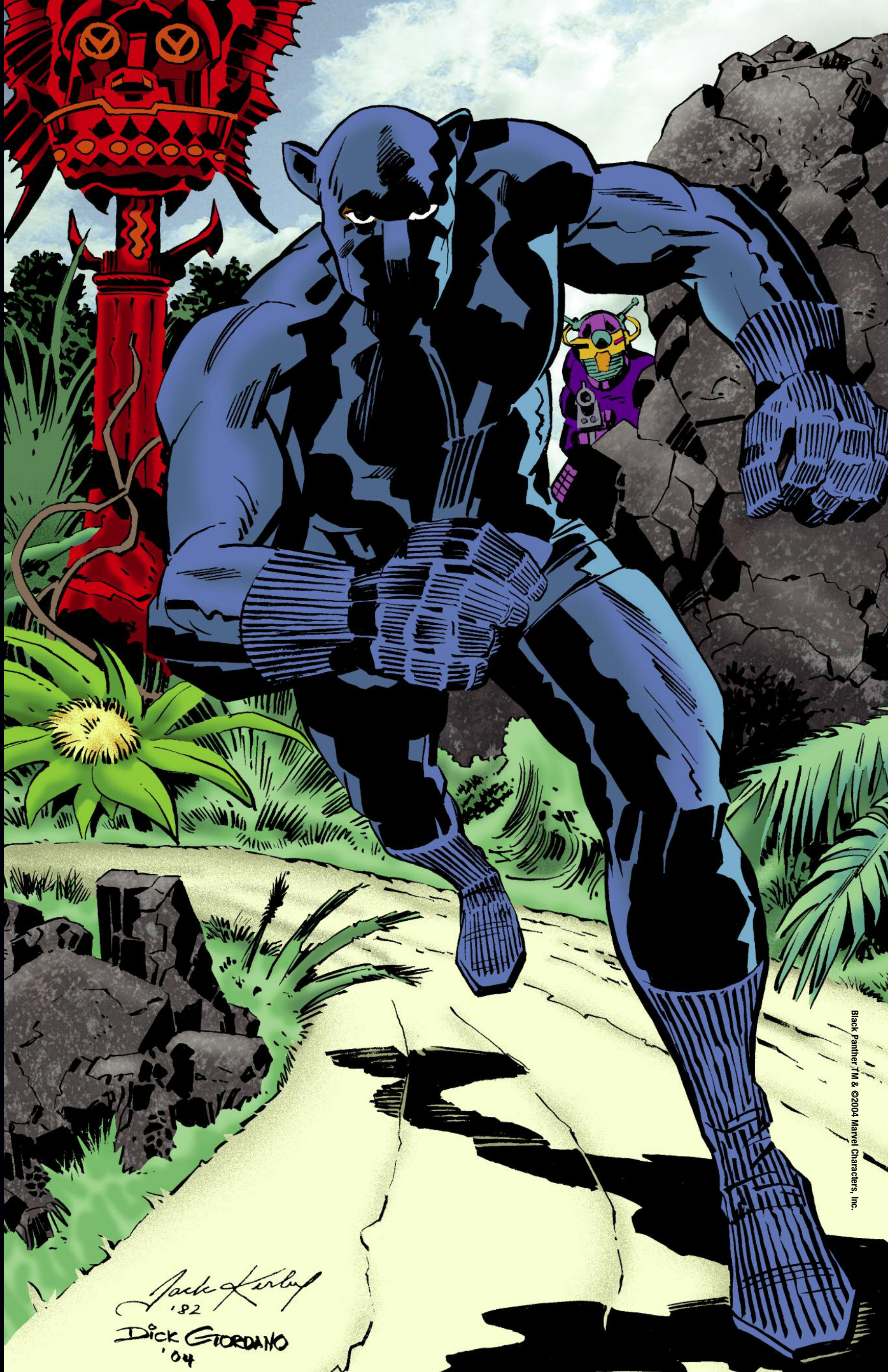


JACK KIRBY COLLECTOR FORTY-ONE \$9.95 IN THE US



Jack Kirby  
'82  
Dick Giordano  
'04

Black Panther TM & ©2004 Marvel Characters, Inc.

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Front cover inks: DICK GIORDANO  
Back cover inks: MARK SCHULTZ  
Cover colors: TOM ZIUKO

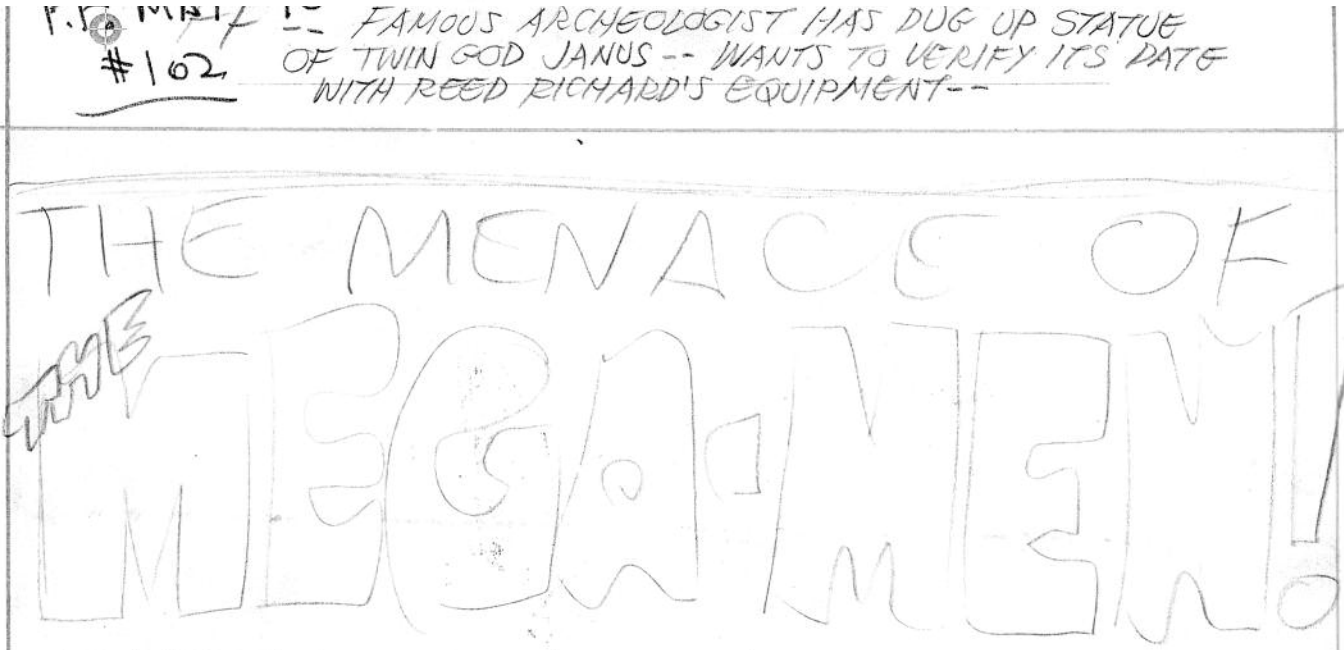
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# THE NEW JACK KIRBY COLLECTOR

ISSUE #41, FALL 2004



Unused splash page, meant for *Fantastic Four* #102 (Sept. 1970). The issue was shelved when Jack left Marvel for DC, and later chopped up to make issue #108 (March 1971), but this splash was discarded.

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The Jack Kirby Collector, Vol. 11, No. 41, Fall 2004. Published quarterly by & ©2004 TwoMorrows Publishing, 10407 Bedfordtown Drive, Raleigh, NC 27614, USA. 919-449-0344. John Morrow, Editor. Pamela Morrow, Asst. Editor. Eric Nolen-Weathington, Production Assistant. Single issues: \$13 postpaid (\$15 Canada, \$16 elsewhere). Four-issue subscriptions: \$36.00 US, \$60.00 Canada, \$64.00 elsewhere. All characters are trademarks of their respective companies. All artwork is ©2004 Jack Kirby unless otherwise noted. All editorial matter is ©2004 the respective authors. First printing. PRINTED IN CANADA.

ONE FACE OF STATUE IS CALM -- WHOLESOME  
OTHER FACE IS EVIL -- SAVAGE  
WHY SHOULD STATUE HAVE BEEN UNEARTHED AT THIS PARTICULAR TIME? STRANGE

# OPENING SHOT

by John  
Morrow,  
editor of  
TJKC

(right) Wraparound cover for the remastered Kirby *Unleashed* portfolio, available shortly after you read this. Actually, calling it a portfolio is sort of misleading, since it's a tabloid, staple-bound book like *TJKC*. But it's chock full of great Kirby art, much in full-color, and only \$24 postpaid in the US.

(below) Centerspread from Kirby *Unleashed*; it's been recolored from the original guides for this new edition.

Artwork ©2004 Jack Kirby Estate.

Regular readers of this magazine (is it still a magazine? fanzine? journal? honkin'-big portfolio?) know that we've embarked on the ridiculously time-consuming and fun task of scanning and archiving 5000+ pages of xeroxes Jack Kirby had in his files of his uninked pencil pages from the mid-1960s-on. To recap: They were mostly copied using outdated



# GET UNLEASHED ALL OVER AGAIN!

(next page) Cover for the 1972 *GODS* poster set, which contained the four illos at far right—all of which are reproduced in full-color in our new edition of Kirby *Unleashed*.

Artwork ©2004 Jack Kirby Estate.

“thermal fax” technology (the best available at the time), and the pages are slowly (and some not so slowly) fading out of existence over time. At this writing, we're about halfway done. I'd hoped we'd be finished by the end of 2004 (and we may still make it), but our *Captain Victory Graphite Edition* (printing Jack's original *Captain Victory* graphic novel in its original, unaltered, and uninked form) was produced to help subsidize the cost of paying someone to knock out all



those scans for us. Unfortunately, it didn't sell quite as well as we'd hoped (but copies are still available, so do your part and order one!), so we're still having to do the scanning in-house, paying our production assistant Eric Nolen-Weathington to do it during business hours. One way or the other, we'll get it done, even if TwoMorrrows has to foot the bill for the whole thing.

So, there I was at this year's Comicon International in San Diego, having just finished a rollicking interview with former Kirby assistant Steve Sherman and his brother Gary (which you'll read in issue #43), and Steve says to me, “Have you ever thought about reprinting Kirby *Unleashed*?” Longtime Kirby fans remember this hard-to-find portfolio (it's the basis for the current tabloid format of *TJKC*) as a remarkable collection of rare and amazing Kirby art published in 1971, which included the first in-depth biography of The King. It was assembled by Steve and Jack's other assistant at the time, some guy name Evanier. My tattered copy is one of my prized possessions, and this puppy goes for \$100 and up on eBay.

So I say to Steve, “Sure Steve, I've always thought about it, but I'd want it to look as good or better than the first printing, and the main problem is tracking down the original art—particularly the cover image,” an amazing ink & watercolor painting of Kirby warriors that's surely long ago been sold to who knows who.

Steve then floors me. “I've still got the original transparency we shot to print the cover from, and if Mark doesn't



Unless you've been in a cave the last six months, you probably know the new, big-budget *Fantastic Four* movie is currently filming in Canada. It stars (shown at right) Ioan Gruffudd as Mr. Fantastic, Chris Evans as The Human Torch, Jessica Alba as The Invisible Woman, and Michael Chiklis (shown in Ben Grimm form at far right) as The Thing. Kirby fan Courtney Booker was walking through downtown Vancouver recently and happened upon this set of a rundown gas station (actually a facade) being used in the filming. Courtney went back a few days later, and the whole thing was gone, replaced by an empty parking lot! (It was only there for about four days.) But if you look closely, the sign says “Kirby Gasoline” and has a drawing of the Thing above it. Why the Thing is in a gas company's logo in the movie is anyone's guess. We'll just have to wait and see when the movie debuts July 1, 2005!



mind, I'm okay with you reprinting it." Mark Evanier happened to be signing autographs at the TwoMorrrows booth a few feet away, and after a quick "yes" from him, and an even quicker "okay" from Lisa Kirby (check out her interview on the new *Galactic Bounty Hunters* comic this issue), I was off and running trying to track down the rest of the art from *Kirby Unleashed*.

I'm glad to say we've found about 90% of the originals to scan from, and we're close to tracking down the remaining couple of pencil pieces that are missing. Also, we're judiciously modifying the original layout to include some nice extra art (thanks, Lisa Kirby!), to make the final product even better than the original.

Oh, did I mention? In addition to doing a reprint of *Kirby Unleashed*, the new printing will include eight extra full-color pages: Four of them will be Jack's "Gods" posters (Heimdall, Honir, Balduur, and Sigurd, released separately in 1972), scanned from the originals, plus four other Kirby color masterworks. Steve has written a new foreword explaining how *Kirby Unleashed* came to be, and Mark has revised and updated the biography from the original printing. It's a package that I'm terribly proud to be able to bring to Kirby fans, and proceeds from it will go toward finishing the job of scanning and archiving all those pencil xeroxes.

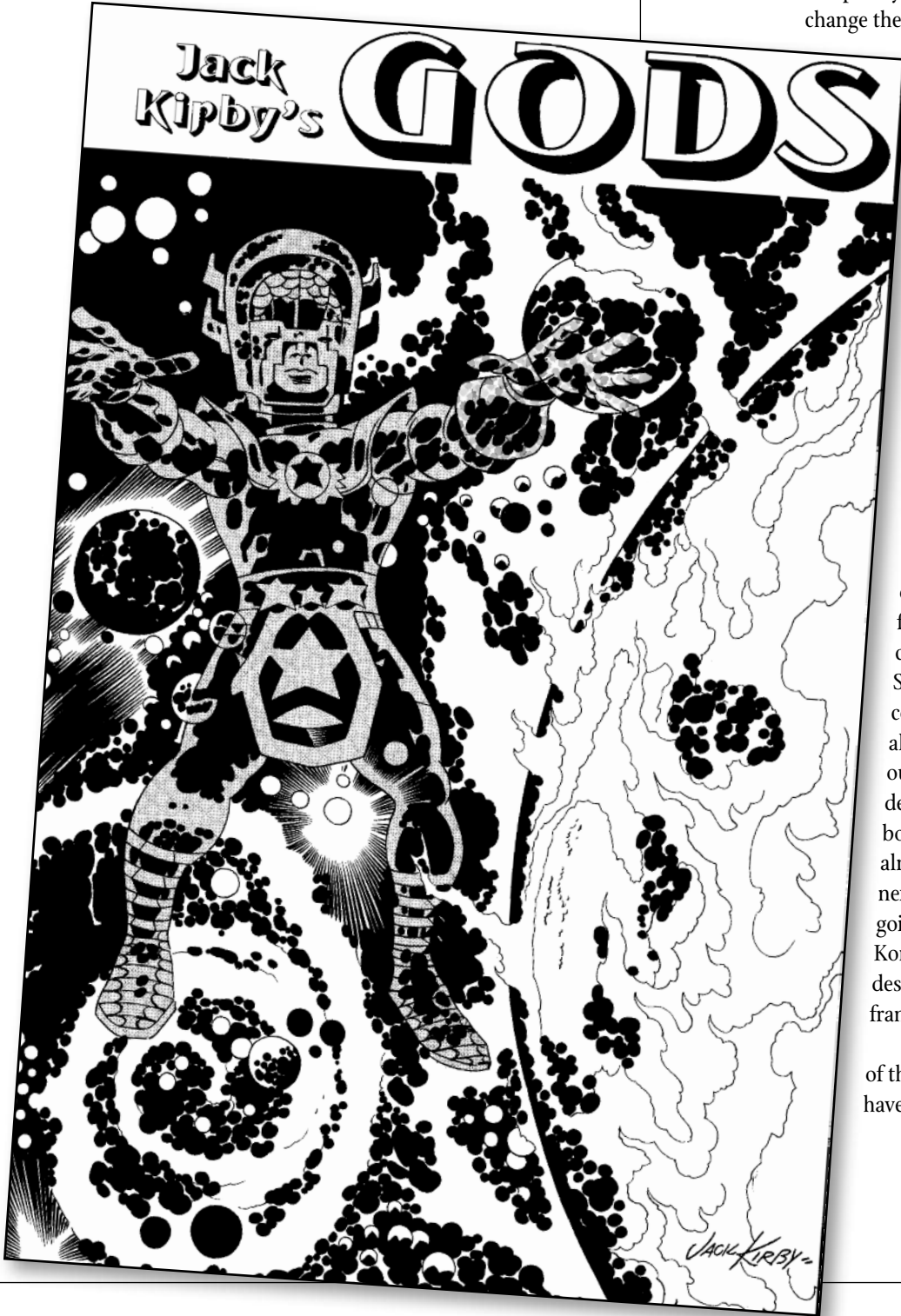
There's a couple of other Kirby-centric announcements on the horizon that'll completely blow fans away, and will irrevocably change the whole Kirby collecting experience for

generations to come, but it's still too early to reveal them. Look for more info next issue—which, I'm happy to announce, will be delayed until April 2005.

Why, you ask in outrage, am I so happy that the next issue will be so long in coming? Simply because my lovely wife Pam (as anyone who saw her at Comicon knows) and I are expecting our second daughter around New Year's Day! That means the two of us will be mighty sleepy for the first few months of next year, and I don't think anyone wants to see what this mag looks like when designed by Rip Van Morrow.

The good news is, after 41 issues of doing it all myself, I've finally decided to face reality, and hand-off the layout chores on this mag to someone else. Starting next issue, I'll be sticking to compiling and editing each issue as always, but leaving the computer work to our production assistant (and editor/designer of our Modern Masters series of books) Eric Nolen-Weathington. Since I've already got most of the material for the next four or five issues in-house, we're going to be ramping up to get this Kirby Koncoction out a lot more frequently. You deserve it, Jack's memory deserves it, and frankly, I deserve a break!

Now get outta here and read the rest of this mag, which as I write this, I still haven't finished the layout for!

## UNDER THE COVERS

Inker extraordinaire Dick Giordano took a turn at inking Kirby—his first time ever—for this issue's front cover. The pencils were submitted by David Russell, who had this to say about Jack:

*I picked up my first Jack Kirby comic book in 1962. Thereafter I was hooked on the creations of this remarkable man, whose visions continue to enrich my life and stimulate my imagination.*

*I met Jack in 1972 at an LA comic convention. By one of those occasional miracles, this led to a friendship which continued through the years. His work influenced me profoundly; the privilege of knowing the man had yet another immense impact.*

*Jack's work speaks forcefully to the common, and the not-so-common man—the idealist, the dreamer, and the selfless warrior. His stories and heroes exemplify the noblest human impulses and ambitions. His message is disarmingly sublime: the best of human nature can, and will, overcome the worst. Jack well understood that the human spirit requires constant regeneration, not degradation. Indeed, you can see the stars from the gutter, but you can't reach them. This message is lost on a more recent crop of storytellers, who tend to wallow in depression and defeatism; and here I might well cite the works of Tim Burton and Chris Carter.*

*After twenty years in the film industry, I can certainly say that many, many directors, writers and designers have been deeply influenced by Jack's remarkable body of work. In my own case, Jack's dynamic approach to storytelling was there to guide me on numerous occasions: in creating effects boards for space battle scenes and the final lightsaber battle in Return of the Jedi; in the conceptual designs for Batman; in storyboarding the OK Corral fight for Tombstone, battle scenes of The Thin Red Line, and the madcap dramatics of Moulin Rouge. On many other films and in many ways, Jack's inspiration and influence is apparent.*



(above) David Russell at home with Jack, circa 1982.

*One other point should be made: Jack, amongst his other talents, was the most accomplished master of the art of composition of the 20th century. How often have I watched filmmakers struggle to compose a dynamic shot! Inspired compositions flowed from Jack's incisive mind like water. In this most critical area, where almost every artist exhibits weakness, Jack excels.*

*The noted illustrator Leo Pando has perhaps best summed up Jack Kirby: He was more than an artist; he was a force of nature. His work continues to inspire and exalt, and to summon the hero in everyone.*

David Russell • ozmaproductions@yahoo.com • www.storyboardart.com

(below) Still available from TwoMorrows is Michael Eury's biography, *Dick Giordano: Changing Comics, One Day At A Time*. It's chock full of luscious Giordano art, plus a compelling story of a life spent in all aspects of the comics industry.

(right) We racked our brains to think of a time Dick illo'd some of Kirby's signature characters. The one we finally came up with was this cover from DC's *First Issue Special* #13 (April 1976).

New Gods TM & ©2004 DC Comics.

# DICK GIORDANO COVERS KIRBY

Conducted by John Morrow

*(If you don't know who Dick Giordano is, you've probably not been reading comics from the 1950s till now. He's a gifted penciler, a superb inker—particularly over Neal Adams, his partner at Continuity Studios in the 1970s—had pivotal terms as editor at Charlton Comics, and as Vice President of DC Comics. This interview was conducted by e-mail in September 2004.)*

**THE JACK KIRBY COLLECTOR:** Was Kirby an influence on you? When did you first discover his work?

**DICK GIORDANO:** Actually, I first discovered Jack's work when I was a young comic reader. I didn't know who Simon & Kirby were or who did what, I just knew that their work was a cut above the rest. Jack wasn't a big influence on my approach to comic art because as I entered the comics field, I was attracted to the illustrative approach of Alex Raymond or Hal Foster. This, of course, before the resurgence of the super-hero titles that dominate the field today!

**TJKC:** When did you first meet Jack? Did you get to know each other well at all?

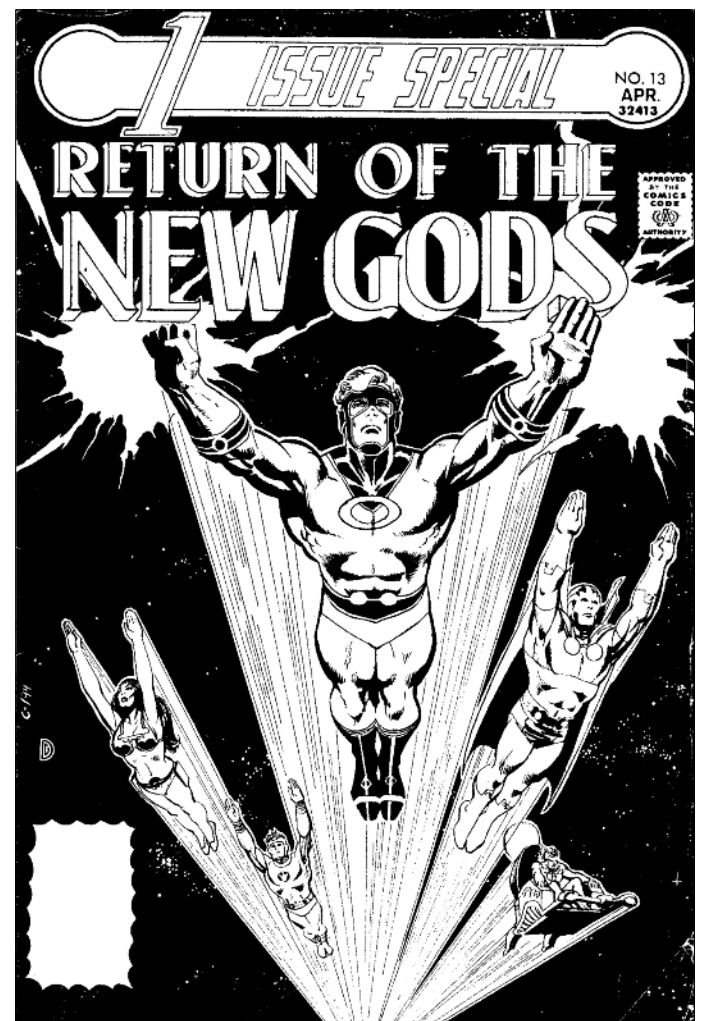
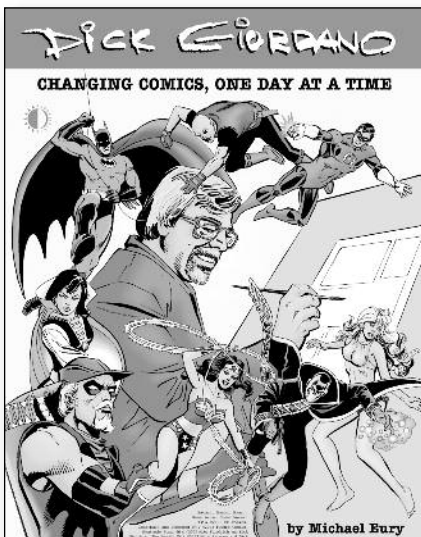
**DICK:** I really met Jack when I was the editor-in-chief at DC. I'm sure we were in the same places on occasions before that and that Jack and I were introduced, but when he worked on the Fourth World stuff at DC in the '70s, I was no longer at DC and Jack was already living on the West Coast. We never knew each other well.

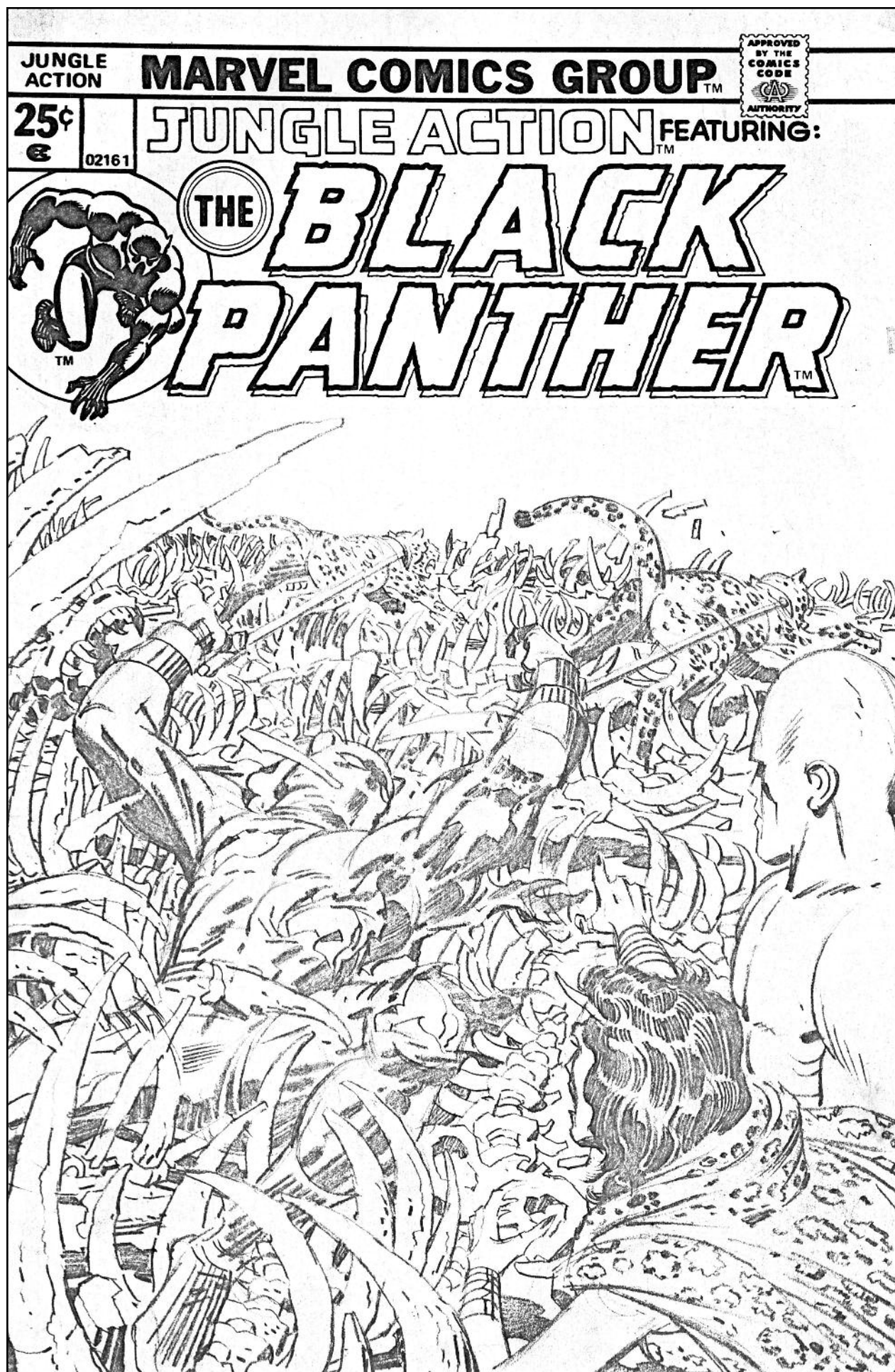
**TJKC:** When you were editor at Charlton, did you ever consider approaching Kirby about doing work for the company? Or did you just consider him to be out of Charlton's price range?

**DICK:** Completely out of Charlton's price range! And although I admired his work enormously, I would not even think of asking him to work for our rates. If

you think Ditko, he was working for Charlton first and it was natural for him to come back after he had a falling out with Marvel. Money never meant a lot to Steve, anyway. It was the work that interested him.

**TJKC:** Did you look at the Simon & Kirby romance books in creating





(above) Jack's unused cover for *Jungle Action* #18, done several months before the series was cancelled to make way for Kirby's solo *Black Panther* book.

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your own approach to the romance comics you worked on?

**DICK:** Well, it would be hard not to. They invented the genre! Of course, I always wanted to be, at least, a tad different than the other guys... but the influence was there.

**TJKC:** Did Jack's work influence you in developing Charlton's Action Hero line?

**DICK:** No, not really. The Charlton Action Hero line was influenced by its creators... who, of course, may have been influenced by Jack! If you mean was I, personally, motivated to develop the Charlton line as a result of Jack's work, *of course!* Marvel was the leader and Marvel was Stan Lee and Kirby!

**TJKC:** As an editor, how did you feel about Kirby's Fourth World material? Did you view it as successful creatively (if not financially), or was it too different from what was coming out at the time?

**DICK:** I think conceptually it was mind-boggling! I think, though, that Jack's dialogue was somewhat daunting (to my knowledge, this was the first time Jack wrote his own stuff entirely alone and unedited), occasionally stiff and may have prevented some readers from seeing the concepts that drove it.

**TJKC:** Did you ever work on any Kirby characters? I didn't notice any in Michael Eury's book on your career.

**DICK:** Can't recall that I ever did. But I must have inked one or more of Jack's characters in one DC story or another. None stand out, though.

**TJKC:** Were you involved in the editorial or business decisions made in getting Jack to return to wrap-up his *New Gods* epic in the 1984 *Hunger Dogs* graphic novel? Were you involved in getting the Kirbys a royalty on the *Super Powers* use of the Fourth World characters?

**DICK:** Yes. I believe it was Paul's [Levitz's] idea to get some closure to the original *New Gods* storyline and the editorial responsibility was mine. At one point, I said something to Jack on the phone that he completely misunderstood and, if not for Roz's intervention, might have gotten ugly. We had advertised the GN as a final episode in the *New Gods* saga and Jack's script was veering dangerously away from that idea, and I cautioned him that we shouldn't lie to our readers. Jack, I think, viewed this as my calling him a liar, which of course wasn't my intent! Thank God for Roz! If not for her, we would not have been able to get together for dinner with Jack and her at each of the subsequent San Diego cons while Jack was still alive. After his passing, Roz would always greet me with a hug and a kiss when we met.

**TJKC:** Tell me how you approached inking the Black Panther piece on this issue's cover. You mentioned this is the only time you've ever inked Kirby; were there any other opportunities you had to ink Kirby that never panned out?

**DICK:** Just one. I was supposed to ink some *New Gods* style guide stuff. I don't recall what prevented it from happening, but I was always sorry that the opportunity was gone. As far as the Black Panther piece, I taped a piece of vellum to the scan you sent and started inking with my favorite tool, a brush.

**TJKC:** To me, the top penciler/inker combos of all-time are Kirby/Sinnott, Adams/Giordano, and Sekowsky/Giordano (you made two out of three!). How does inking Kirby differ from inking someone like Neal, or even Sekowsky (who, on the surface at least, would seem to share some of the Kirby "chunkiness" if not the power)?

**DICK:** This may sound a bit presumptuous but I tried to approach each penciler that I worked with by "walking in his moccasins for a mile." I never wanted to stray from what the penciler had to say and insert my own frame of reference. And I rarely looked towards other pencilers that I may have worked with for inspiration. I feel that my best work was with Sekowsky... only because it took more effort to discern what he was trying "to say." Neal was an easier read.

**TJKC:** Please tell me a little about what you're working on now (particularly the *Dracula* book you're doing/finishing with Roy

# JACK F.A.Q.S



A column answering Frequently Asked Questions about Kirby  
by Mark Evanier

**O**ur first question this month comes from Arthur Garcia, who describes himself as “a 40 year old Brazilian artist who learned almost everything he knows from American movies and comic books.” (There’s a frightening concept. Hope it wasn’t any that I wrote.) He asks...

*Being a big Kirby fan, I have noted how tight his pencils were in the middle Sixties when compared to his early '60s Marvel works. Was it just a matter of Jack being given a more human work load or there was another reason? A friend of mine said something about Stan Lee trying to reproduce the artwork from the pencils. Did it happen and did it have any influence on the way Jack penciled his pages?*

No to that last part. For a long time in comics, printing from the pencils was a pipe dream that some publisher or budget-conscious editor had every year or so... but not for long. They’d experiment a bit and invariably decide it was neither practical nor cost-efficient. Even the tightest of

pencilers left stray construction lines on their pages and most would freehand straight lines and circles, figuring the inker owned a ruler and a compass.

So if they could somehow have solved the technical problems of photographing art, sans inking, that would have meant having the top artists work tighter and cleaner. This would have meant they’d have produced less and had to be paid more per page. (The whole idea of having one artist ink another was to have the top artists output more work.)

On top of that, you’d have to handle the pages with greater care and also pay someone to go in for touch-ups, whitening out stray lines and smudges and tidying up after the letterer erased chunks of art to rule in his guidelines and ink in the copy. Since the inkers were not highly compensated, eliminating them did not seem like it would save mucho dinero.

Still, it was tried now and then. I believe Neal Adams did at least one mystery comic job for DC in pencil, though that was for creative effect, not because anyone thought it would become standard practice. Also, portions of one Barry Smith *Conan* were reproduced—not too well, as I recall—from his pencil art. I never heard of anyone thinking it might be done with Jack’s art. Stan Lee certainly would not have wanted Jack to pencil tighter and produce less.

By way of history: Around 1974, someone in the Marvel production office had an idea for a print-from-pencils process. It was decided that they’d look over their current crop of illustrators, select the guy who did the cleanest, tightest pencil art, and try it with his work. At that moment, the honor seemed to belong to George Tuska and one of his jobs was given the treatment. The test got as far as some preliminary proofs before someone (Stan, I was told) declared it a disaster. By the time the story in question was published, it had been inked in the normal manner.

Today, with computers, it’s possible to scan pencil art and then true it up in Adobe Photoshop or Corel Draw or some other program. Many artists are doing this, in whole or part with their work and in some cases, they job out the “clean-up” tasks to others. As I write this, there are rumors that one or more of the major companies may contract with a company overseas to take the pencil art generated here, scan it and then render it for publication.

I have no idea how well this might work... but among my many fantasy-regrets is that this technology was not around when Jack was doing his best drawing. Not that what Mssrs. Sinnott, Royer, Giacoia, *et al*, did was not superb but Jack’s inkers would have been the first to tell you that even the best embellishment of his pencils lost something. I think that’s true of most of comics’ great artists when their work was handed to someone else to finish. It would have been interesting to see what you would have gained by printing from Jack’s pencils and what you would have lost without the contributions of the inkers. Note that I’m saying it would have been interesting, not that it would have been better.

(below) Joe Sinnott’s masterful *Fantastic Four* inks (this from issue #91, Oct. 1969), showing his handling of the Thing’s rocky epidermis.

(next page) Frank Giacoia inked this cover art for *Fantasy Masterpieces* #4 (August 1966), which reprinted “Ivan The Terrible” from *Captain America Comics* #4 (June 1941). Look how well Jack captured Ivan’s likeness from 25 years earlier (inset).

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# MACHINE LETTERING

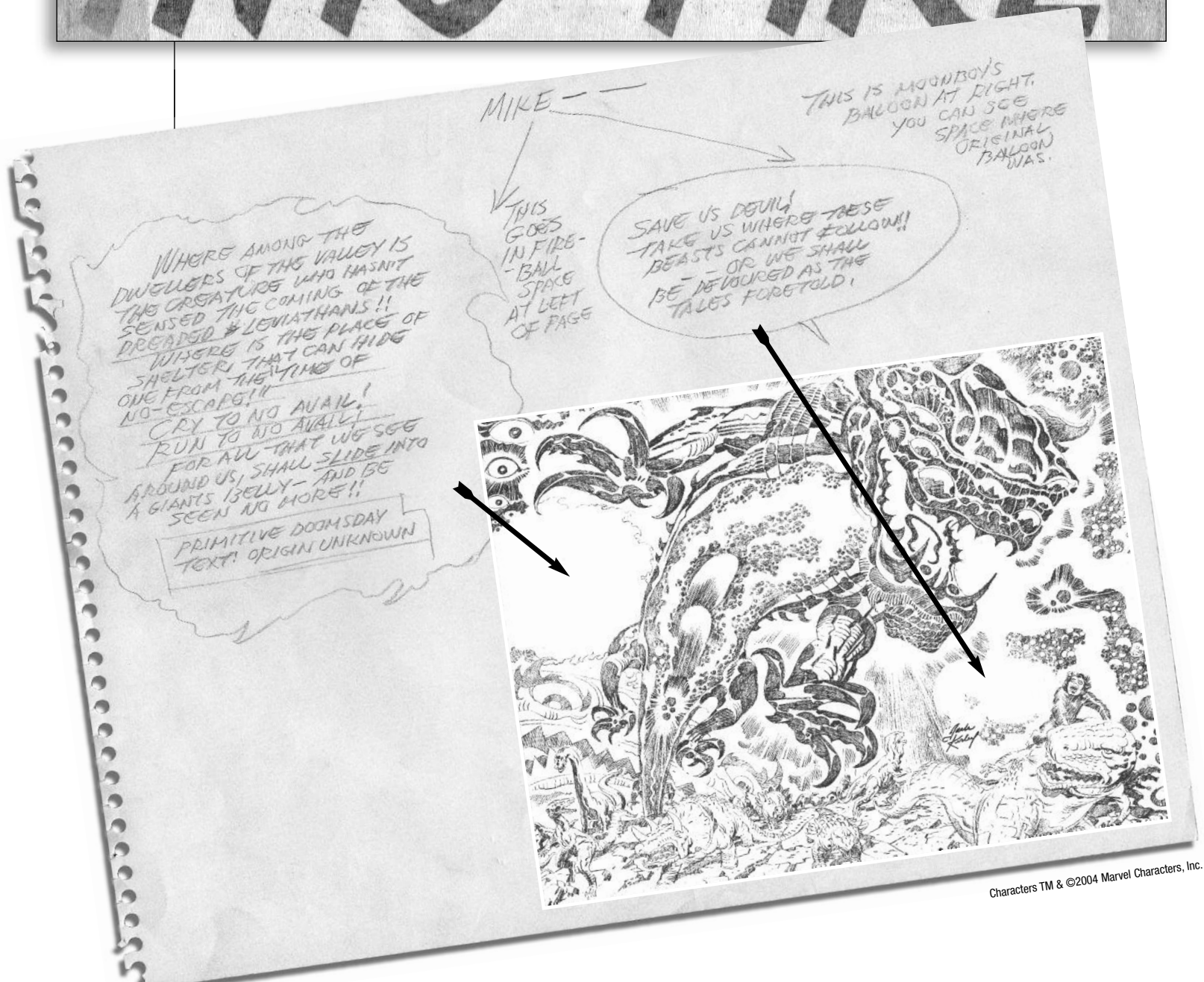
Thanks to David Schwartz and Tom Kraft

In the 1970s, Mike Royer was a lettering *machine*! He was as skillful a letterer as he was an inker, adding a lot of style and panache to the pages he inked over the years, particularly in his title lettering. If you look at the published splash page to *Machine Man* #9, you'll see the title of the issue was "In Final Battle." Since it was Jack's last issue of *Machine Man*, it's a very appropriate title—but it's not lettered by Mike Royer.



On the back of the art of the splash page is the original story title, "Into the Fire." Mike lettered it when he initially inked the book, so it was likely altered in the Marvel offices—perhaps at the last minute after Jack decided to leave Marvel, in an effort to make it into something more "final."

Also, below you'll see Jack's lettering guide to Mike, for the two-page spread in *Devil Dinosaur* #4. I guess Jack was extremely proud of this pencil spread (and rightfully so), and instead of indicating the copy directly on the pencils themselves, he chose to jot instructions down on a piece of sketchpad paper, indicating to Mike where the dialogue should go. ★





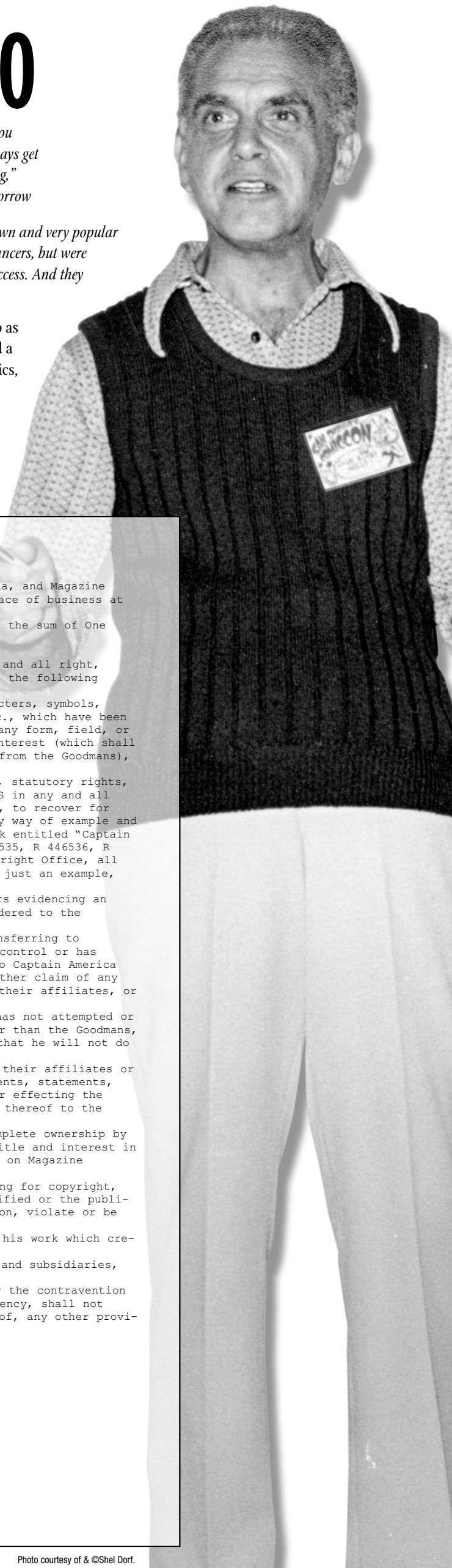
# A TALE OF TWO CONTRACTS

or, "Why you should always get it in writing,"  
by John Morrow

Once upon a time, there were two young men (let's call them Joe and Jack) who created an nationally known and very popular patriotic super-hero during a time of war. They produced the first ten issues for a very timely company as freelancers, but were cheated out of their share of the profits, and went to work for the competition, where they found even greater success. And they lived happily ever after.

Unfortunately, Simon & Kirby's tortured history with Captain America can't really be summed up as simply as that, as you're about to see. After creating the character in 1941, they were verbally promised a 50% share of the profits from the million-selling super-patriot. Martin Goodman, head of Timely Comics, failed to come through with the agreed upon amount, so Joe and Jack secretly sought work from DC Comics (then National Periodical Publications), and when folks at Timely got wind of the deception, they fired them on the spot (allegedly saying they must leave, "...as soon as you finish this issue of *Captain America!*").

The pair went on to great success at DC and other companies, before a disastrous period of self-publishing their own Mainline Comics in the late 1950s. The dissolution of their company brought



ASSIGNMENT

This is an assignment between Jack Kirby, a citizen and resident of California, and Magazine Management Co., Inc., a corporation of the State of Delaware, having its principal place of business at 625 Madison Avenue, New York, New York.

For and in consideration of the covenants and agreements herein contained and the sum of One Dollar (\$1), the receipt of which Simon hereby acknowledges,

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Dated: May 30, 1972  
July, 1970

[Signature]  
JACK KIRBY

Dated: June 5, 1972  
July, 1970

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Attest:

By: [Signature]

# THE EQUATION FOR SUCCESS

*Economics Vs. Creativity during Jack's second tenure at Marvel,  
by Gary Picariello*

(below) A fan commission featuring the FF duking it out with the Eternals! Now *that* would've been a big selling issue! The copy of these pencils in Jack's files is unfortunately truncated, so the bottom area is missing.

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I've admired Jack's work for years. As a young lad in the '60s, Kirby's Marvelous imagination took me places I could hardly fathom! During the early '70s—when Jack jumped ship to DC—his ideas and approach to the medium continued to broaden my horizons. His work on the Fourth World series made me realize the as-yet untapped potential in comics. But by the mid '70s—during Jack's second tenure at Marvel—my own maturity brought on a healthy critique of Jack's work. I was still thoroughly entertained by his wild concepts and pulse-pounding pencils, but I started to notice, question and even agree with the ever-increasing criticism heaped on Jack's writing and his

reluctance to form any type of continuity with the Marvel Universe. Now in the present, I can afford to step back and try to put this type of "conflict" into some sort of perspective, as I wonder why Jack couldn't balance his own creativity with the demands of earning a living in an environment whose very existence depended on the "bottom line."

A simple equation of "economics vs. creativity" is in order here:

"Person A" produces something. "Person B" enjoys it, and buys it. And "B" will continue to purchase what "A" produces as long as "A" meets the standards which "B" has formally or informally enforced through his/her buying habits. It's an equation that can be applied to almost anything. Yet for reasons that escape me, Jack lost sight of this and would not or could not perform this.

With regards to this "equation," the Marvel readership (during the mid-'70s) was practically demanding that Jack integrate his books into the Marvel Universe. Almost immediately with *Captain America*. Later on it was the *Eternals* and *Black Panther* and *Machine Man*. Jack didn't comply and as a result these books were canceled and Jack himself left Marvel shortly after. My logic—simple that it may be—wonders why Jack couldn't find a solution to this problem within the context of his work.

Much has been made about Jack's desire to be left alone to create and write what he wanted. That's all well and good, but if I'm Jack Kirby and I'm seeing a trend where all my books get cancelled (and this started within two years of Jack's arrival at DC), I might at least *consider* to meet my employers halfway. And by "halfway" I mean more than an occasional reference to S.H.I.E.L.D. or a guest-stint by a robotic Hulk! Jack stated in more interviews than I can remember how important it was for his books to make money, as well as the precious link that existed between the success of his books and his ability to support a family. So what was the problem? It's something I shall refer to as the "Kirby Survival Attitude."

It's an "attitude" that was the product of surviving a rough and tumble childhood and supporting a family, but also the product of finding



FROM THIS:



# INCIDENTAL ICONOGRAPHY

An ongoing analysis of Kirby's visual shorthand, and how he inadvertently used it to develop his characters, by Sean Kleefeld

TO THIS!



Last issue, we examined how Jack Kirby developed the look of the Wizard, using his own visual shorthand to identify key aspects of the character for the sake of his own memory. This time, we continue by examining the Wizard's occasional partner: Paste-Pot Pete, and how he was developed into the Trapster.

Like many characters in the Marvel mythos, the Trapster began his life rather humbly, in the pages of *Strange Tales* #104 as a petty crook named Paste-Pot Pete. His original design by Jack seems to resemble an artist's coveralls, but the over-sized bow tie gave him the air of a clown, despite the evil sneer and goatee. The design was not one of Jack's better ones and Dick Ayers' rendering in the character's second appearance only helps to encourage his clownish presentation.

Stan Lee, as Marvel's art director at the time, evidently ordered a costume change in *Strange Tales* #124 for Pete's fourth appearance. The coveralls were discarded for a more utilitarian design, where Pete's cumbersome bucket o' paste is



*Strange Tales* #104 (Kirby/Ayers).

swapped for a "bullet-proof paste-filled vest." The costume, presumably designed by Dick, also bears an unusual zig-zag design across the middle. This author can detect no meaning in the design and it appears to only be something to provide some visual interest to an otherwise unremarkable costume.

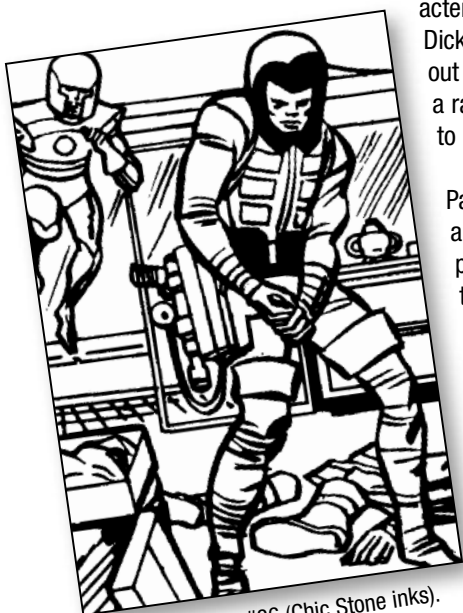
Jack then got his chance to redesign the character. *Fantastic Four* #36 marks the first appearance of an evil FF: the Frightful Four. Stan brought back the Wizard and Paste-Pot Pete—who had already teamed up against the Human Torch in *Strange Tales*—and allied them with the Sandman, who had also fought the Torch in *Amazing Spider-Man*. It is interesting to note that Medusa is clearly a new, Kirby-designed character and the Wizard and Paste-Pot Pete were redesigns of Kirby-created characters that had already been re-worked by Dick Ayers. The Sandman, however, stands out as the only one who did not undergo a radical change, seemingly in deference to his visual creator: Steve Ditko.



*Strange Tales* #124 (Ayers art).

Early in the story, the Sandman and Paste-Pot Pete meet the Wizard—all appearing as they were seen in their previous appearance. When we next see them, however, the Wizard has already changed and we actually see Pete discarding his old outfit and suiting up in one with a more flexible design. The headpiece from the Ayers design remained, but the vest design is redone with a series of boxes that appear to be nothing more than stylized suspenders. Jack also heightened the boots to fold over on themselves in the mid-thigh.

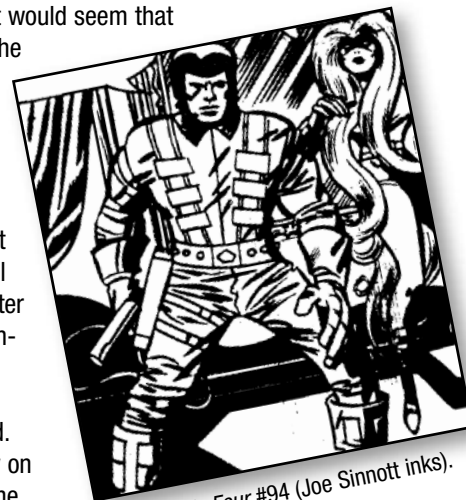
Paste-Pot Pete, and the rest of the Frightful Four, disappear for an issue and return in *Fantastic Four* #38. Interestingly, Paste-Pot Pete now changes his identity to the Trapster and has a wealth of new



*Fantastic Four* #36 (Chic Stone inks).

gadgets at his disposal. Although the exact reasons for the change are elusive, one can guess from the letters written about #36. One fan compares Pete to Bill Cosby and another cites that the changes are already "improved a hundredfold" from Pete's days in *Strange Tales*. Stan's dialogue in #38 reflects the new direction Pete is taking: "So, from now on, I'll be known as the Trapster! That's a name with dignity... with drama to it!" It would seem that Stan was intent on making the Trapster a considerably more formidable foe than Paste-Pot Pete.

With this new drama comes another costume change, although this time, it is much more subtle. The tall boots are replaced with shorter ones to allow for pockets running down the length of the Trapster's legs. Gloves with additional pockets are added. Even more pouches are now on his boots and sleeves, and the box-design suspenders become a series of pockets as well—all of which evidently contain a host of new weapons and traps. It seems that when Stan suggested the new identity for Paste-Pot Pete, Jack made some fairly minimal costume alterations to reflect the new tactics the character would likely employ.



*Fantastic Four* #94 (Joe Sinnott inks).

What is striking throughout most of these changes, though, is that the Trapster's helmet is not modified at all from Dick's design, and the paste-gun remains fairly consistent (for Jack) with its first appearance back in *Strange Tales* #104. It would seem that Jack felt those two visual characteristics were the visual keys to the character. Indeed, looking at the finished artwork in #41 and #42, variations of the costume from panel to panel are easily identified. Although some might argue this was some rushed work of inker Vince Colletta, it could well be a more accurate reflection of Jack's pencils—things that a Chic Stone or Joe Sinnott would have embellished further for consistency.

However, the paste-gun even loses much of its significance a few years later when, in *Captain America* #108, it resembles an automatic pistol. The thigh-high boots return, the pockets disappear and readers are left with only the helmet.

The Trapster has since undergone an inordinate number of costume changes, while most of his contemporaries—the Wizard, Medusa, and Sandman—have not. It is perhaps in part because Jack was unwilling or unable to simplify Pete's costume so that artists could remember and replicate it easily. The Wizard, as



*Captain America* #108 (Syd Shores inks).

noted last issue, had a handful of distinguishing elements that easily combined into a recognizable uniform. The Trapster's complex costume had only one memorable trait, which gave tacit permission for later artists to modify at will. ★

(See Sean's website at [www.FFPlaza.com](http://www.FFPlaza.com))



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# COVERING THE '70s

Though Jack didn't utilize his 1960s Marvel characters in his 1970s Marvel stories, he sure drew a plethora of them on 1970s covers—including a wealth of characters he had no involvement in the creation of at all. So here we present a big batch of 1970s Marvel Kirby covers, still in pencil.

**This page:** Jack gave Iron Man a little too much facial detail on this cover to *Avengers* #151 (Sept. 1976).

**Page 29:** *Invaders* #5 (March 1976). A scene of classic Golden Age characters, in a WWII street scene Jack likely experienced firsthand (minus the super-beings, of course).

**Page 30:** *Invaders* #8 (Sept. 1976). One of Jack's most iconic covers of the 1970s.

**Page 31:** *Marvel Two-In-One* #19 (Sept. 1976). Jack may have gotten this job because the Thing was cover-featured, but he did a bang-up job on Tigra.

**Page 32:** *Marvel Two-In-One* #25 (March 1977). Probably the only time Jack ever drew Iron Fist. Note his comment, "Can't make out detail of this weapon," indicating he was working from someone else's layout (probably Marie Severin's), as he would likely do on most of these 1970s covers.



# MARVEL MAN

An animated talk with a father of the Marvel Super-Heroes cartoons

Article by Adam McGovern

Interview with Robert Lawrence conducted September 20, 2004 by Arlen Schumer, Adam McGovern and Steve Lawrence; transcribed by Steven Tice.

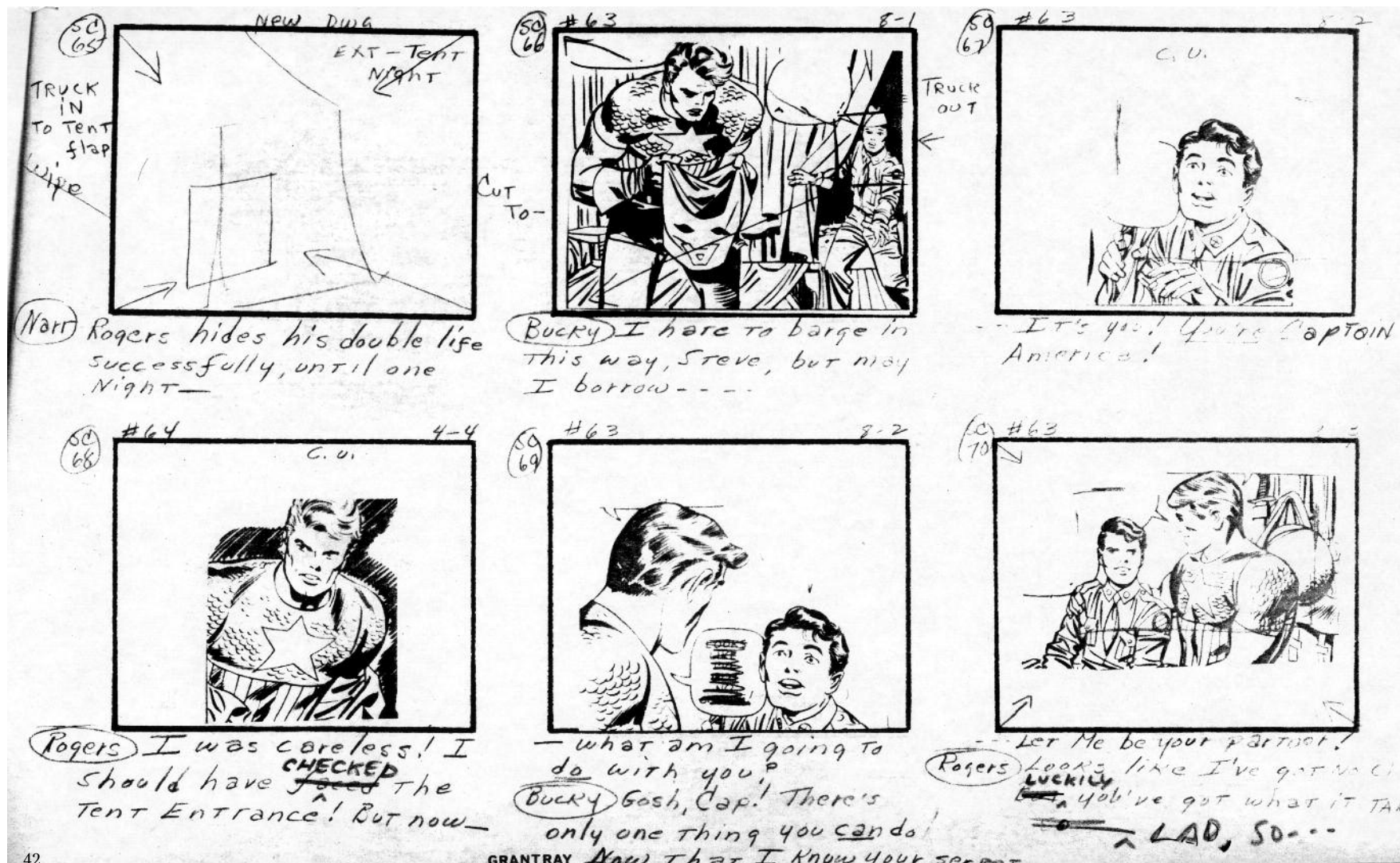
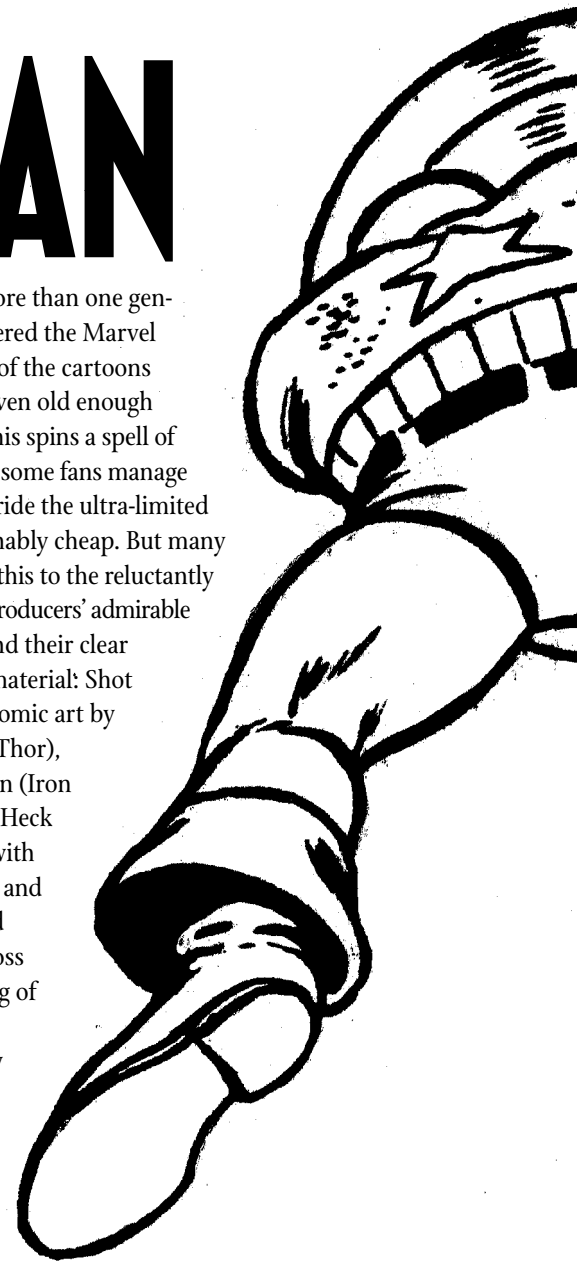
(below) Storyboards from two Captain America episodes of the 1966 *Marvel Super-Heroes* cartoons, with art taken straight from published Marvel comics.

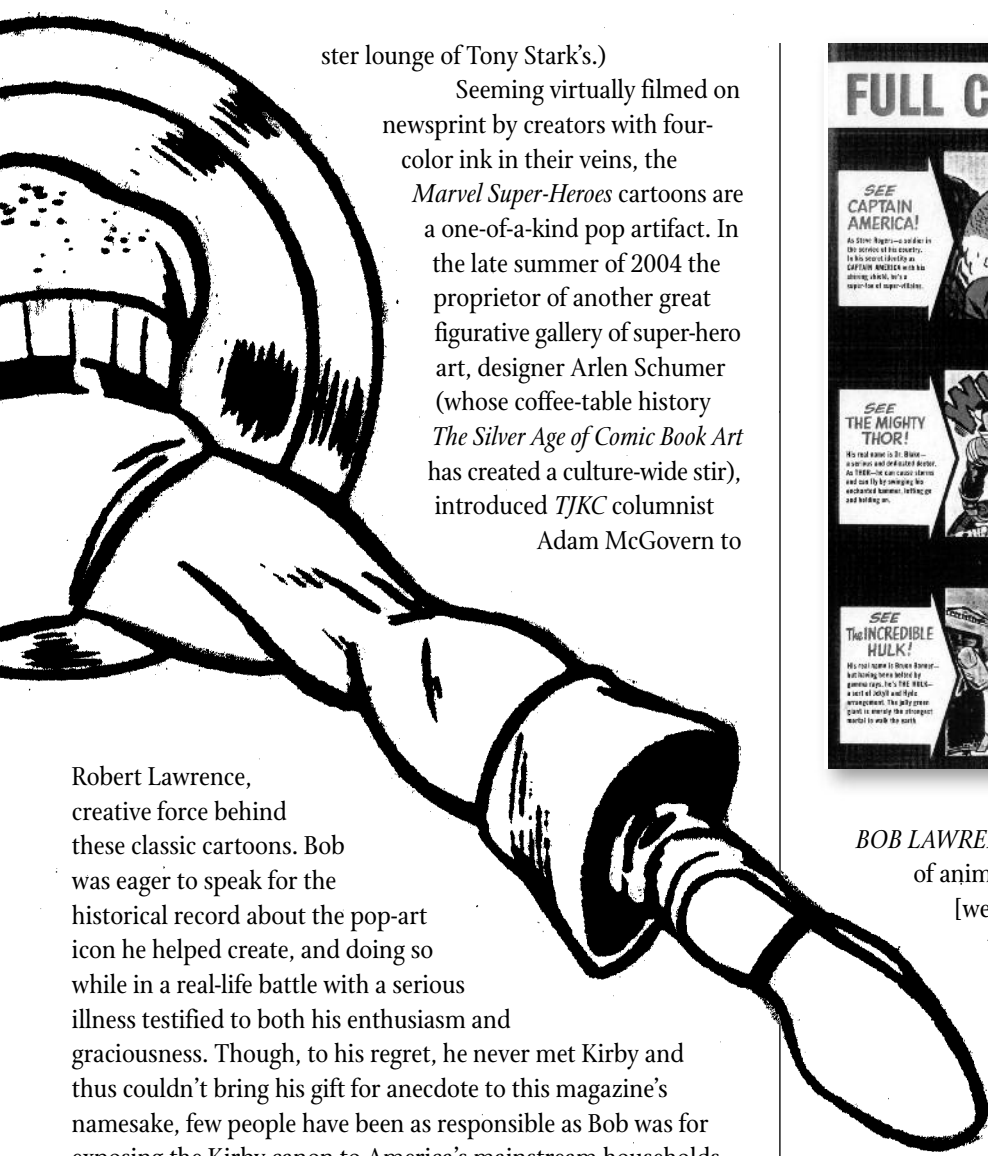
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To pop nostalgists of a certain age (or several, thanks to syndication and home-video), there are few touchstones as major as the 1966 *Marvel Super-Heroes* series, a single season's worth of daily animated adventures with five of the then-upstart company's most popular characters. Shown one hero a day, the cartoons brought to life Captain America (often with a number of Avengers guest-stars), the Hulk, Iron Man, Thor and Sub-Mariner, courtesy of the production team Grantray-Lawrence (named for its principals Grant Simmons, Ray Patterson and Robert Lawrence). The company would later carve itself into pop-culture history by launching the 1967-70 *Spider-Man* cartoon (their one season being the best capturing of that character's flavor until the 2004 *Spider-Man 2* film), but the *Marvel Super-Heroes* show holds a special place in enthusiasts' hearts.

This may be partly because its very rarity makes it a special treasure, and partly because of timing; with the show always scheduled when young children were most likely

to be watching, more than one generation has discovered the Marvel characters by way of the cartoons before they were even old enough to read a comic. This spins a spell of fond memory that some fans manage to break; many deride the ultra-limited animation as laughably cheap. But many others see beyond this to the reluctantly budget-conscious producers' admirable resourcefulness, and their clear reverence for the material: Shot directly from the comic art by Kirby (Cap, Hulk, Thor), Ditko (Hulk), Colan (Iron Man, Subby), and Heck (Iron Man, Cap), with minimal hand, eye and mouth motion and some panning across scenes and tracking of still figures across backgrounds Terry Gilliam-style, the shows were like a talking gallery of classic Marvel art, a kind of Superpower-Point prized by kitsch and culture connoisseurs alike. (The same can be said for a feature perhaps even more well-remembered than the shows themselves: their theme songs, legendarily goofy jingles with one foot in the Tin Pan Alley of Steve Rogers' time and one in the hip-





ster lounge of Tony Stark's.)

Seeming virtually filmed on newsprint by creators with four-color ink in their veins, the *Marvel Super-Heroes* cartoons are a one-of-a-kind pop artifact. In the late summer of 2004 the proprietor of another great figurative gallery of super-hero art, designer Arlen Schumer (whose coffee-table history *The Silver Age of Comic Book Art* has created a culture-wide stir), introduced *TJKC* columnist Adam McGovern to

Robert Lawrence, creative force behind these classic cartoons. Bob was eager to speak for the historical record about the pop-art icon he helped create, and doing so while in a real-life battle with a serious illness testified to both his enthusiasm and graciousness. Though, to his regret, he never met Kirby and thus couldn't bring his gift for anecdote to this magazine's namesake, few people have been as responsible as Bob was for exposing the Kirby canon to America's mainstream households and impressionable minds, making his insights as interesting to the Kirby specialist as they are to comics fans of all tastes. With lively accounts of heady times, we learned that all these years later Robert Lawrence still had intriguing tales to tell...

**ADAM MCGOVERN:** Could you first explain for us how you came to do these cartoons? Did you approach Marvel or did they approach you?

## FULL COLOR WINNERS READY FOR SHOWING!

**SEE CAPTAIN AMERICA!**  
As Steve Rogers... and after his... in his secret identity as... CAPTAIN AMERICA... in his... about, he's a... of the super-heroes.

**SEE SUB-MARINER!**  
He is really Prince Namor... and... of the underwater kingdom of... in the water he is... as a whole... than any human. He can fly... with his... with wings.

**SEE THE MIGHTY THOR!**  
His real name is... is a... and... of Asgard... and can fly by... his... and holding on.

**SEE THE INCREDIBLE HULK!**  
His real name is... was... by... in the... and can fly by... his... and holding on.

**SEE IRON MAN!**  
As... he... the world's... during his... with... he can fly... as a....

**EXACTLY AS THEY ORIGINALLY APPEARED**

- \* The same superhero artwork as in the MARVEL comic books.
- \* The same authors and stories that have proven themselves with 60 Million readers of MARVEL Comics each year.

Now! 195 six and a half minute color cartoons with openings, closings and bridges to make up 65 half hours.  
Produced by  
GRANT L. LAWRENCE - ANIMATION IN HOLLYWOOD  
Robert Lawrence - Executive Producer

**BOB LAWRENCE:** I was associated with a fascinating group of animators in Hollywood. Some of the best ones [were] Ray Patterson [and] Grant Simmons, and we were doing animation work; programs and commercials as well. And the comic books intrigued me. I'm not a comic book reader *per se*, but the artwork to me was absolutely alluring. We decided to see if we could animate a book. Now, if you recall, at that particular period, the business was in a slump, and [Marvel publishers] the Goodmans, papa and son, were fighting to stay alive. And fortunately, I was able to make contact with them.

I fought hard for a contract, and we wrote an unbelievable contract with the Goodmans, because they didn't know what they had and where to go. Believe it or not, in this contract I was able to obtain participation in the merchandising rights, and continuing interest in it. And we proceeded to run some tests to

(above, and previous page)  
This promotional booklet was sent out to help syndicate the show to local television stations across the U.S.

(center) Animation cel art, before coloring.

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A look at some of the high points of Jack Kirby's '70s Marvel work, by Shane Foley

While it's certainly true that there are a good number of readers who love Jack's '70s output at Marvel as his best, it would seem a larger number would contend that it was far from his best work; that it showed he was growing tired and frustrated and that he was increasingly out of step with the readership of the decade. Sales of his books would seem to reflect the latter view.

Nevertheless, I feel that some of the perceived shortcomings of this '70s Marvel work blind many to see some of the gems that are contained there.

I firmly believe that there were many moments in Jack Kirby's work in the '70s at Marvel that were every bit as powerful and creative as those best remembered from his earlier work.

In my article in *TJKC* #29 called "Where Have All the Villains Gone?" I mentioned what I felt was Jack's 'middle period' at Marvel in the '70s, where colorful, well-crafted villains again populated his titles. Some of those I feel were written into superlative and inspired sequences, filled with suspense and drama.

Some of these are briefly looked at here.

(this page) Cover pencils to *Black Panther* #10 (July 1978).

(next page) Pencils from *Black Panther* #8, page 4 (March 1978).

The pacing and scripting that Jack created for the Jakarra episodes in *Black Panther* #6-10 show he was the master of building suspense.

Jakarra, T'Challa's bitter half-brother, was developed in several tension-building episodes. In #6, while the Panther seeks the Cup of Youth (in a story I found extremely dull) he is revealed to have exposed himself to raw vibranium. Its mutative effect clearly hinted at in #6 begins in earnest in #7. Great Kirby lines appear such as "Yours is the sickness of the small!" uttered by N'Gassi. Then comes the beating of the drums—an ominous sign of an ancient evil that has returned. (A potentially great sequence that I'm sure sounded terrific in Kirby's head but which needed more pages to get the effect onto a soundless page).

Issue #8 begins strongly with a flashback to T'Challa's rise to be king, followed by a sequence with the Jakarra mutation being wild and ravenous before the mind and ambitions of Jakarra the man take control. At this point, to my mind, the story pace falters with the unnecessary diversions of T'Challa delayed by Mafia agents, a *Star Wars* movie set disaster and from the Royal Family becoming the uninspiring Black Musketeers. Two issues worth that could easily have been one. But then, from page 15 in #9 (numbered as page 27) Jack gets the pacing right again and the tension resumes. The monster undergoes his final mutation and begins his death march toward the vibranium mound. Then in #10, it's all action as Jack wraps it all up nicely. Some great stuff.



THE  
JAKARRA  
SEQUENCE

# 2004 KIRBY TRIBUTE PANEL

(center image) A photo of Jack at an early 1970s San Diego Comicon, by and courtesy of Shel Dorf.

Photo ©2004 Shel Dorf.

Other photos courtesy of Chris Ng.

Held July 23, 2004 at Comicon International: San Diego, featuring (clockwise from top) Moderator Mark Evanier, Steve Rude, Paul Ryan, Walter Simonson, Mike Royer, and Dave Gibbons. Edited by Mark Evanier, transcribed by Steven Tice.

(Editor's Note: This year's Kirby Tribute Panel included a Jack Kirby Awards ceremony, presented by the Kirby family to individuals for their dedication to the Kirby legacy. We've omitted the ceremony from this transcript, and are saving it for TJKC #43, where we'll be devoting the entire issue to new interviews with the recipients of the Awards, and their personal recollections of Jack and Roz Kirby.)



**MARK EVANIER:** This is the Jack Kirby Tribute Panel, which means I must be Mark Evanier. It's hard to believe it's been ten years since we lost him. On the other hand, it's hard to believe it hasn't been longer. Jack was such a ubiquitous presence in my life. Every day, one of two things happens, sometimes both. Someone asks me a question about Jack, or something happens in my life which causes me to think about Jack. And it isn't always a matter of advice he gave me about comic books or storytelling. More and more, as I get older, the things that I recall about Jack are things about life and about people. More and more of what Jack said to me makes sense. He had a way of meeting someone and making a judgment about them. Not a cruel judgment, just an assessment of the person and he'd say something about what made them tick, and what they were all about. At that age—I met Jack when I was seventeen—I often didn't see whatever he saw but as I get older, I start realizing that Jack's assessments were correct, and frequently deeper than I was able to appreciate at that time. I was looking at skin level, and Jack was twelve levels under the epidermis, understanding people. Now, when I'm looking at old Kirby work, or have the joy occasionally finding a Kirby story that I didn't read back then, I see more and more of the humanity. I'm more and more impressed with—not the cosmic stuff, the things that

leap out at you, the giant muscles when the characters have their legs spread in different time zones as they throw a punch. I'm impressed by the humanity in his work. I'm impressed with the color in Jack's dialogue when he was able to do it himself, and yes, it was sometimes operatic but opera is a form of expression and another way to try and understand the world. The same way Jack made the visuals in his world larger than life, so did he make the motivations of the people.

And I just see more and more of Jack. There's a *Fantastic Four* cover, I think it's #7; somebody pointed out to me one day it has a drawing of Reed Richards on it that looks like Jack. I'd looked at this cover for years and years and years. I got it when it first came out, and I never realized how much of Jack was in that cover. Every time I look at it, I go, "How did I not see Jack staring out at me when I looked at this cover before?" It's really an amazing thing.

We have a number of people here who were influenced by Jack in different ways. We have a number of people in the audience who worked with Jack. We have some of his family members here. Where's Lisa? There she is! Say hello to Lisa Kirby. [applause] And say hello to Tracy Kirby, ladies and gentlemen. [applause] Let me also introduce you to my partner at the time I knew Jack. Y'know, you didn't just work with Jack. When people say you were an assistant to Jack or worked for Jack, no, we became like family members. We were adopted. It was an amazing relationship.



**MISTER FANTASTIC**

(above) Do you see the resemblance to Jack in this drawing of Reed Richards, from the cover of *Fantastic Four* #7?

Mr. Fantastic TM & ©2004 Marvel Characters, Inc.



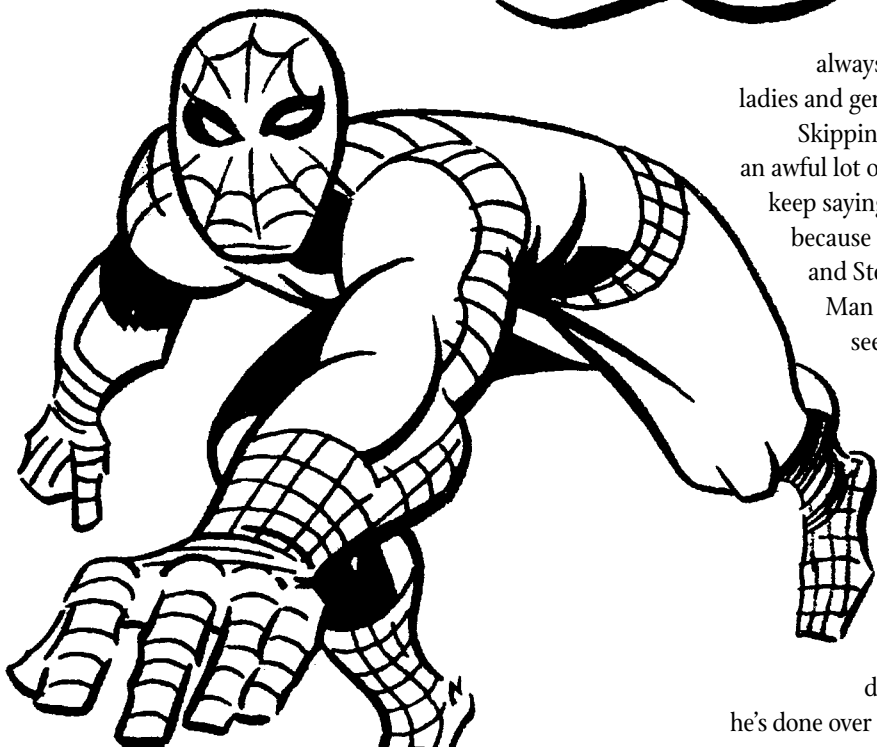


Say hello to Steve Sherman, who's sitting out there. [applause] And that's Steve's brother Gary, who was also with us a lot at that time. [applause] And another member of this extended family was Jack's final main inker, who was about as devoted a friend of the Kirby family as they ever had: Mike Thibodeaux. [applause] There's another person involved in Jack's legacy and helping spread the word about who he was and what he did. You are all purchasers of *The Jack Kirby Collector*. Mr. John Morrow is here. [applause]

Let me introduce our dais. A few other people will be joining us as we go along here, I believe. I am told Walt Simonson is having an eye problem and is off to the doctor. On my right is a friend of mine. I touched on this the other day during a panel. If I had worked with Jack long enough, and some magical genie had enabled me to leave our relationship able to draw exactly like Jack, he would consider me the biggest failure in the world. He was not a big fan of people drawing like him or imitating the way he drew. He didn't understand why a creative individual would want to do that. He didn't even understand why a creative individual, apart from obvious monetary reasons, would want to draw somebody else's characters. One of the artists who impressed him the most was the gentleman here to my right, who took the essence of Kirby, learned a lot from him, then applied it to his own work. He came out with a style that in no way, shape, or form can you mistake for a Jack Kirby tracing or swipe in any way, but he carries on the energy and the storytelling abilities and the dynamics. He's someone who understands how Jack looked at the world, and then distilled that and made it into something which

he could turn around and put on paper as completely unique. That was what Jack always said, "Put something unique on paper." And nobody does it better. Mr. Steve Rude, ladies and gentlemen. [applause]

Skipping down to the far end is a gentleman who I invited to be up here, because I don't read an awful lot of comics that Jack did as handled by other people. I discovered at some point, people keep saying, "You need to go see the *Spider-Man* movie." And I haven't seen either of them, because I decided that I really wasn't a fan of Spider-Man. I was a fan of *Spider-Man* by Stan Lee and Steve Ditko, or *Spider-Man* by Stan Lee and John Romita. And to me, just seeing Spider-Man is like saying you want to see James Bond, no matter who's playing him. I don't want to see James Bond, no matter who's playing him. But I read the *Fantastic Four* for an extended period, and I was just amazed at how there was an artist there who was doing the same thing I just described with Steve... who was taking what Jack had brought to comics,



taking the general energy and the thinking and the concepts, and applying it to produce work which was not imitative of Jack in any way other than the basic thought process of doing something innovative and exciting. I went to a convention and told him this and we became good friends. Mr. Paul Ryan, ladies and gentlemen. [applause]

Slipping up onto the dais now is another gentleman about whom all that kind of stuff can be said. The theme, Walt, is "people who took what Jack did and brought Jack Kirby energy to their pages without imitating Jack Kirby." Another person who did a wonderful job, not just when he did *Thor* and *New Gods*, in all the fine work that he's done over the years: Mr. Walt Simonson. [applause] I'll stop and ask, how are you? Are you all right?

**WALTER SIMONSON:** Yes, I'm just fine. I had a potential eye problem. I had some symptoms that might have been a really bad eye problem. After eight hours in the hospital yesterday, they discovered, no, no, it's no problem. I'm fine, I'm cool, thank you. [applause]

**EVANIER:** There were beginning artists out here who were hoping they could move up a notch. [laughter]

**SIMONSON:** I'm old, you may still have a chance! [laughter]

**EVANIER:** This next gentleman I met in the waiting room of Marvel Comics. This was in 1975, I think.

**DAVE GIBBONS:** Earlier than that.

**EVANIER:** Earlier than that. This is a true story. He was sitting out there with his samples. I think they kept him waiting for like two days, and he had these wonderful art samples. And finally he got in to see Johnny Romita, who was the art director. And it went like this, I am told: [opens portfolio, looks at it for three seconds] "You're hired." [laughter]

**GIBBONS:** I wish.

**EVANIER:** It was darn close to that. He's another person who over the years, as I keep saying, has learned from Jack without ever drawing like Jack, without ever imitating the surface elements. Over the years, this man has become one of the top stylists and innovators of our business. Welcome Mr. Dave Gibbons, ladies and gentlemen. [applause]

Lastly for now, I've known this man since 1968, and yesterday you heard us tell the bizarre story of how we met, and how over the years we've kind of ended the comic book business as we know it, and destroyed it by our very presence. [laughter] I say this every year because I don't believe you can drive this point home hard enough. To ink all of Jack Kirby's

(this spread) Jack's 1960s art for the Marvelmania membership card.

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UNEARTHED

# KIRBY'S AN ULTRA-RARE FIND FROM 1962! GAMMA RAYS: ALPHA TO OMEGA!

by John Morrow

Imagine my shock, as I'm shooting the breeze with an original art dealer at Comicon International: San Diego this summer, and he casually says, "By the way, I've got some '60s Kirby *Hulk* pencils to send you for the magazine."

Kirby *Hulk* pencils?

Those are nearly as rare as hen's teeth, considering he only drew five issues in 1962, plus a smattering of *Avengers* and *Tales to Astonish* issues (the latter mostly layouts) with the Green Goliath in them. Needless to say, my curiosity was piqued! (This kind of thing is why I go to the San Diego Con every Summer!)

"They're from *Hulk* #6," the dealer continued. "Can't be," said I, immediately remembering that Steve Ditko, not Jack Kirby, penciled that final issue of the Hulk's initial run.

"No, no, these were in Larry Lieber's closet all these years, and were supposed to be for issue #6," the dealer opined. "I'll mail 'em to you when I get back home." You wouldn't believe how quickly I pulled out a business card with our new mailing address on it!

bandaged from some kind of battle. There's no evidence of such a battle in any of the published Kirby issues (#1-5). Also, the pages show Rick Jones engaged in a basketball game with a gang of thugs disguised as teenaged opponents. When the gangsters start playing dirty, Rick uses his mental link with the Hulk to summon ol' Greenskin to save the day and put the punks in their place. There's no evidence of any basketball game, or the mustachioed lead villain, in any of the published issues, so this must be from an unpublished story (probably meant for #6), right?

Yes, except for one detail: Rick's mental link with the Hulk. He gained the link in *Hulk* #3, and lost it in #4, never to return during the Hulk's original six-issue run. So either (a) Stan and/or Jack decided to give him back the mental link in #6, (b) Stan or Jack simply forgot the link was gone and put it in by mistake (and maybe that's why these pages were discarded), or (c) these are pages intended for an earlier issue. If you look back at *Hulk* #3, there's a weird transition between stories. Pages 12-15 are an oddly-inserted three-page recap of the Hulk's origin, followed by a splash page for the Ringmaster story that fills the second half of the issue. However, the pages are numbered continuously, not starting over with a new Page 1 for the Ringmaster splash page (as would happen in issues #4 and 5, which both contain two separately numbered stories). Even more telltale is the first story in #3, which starts with a big "Part 1" on the splash page; but "Part 2" never appears! Are these actually pages from a discarded sequence in #3? Did Stan eliminate this sequence to make room for an origin recap, to get new readers up to speed on the Hulk's beginnings? Or is this truly from an unseen Kirby-drawn issue #6?

Perhaps the only way we'll know for sure is if other pages ever turn up. If you spot any clues that I missed, be sure to write and let me know. But regardless, this is a remarkable find, and a great opportunity to see Jack's first generation of pencils on a character he co-created.

(continued on page 75)

ALTHO' MANY MILES FROM BOMB ZERO, DR. BRUCE BANNER IS BATHED IN THE FULL FORCE OF THE MYSTERIOUS GAMMA RAYS!



(above) Cover pencils from *Kamandi* #32 (August 1975), the double-size issue featuring a reprint of *Kamandi* #1.

(next four pages) Pencils from the first issue of *Kamandi*.

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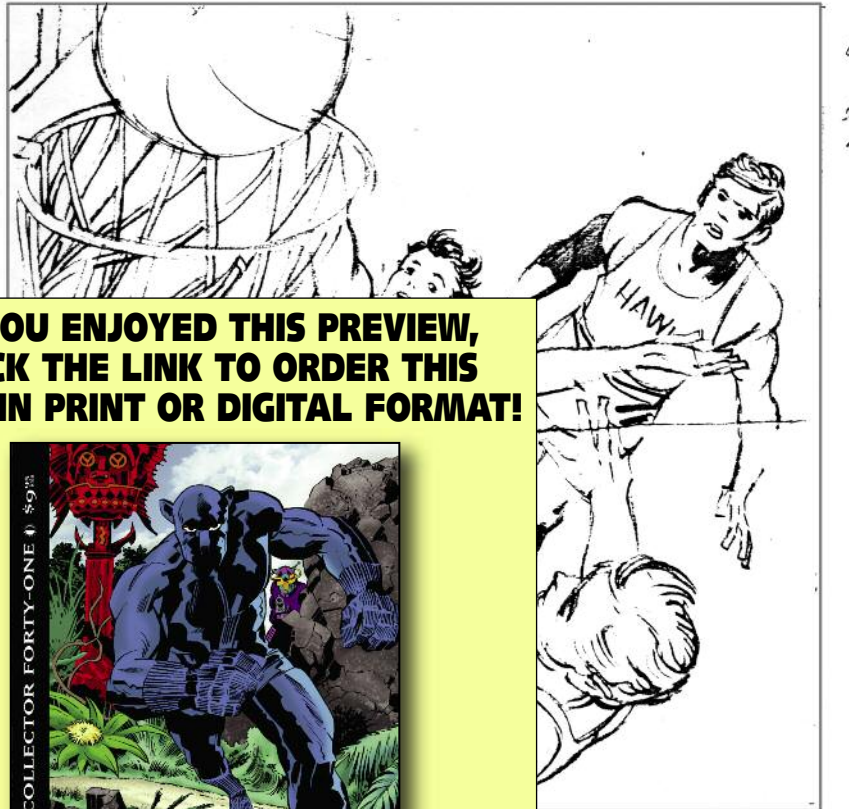
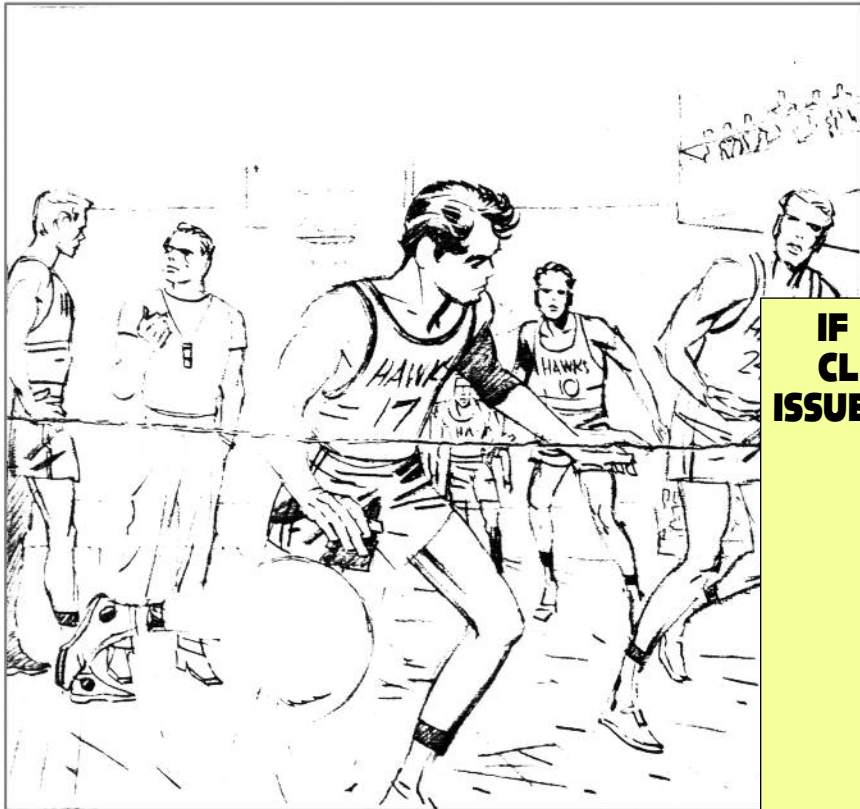
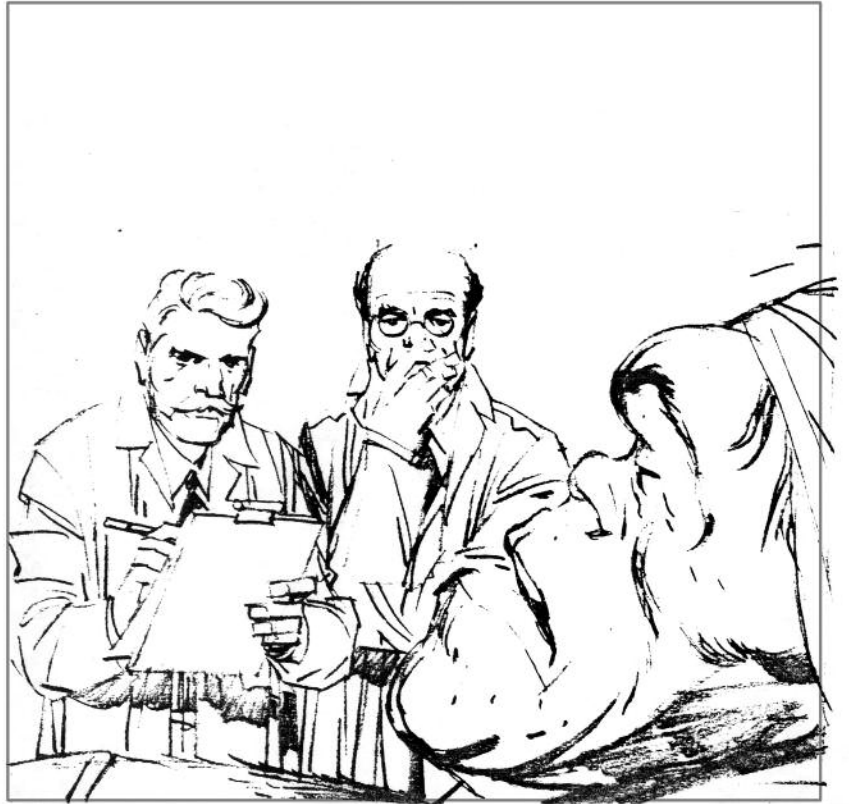
A few weeks later, a package arrived with the dealer's return address, and I ripped it open. There inside is the kind of thing that makes doing this magazine so worthwhile: Three pages of heretofore unknown Kirby *Hulk* pencil pages, sans dialogue.

As you can see here, they're pages 11-13 of an early 1960s *Hulk* story. But were they really meant for issue #6 of the Hulk's mag? Larry Lieber's alleged recollections aside, the answer's not 100% certain.

## THE CASE FOR & AGAINST ISSUE #6

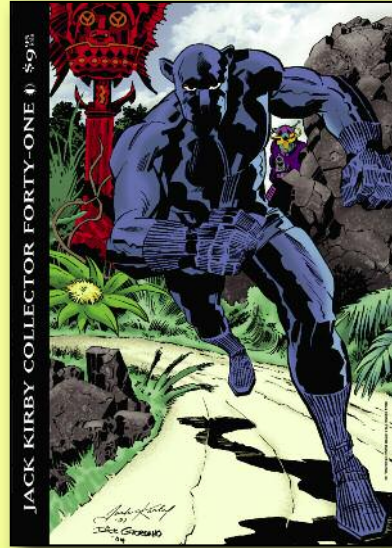
The pages show a sequence where the Hulk is hospitalized, with his head





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