

Comic-book history has traditionally been marked by short periods of creativity and innovation, followed by long periods of imitation. There are exceptions, of course, but it is a fair generalization. For every Flash, there is a Whizzer. And while some of the imitators have become successful in their own right, usually that has been the exception rather than the rule.

In March 1974, Jenette Kahn, who later became president and publisher of DC Comics, launched *Dynomite* magazine for Scholastic, Inc. *Dynomite* was aimed at pre-teens, featuring a mixture of popular culture and humor, including recurring features on magic tricks and puzzles, as well as some reprints of Marvel and DC superhero origin stories. *Dynomite* was available by subscription, at some newsstands, and through monthly order forms for Scholastic's Arrow Book Club, given out in schools. *Dynomite* was a hit, reportedly Scholastic's most successful publication, which prompted the company to launch *Wow* magazine for elementary age kids and *Bonanos* magazine for teenagers the following year. Contributors to Scholastic magazines included Bob Scine, who went on to write the *Goosebumps* series of books, and Sam Viviano, who later drew for *MAD* magazine.

Marvel Comics had tried publishing magazines, but according to former Marvel editor and writer Roy Thomas, "[Marvel publisher] Martin Goodman had never really wanted to do a non-Code comic... nor did he really want to get into magazine-format comics; and Stan really did." [After *Ego* #81, Oct. 2008.] When Goodman left in 1972, Stan took over his job and Marvel began publishing magazines, with varying degrees of success. By late 1974, there were 11 regular titles, the most enduring of which were *The Deadly Hands of Kung Fu*, *Planet of the Apes*, and *Savage Sword of Conan*.

So it is not surprising that Marvel took notice of the success of *Dynomite* and decided to see if it could make lightning strike twice. What was surprising was the approach Marvel took in launching its own pre-teen magazine, *Pizzazz*. As reported in *The New York Times* on July 7, 1977, "The Cadence Publishing division of Cadence Industries, whose major property is Marvel Comics, is launching an ambitious new publication aimed at the 10 to 14 set. *Pizzazz* is the name of the monthly that will be started with a \$250,000 promotion budget, much of that money going into TV advertising. To be introduced initially in the South in September, the magazine is expected to attain a national circulation of 200,000 next year. 'We're launching it like a toy company would launch a new product,' said Nancy Allen, director of advertising and sales promotion. Norman, Craig & Kummel is the ad agency and Manning, Selvage & Lee is doing public relations. The cover price of *Pizzazz* will be 75 cents and the yearly subscription \$7.50."

Pizzazz wasn't the original title of the magazine. In issue #17 of the Marvel in-house fanzine, *FOOM*, it was referred to as *The Marvel Connection*, but by the time the magazine reached the newsstands, the title had changed to *Pizzazz*. The Merriam-Webster dictionary defines *pizzazz* as "the quality of being exciting or attractive; such as glamour; vitality."

A test issue of *Pizzazz* was printed a few months prior to the magazine's public debut. It included several articles and pictures not found in the first issue, as well as a completely different cover featuring an artist's rendition of John Travolta. (The popularity of *Star Wars* led the editor to change the cover.) The test issue was only given to the staff and never released to the public. A promotional button bearing the slogan "I've got Pizzazz" was also produced.

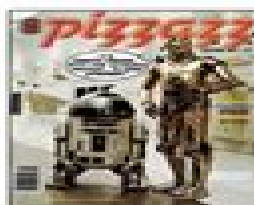
Pizzazz Cover Gallery

Issues #1 (Oct. 1977) through 15 (Jan. 1979) of *Pizzazz*, featuring your favorite heartthrobs, superstars, and sci-fi heroes of the late '70s. A standout cover is #5 (Feb. 1978), with its amazing Bob Larkin painting featuring Linda Ronstadt and her marvelous backup band.

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All That Pizzazz™

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Pizzazz A

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