blue hair, wearing a blue suit with a yellow 'S' on the chest and red trunks, is sitting on a wooden chair, looking down. A large, disembodied hand in a blue sleeve reaches down from the top of the frame towards the man in plaid pants. A speech bubble from the hand says '...THE INSIDE MAN!'. Another speech bubble from the man in plaid pants says 'ACTUALLY, NO, JOHNAH, HERE, IS THE INSIDE MAN.'.

...THE
INSIDE
MAN!

ACTUALLY, NO, JOHNAH,
HERE, IS THE INSIDE MAN.



I'M BERNARD.

PRETTY INCREDIBLE
WHAT YOU DID AT
THE BIG ELI--

--SAVING
THOSE
KIDS.

PROBABLY
SAVED DUNN
HIS JOB,
TOO.

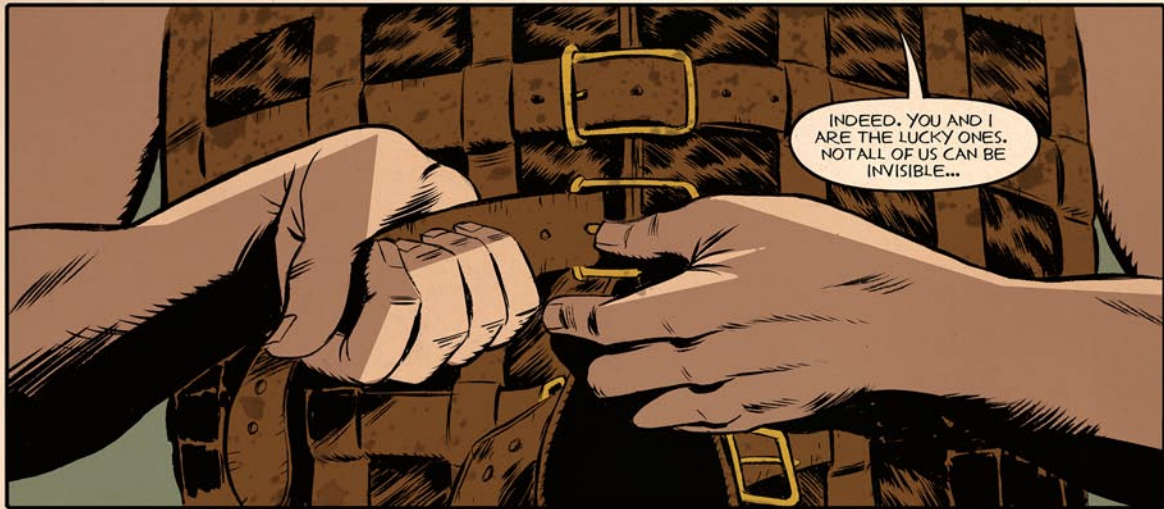


YET, YOU SAVED THEM,
PLAIN AND SIMPLE. AND
HERE YOU ARE ...
HIDING.

PEOPLE
ARE AFRAID
OF ME.









YOU MIGHT THINK
THAT'S A BAD THING,
BUT IT'S NOT. IT'S HUMAN
NATURE TO WANT TO
BELONG.

WE CAN HAVE A
SECRET SELF--A
SECRET IDENTITY,
IF YOU WILL.

PFEH. DON'T
BE NAIVE.

IT WORKS VERY
WELL FOR YOU.
I NEVER WOULD
HAVE GUESSED.

YOU GET
TO LEAD A
NORMAL
LIFE.




MY 'NORMAL' LIFE
REVOLVES AROUND
GINNY.

FORBIDDEN LOVE
IN THE TRUEST
SENSE, HER BEING
A 'TOWNIE' AND ALL.

ONE DAY, GIN
SAW ME WORKING.
SHE BOUGHT A TICKET
JUST LIKE ANYONE
ELSE...





* ... SAW ME AS I REALLY
AM WITHOUT ACTUALLY
SEEING ME. *

* AND I WILL NEVER
FORGET THE LOOK
OF HORROR ON HER
FACE. *




THE TRUTH IS, ME
AN' JONAH-- WE'RE
TWO DIFFERENT PEOPLE,
BUT THE SAME MAN.

AND GINNY'S
NEVER GOING
TO LOVE ME
AS I AM.

SHE'S ONLY IN
LOVE WITH ME
WEARING THE
SUIT. HOW NORMAL
IS THAT?

I WISH I COULD TELL YOU
THINGS WILL GET EASIER.



JUDGING BY THAT MOB, I
WOULD SAY THAT THINGS ARE
ABOUT TO GET A LOT HARDER.
THEY GOT A PRETTY
GOOD LOOK
AT ME.





I'VE BEEN IN
SHOW BUSINESS
MY ENTIRE LIFE.
AND IF IT'S ONE
THING I'VE
LEARNED...







WHO ARE YOU?

WHO YOU
WORKIN'
FOR?

YEAH, WHAT
OUTFIT?







...THAT'S
DUNN!

SAY, WHAT'S
THE BIG IDEA?
WHERE'S THE
OTHER FELLA?



MY NAME IS
CLARK KENT,
REPORTER FOR
THE EVENING
NEWS.

AND I SAW WITH MY
VERY OWN EYES MISTER
DUNN'S AMAZING RESCUE
OF THE CHILDREN.

BILL DUNN IS A TRUE
HERO, EVERYONE. A REAL...

SUPERMAN!

AFTERWORD

"Have you shown this work to DC Comics?" is the question I get asked the most when I show this work to people. The short answer is, "yes."

I had the very rare opportunity to show this work, unfinished, to DC Comics. When I say "rare," I mean that DC Comics does not accept unsolicited pitches for any of their properties. If you want to pitch a Superman story you need to be invited to do so. If you are a successful comics writer/artist, then it's only a matter of saying that you have an idea for Superman. Whether or not DC is in a position to hear the idea is up to the individual editors, or the creative director.

I was in the right place at the right time, as the saying goes. Blessed circumstances presented me with the opportunity to show 10 pages of finished tight pencils and 17 pages of tight layouts with temp lettering in place. One could read the book from start to finish. Although the book was very well received, it was decided by DC Comics that they did not "have an outlet to publish this book."

Though I was disappointed with their final answer, I can honestly say that I feel so much gratitude for the chance to show it. For some, that would be it; shelve the story and try to recycle it on another project. I couldn't do it. I had to finish it, if only to see how well I could do it. So I share it with you, my best work.

In gratitude,

Adrien van Viersen

ACKNOWLEDGEMENTS

A lot of people helped out "behind the scenes" on this project and I couldn't have done it without them:

My "sounding boards:" Warren Flanagan, Benton Jew, Ken Steacy, Ken Davis and Curtis Woloschuk. My models ; Virginia Newton - Moss, Jessica Sheck and Marc D'Astoli. Camera work (for the artwork and the trailer) by Wendy D. My actress for the trailer, Kaia Long. Editorial and music for my trailer by Doug Paterson at Big World Sound and David Nutter for the support and the opportunities.



