



SPOTLIGHTING
KIRBY'S LEAST-
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THE NEW

JACK KIRBY

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ISSUE #32 JAN 2001

COLLECTOR

IN THE DAYS
OF THE MOB
DINGBATS OF
DANGER STREET
SOUL LOVE
TRUE DIVORCE CASES
THE BLACK HOLE
THE PRISONER
MARVEL WESTERNS
THE HORDE
AND MORE!

A LONG-LOST
KIRBY INTERVIEW

MARK EVANIER
ON THE FOURTH
WORLD

KIRBY
CHECKLIST
UPDATE

UNPUBLISHED ART
INCLUDING PUBLISHED
PAGES *BEFORE* THEY
WERE INKED, AND
MUCH MORE!!



JACK
KIRBY

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Front cover painting: LADRONN

Back cover inks: DAVID ROACH

Back cover color: TOM ZIUKO

Photocopies of Jack's uninked pencils from published comics are reproduced here courtesy of the Kirby Estate, which has our thanks for their continued support.

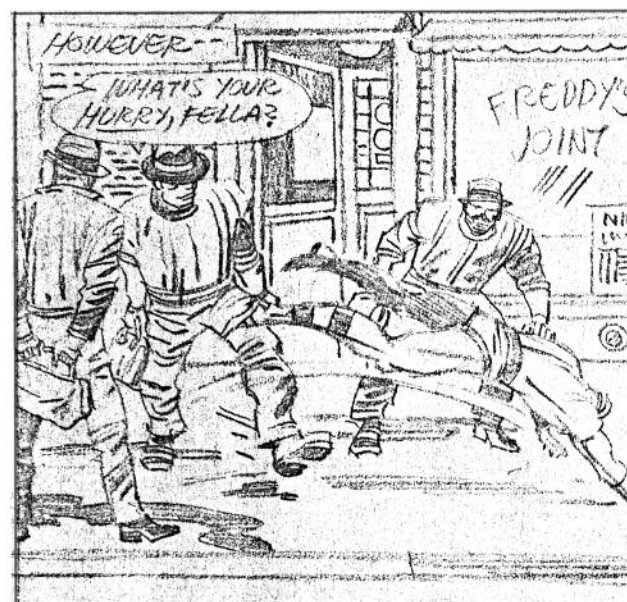
This issue dedicated to the memory of Rich Morrissey, a real challenger of the unknown

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THE NEW JACK KIRBY COLLECTOR

ISSUE #32, JULY 2001



Pencils from *Richard Dragon, Kung-Fu Fighter* #3 (Aug. 1975), probably Kirby's least-known published work for DC Comics in the 1970s.

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(background) Pages from the never-published *Soul Love* b-&-w magazine, mostly inked by Vinnie Colletta (with one Tony Dezuniga-inked story).

CHALLENGES OF THE UNKNOWN

or, "Should Kirby's Least-Known Work Stay That Way?" by John Morrow, Editor

When Jim Amash interviewed Carmine Infantino about his work with Simon & Kirby in the 1950s (an interview that had to be cut from this issue for space reasons, but will appear in *TJKC* #34), Carmine mentioned Jack's proposed 1970s book *Soul Love*, saying simply, "It wasn't that good and we didn't publish it."

In hindsight, it looks like that was one of Carmine's better calls as DC's publisher. Based on reader response to the story "The Teacher" we ran in *TJKC* #23, *Soul Love*, if it'd been published, could easily stand out as Kirby's biggest turkey of the 1970s (or maybe any decade)—and frankly, I can't get enough of it! As one reader put it, the story was "just awful, and not to be missed!" While it's mind-boggling to see a guy of Jack's caliber producing such an awkward, ill-conceived strip at the same time he was producing something of the quality of his Fourth World series, I've gotta hand it to Kirby for trying (and for the really nice art job he turned in), even if the plots and dialogue left a lot to be desired.

Kirby aficionados will recall the concept for *Soul Love* spun off from "Old Fires" (previously printed in the *Kirby Masterworks* portfolio), a two-page filler created for an earlier unused book, *True Divorce Cases*. We ran a story from *TDC* back in *TJKC* #20, and reader response was exactly the opposite; they overall loved it!

So there's the dilemma: Does Jack's least-known work deserve to be seen? I've gotten a handful of vaguely-similar letters from readers over the announcement of this issue's theme, basically saying, "There's a reason this stuff hasn't been published; it's terrible!"

Yeah, well, sez you! One man's trash is another man's treasure, and it was never truer than when applied to Kirby's work. What's so amazing about Kirby fans is how they focus on a certain series or time period that's their favorite, and they'll proclaim Kirby was at his absolute peak then; but unlike most other artists, you won't get a consensus. (My favorite is his 1970s DC work, probably because that's when I first was exposed to him. Legions of fans swear he peaked in the mid-1960s on *Fantastic Four*, and

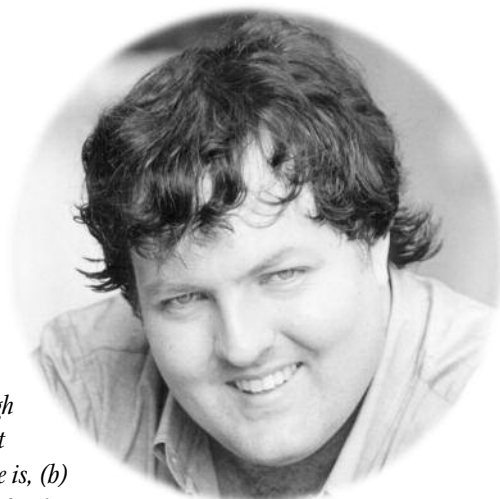
was never the same after. Still others grew up on Golden Age work, or his '70s Marvel series, and feel that's the primo work.)

I think that when DC abandoned the idea of *True Divorce Cases* in favor of pursuing the *Soul Love* concept, they missed the boat. My personal opinion, after having read most of both books, is that *True Divorce* was a really exceptional assembly of stories and art, whereas *Soul Love* is about as far from being Kirby's best work as *Fantastic Four* is from being his worst...

...but why should you give a flying fig what I think? (Hey, I'm the guy who's been lobbying DC Comics for years to finally print the two unused *Dingbats of Danger Street* stories Kirby drew.) The fun of being a Kirby fan to me is discovering (or rediscovering) all of Jack's work, good and bad. I hate the thought of anyone keeping me from even the least of it.

So, should Kirby's least-known work stay that way? Since Jack obviously won't be producing any new work, I think anything—anything—unseen by Kirby deserves to be published if possible. Sure, Jack had his share of clunkers (it's bound to happen in a 50-year career), but sweeping them under the rug doesn't serve anyone, least of all Jack. There's a wealth of amazing Kirby material still to be published, and this issue's dedicated to it. You may not like it all—you may not like *any* of it—but at least *you* can be the judge of whether it's good or not. I'm sure Jack poured as much of his heart and (dare I say it) *soul* into it as he did on *your* favorite Kirby work. From *Soul Love* and *True Divorce Cases*, to *In The Days Of The Mob* and *The Prisoner*, to the *Black Hole* strip and *Dingbats of Danger Street*, it's probably somebody's favorite (okay, maybe not *Soul Love*—sheesh!) and I'm dedicated to making sure as much of it as possible gets seen. ★





(below) Readers raved about Mike Royer's re-inks of a *Thor* page last issue, so here's a recent one from *Jimmy Olsen* #139 (originally inked by Vinnie Colletta for the July 1971 issue). Thanks again to Tom Kraft and his website www.whatifkirby.com for supplying this!

A column answering Frequently Asked Questions about Kirby
by Mark Evanier

Andy Ihnatko is a fine writer whose work can be perused at www.ihnatko.com. He sent in our first letter:

My Question for The Kirby Answer Man: "What's the deal with Fourth World?" Oddly enough that's about as fine a point as I can put on the question. I—like many others—am aware that Kirby created this entire mythos, but am totally unclear on (a) what the basic story and theme is, (b) why Darkseid is such a biggie, (c) who those other people are, (d) did Kirby have a clear plan for this or was he just making it up as he went along, (e) was he kidding when he came up with this idea of Death as a medieval knight on skis, (f) no, seriously... he was going for a laugh by parodying the Silver Surfer, right? and finally (g) how does all of this matter in the larger creative world of DC?



LETTERED AND INKED AUGUST 2000

MIKE ROYER

Okay, I'm going to start with the easy parts of this septuple-barreled query and work my way towards the hard ones...

(g) I have no idea how any of it matters in the larger creative world of DC. I suppose it depends on the extent to which the curators of that world choose to incorporate Jack's characters and concepts. Personally, I was never entirely comfy with how the New Gods interfaced with the odd array of mortals and Martians that peopled the DC universe, just as it never seemed right to me that The God of Thunder palled around with The Avengers.

Had creative purity been Jack's only consideration, I believe he'd have preferred it all to be a stand-alone mythos. However, uppermost in Mr. Kirby's concern was that he wanted the series to be successful—successful enough to expand into multiple books and to become as important to DC as, say, Superman. He also liked the notion that his new concepts would energize the Superman books. All of this meant having his characters intermingle with DC's other characters and becoming a part of their universe.

(d) By and large, Jack did not have a clear plan for anything he did. He had a bottomless supply of ideas and concepts, and he generally had a sense of the direction in which he wanted to move. But insofar as having a detailed outline which he would then follow, no, he did not have a clear plan. This is why, when folks ask me how Jack would have ended the New Gods saga, all I can do is tell them some of the things he said he had in mind. It would not have surprised me one bit if he'd cooked up something quite different.

You have to understand how Jack worked. He would often plot out and draw a sequence—and it was this way at Marvel, as well—with only a “feel” for where he was going next. And he would sometimes change his mind in mid-creation and wind up as surprised as anyone at how his story had turned out.

THE LOST KIRBY INTE

(right) A photo of Jack from the day of this interview.

(below) Annie's Cap drawing that adorned the cover of her thesis.



by Annie Baron-Carvais (text and photograph ©2001 Annie Baron-Carvais)
Transcribed by Eric Nolen-Weathington

[Editor's note: This interview, conducted over twenty years ago, was first published last year (in French) by Sémic in the comic book *DC Spécial* #7 (March 2000). We'd like to thank Thierry Mornet and his Sémic staff, particularly Jean-Marc Lainé and Jean-Francois Porcherot, for the authorization to publish it in *TJKC*. Thanks a lot, guys! By the way, the Sémic publications are great!]

(As a French student in American Civilization in the late Seventies, I chose to work on the evolution of the American super-heroes for my Ph.D. thesis. I was a friend of the late Bob Brown, artist of Daredevil. I told him that I would love to meet Jack Kirby one day, and Bob gave me Jack's phone number! I could only meet him a year-and-a-half after Bob's death. It was in November 1978; I was then living in the States. It was shortly before Thanksgiving when I phoned and asked if I could visit him in Thousands Oaks, CA (not far from Los Angeles).

We met on the afternoon of November 8th, 1978 at his house. With me that day came Danny, a sixteen-year-old enthusiastic comic book fan who happened to be my then-boyfriend's kid brother and

occasional chauffeur. Roz prepared tea, we discussed a lot, then conducted the interview. Then we visited his studio, filled with his material, where his drawing table stood. I asked him to draw a Captain America (which I later used for the cover of my thesis), and he nicely did it for me. I still keep the original as one of my most precious treasures. Unfortunately I can't find the picture which was made of me standing next to Jack while he was drawing it. He autographed it to Isabelle, my real first name being Anne-Isabelle (I used only "Isabelle" for many years). He was really impressed that it was for a Ph.D.! He couldn't understand I was studying comics and that his art could be so well-known in France: "Okay, sounds like you're crazy, but if it makes you happy, why not?" It seemed to me that American comics were not as recognized in the States as they were in France. He was really happy during this session. You can even hear him laugh a few times on the tape. The questions dealt with sociology and civilization oriented for my research on super-heroes, and must be placed in the context of the late '70s.

**L'ÉVOLUTION DES SUPER-HÉROS
DANS LA BANDE DESSINÉE AUX ÉTATS-UNIS**

par

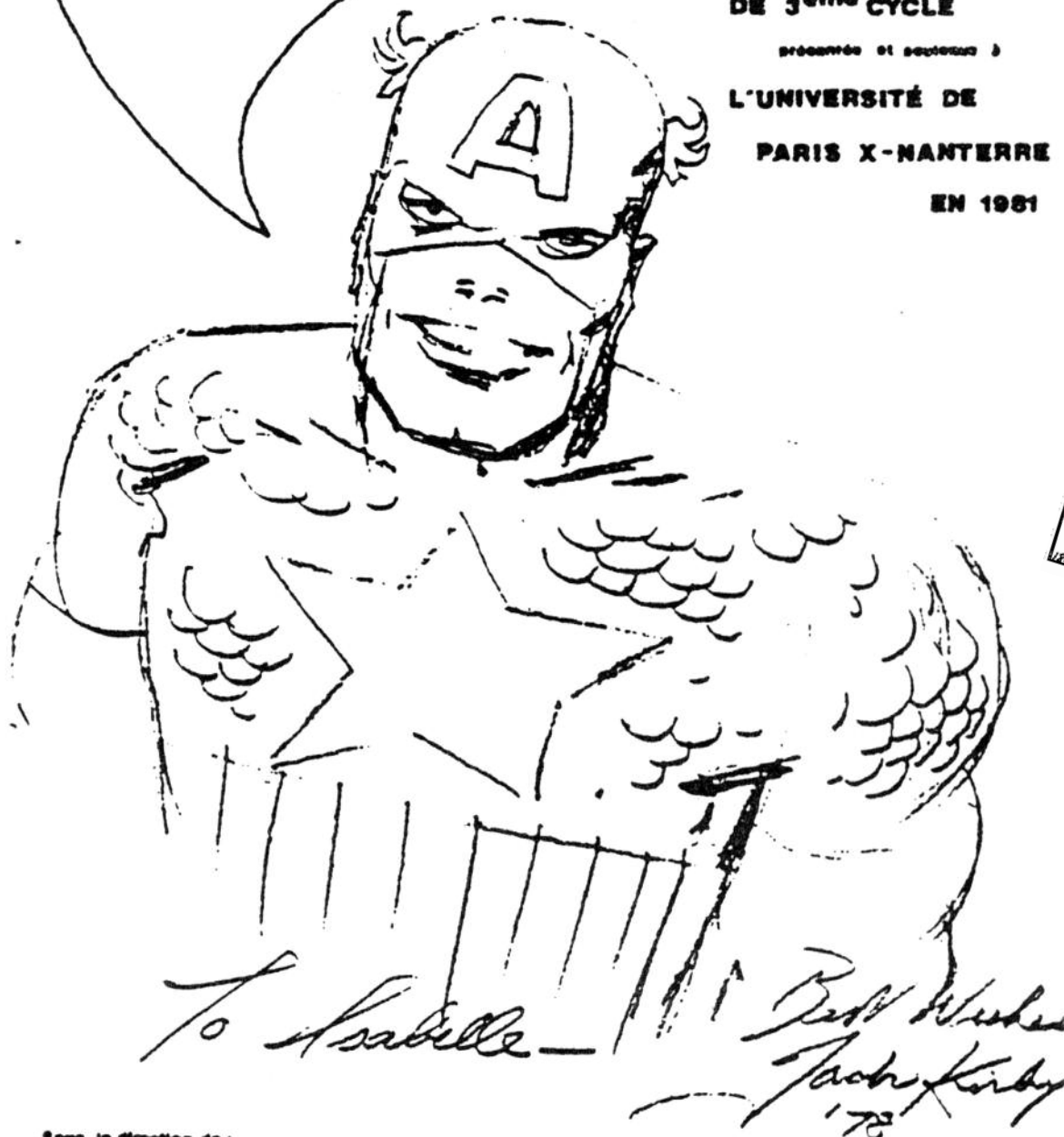
Annie - Isabelle BARON - CARVAIS

**THÈSE POUR LE DOCTORAT
DE 3^{ème} CYCLE**

présentée et soutenue à

**L'UNIVERSITÉ DE
PARIS X-NANTERRE**

EN 1981



Sous la direction de :
M. Georges - Albert ASTRE



This interview has been known by a few French fans for a long time. I was often asked for it but always declined the offer. I wanted to keep it to myself until recently. My friend Jean-Marc Lainé had been telling me for years that I should publish it; when he started working with Sémic (French publisher specializing in the translation of American comics), I finally agreed to give it away. I didn't sell it to make money, but it took me quite some time to rework and translate it into French. This interview had been my secret treasure for many years; but today, Jack and Roz are gone. In retrospect, it was a real privilege meeting Jack, whom I consider my favorite American artist. This interview is the only testimony of that magical November afternoon I so fondly remember. I am very happy now to have it published in *The Jack Kirby Collector* for a wider American audience, 23 years after it happened.)

RVIEW

JACK KIRBY: I began reading science-fiction, and that was happening all over the country, and I'm quite sure that Superman coming from another planet was part of that imaginative concept which Siegel and Shuster were engrossed in.

ANNIE BARON-CARVAIS: In 1940—I'm not sure, I can't remember his name—someone else drew Superman and changed Superman a lot; the way he looked. What was his name?

JACK: Wayne Boring?

ANNIE: Yes.

JACK: Yeah, he had his own particular style. It was a good style. There were quite a few artists who drew Superman.

ANNIE: Why did he make the big muscles and...?

JACK: Because that's how he saw him. Each man has his own version of things. I drew Superman, too, and, of course, I drew him in my version. He looked quite different from Wayne Boring's.

ANNIE: There are so many drawings of Superman and Batman. They are very different.

JACK: Somehow, the company feels it's incumbent to retain that one energy. There's a point to that. You're selling a certain product, you want the product to look the same. If somebody does too much of a departure from that product, they feel it might be harmful, so they'll give it to an artist who will draw it as closely as possible to the image that the company wants.

ANNIE: Something interesting: If your heroes are normal and get married, you know what they are made of. But Superman or Batman—if you look at Superman, he has no sex. It's just big muscles.

JACK: He's an angel.

ANNIE: Is it because of a sense of...?

JACK: Well, at that time it wasn't necessary, in order to sell a comic, to make a complex character.



THURSDAY, APRIL 8, 1937

PAGE SIX

DETECTIVE RILEY

DETECTIVE RILEY RAIDED THE MANDARIN'S MAIN DOPE DISTRIBUTION HOUSE IN SHANGHAI. THE SMUGGLERS ESCAPED BUT MILLIONS OF DOLLARS IN NARCOTICS WERE UNCOVERED----

THE SMUGGLERS MUST HAVE ESCAPED THROUGH A SECRET PASSAGE WAY!

NO DOUBT, NOW I'LL HAVE A LOOK AT SOME OF THEIR PERSONAL STUFF!

THIS IS GREAT. I HAVE THE LOCATIONS OF EVERY DOPE DEN IN SHANGHAI!

LOOKS LIKE YOU HAVE THE MANDARIN WHERE YOU WANT HIM!

I DON'T THINK SO-- I'VE GOT TO START ALL OVER AGAIN AND EITHER CAPTURE OR KILL THE MANDARIN TO PUT AN END TO HIS HIGHLY ORGANIZED CRIME RING!

YOU'RE GOING TO TRY IT AGAIN?



ANNIE: He has no brains; he doesn't look like a man, and he has big muscles. That's the only thing you see.

JACK: That was demanded by the company at the time when Superman came on the scene. As the years passed, in order to keep Superman sustained, they had to find new ways of doing it. You have to find new ways of sustaining a character. You say, "What can I really do to bring some interest to the strip this week?" and you say, "Well, Superman must live somewhere. Maybe he's got a little room somewhere", and they put this in New York or something like that. Of course, nobody ever thought of that.

ANNIE: They wrote a new 17-page story about how Superman came to Earth, because they started to think about how Superman came to Earth.

JACK: Oh, sure. I think when it becomes necessary to explore a product, that's when it begins to grow. When Superman began there was nothing more involved than him stopping trains or breaking chains or lifting cars. That's all he had to do and people would buy it on the stands. That's all the company had to do. Why do more? And then, of course, the public got used to him lifting cars and performing these miracles. They said, "We know Superman can perform miracles. So what?" There comes a time when the public says "so what?" We can't allow that; and you say, "Maybe they'd be interested if they knew where Superman lived, or if Spider-Man lives next door."

ANNIE: How about Spider-Man? Something that's interesting—most super-heroes are always winning; Spider-Man wasn't always winning. He loses sometimes.

(this page) Some samples of Kirby's 1930s comic strip work under various pseudonyms. From top to bottom: *Abdul Jones*, *Detective Riley*, *The Lone Rider*, and *Socko the Seadog*. All were scanned from proofs that have been in Kirby's files for over 60 years.

JACK: That makes him interesting. That particular variation makes him interesting.

ANNIE: What about the fascist aspect of the super-hero? That is to say, to make people respect the law, they have to use a kind of.... A Superman places himself above everybody. Do you see any fascist aspects?

JACK: No. There's no fascist aspect there concerning a Superman, unless it's deliberately done by whoever produces him. For instance, if it was a fascist source that was producing a Superman, you'd see a fascist Superman. If it was a religious source that was producing a Superman, you would see another type of Superman.

ANNIE: About religion: In Europe, we have mythology, but America was a new country and you didn't have mythology. Do you think the super-hero replaced American mythology?

JACK: The American mythology was growing. We had mythology all along. We had Paul Bunyan; we had Wild Bill Cody; we had Paul Revere.

ANNIE: Do you think Superman is under those same rules?

JACK: Yes, he's part of Americana. Superman is as American as Wyatt Earp. He's a new form of Americana. In time, we'll acquire other symbols of what we are; other symbols of Americana. America will change in some ways and she'll need new symbols. The fascist societies initiated a change in their societies. All their products began to look fascist. Their paintings began to look fascist. The way they dressed; all the products are a reflection of a society and what we produce is American. Everything is going to look American and be accepted as American. I like that kind of thing. I think that our own particular music and our own particular type of dance and our own particular type of expressions unify us in a way.

ANNIE: What are your favorite super-heroes?

JACK: My favorite super-heroes? Every character is

interesting to me. There isn't one character I draw I'm not fond of, and that goes for the villains, too. They're all people to me, even the villains; and of course, that's why the villains have dimension; that's why the villains become people, because I see them as people.

ANNIE: Do you think the evolution of the super-hero is related to the evolution of our society? We're going further and further with atomic radiations and things we can't control.

comic book that was published in 1954, you're going to see 1954. You're going to see the people, the fashion, the automobiles, the houses. Everything is going to be 1954, except when we would do something that would take us in a far future, and that would only be a vision of the far future.

ANNIE: I think the comic strip that's the biggest aberration—the way it looks and the gadgets—is *Batman*. Batman is adding many gadgets other people can use.

JACK: Yes, because the super-hero, like any other person—

ANNIE: You don't see this with Superman.

JACK: You'll see with the other super-heroes most of our advanced technology is represented in comic books; possibly not in Superman because his own natural characteristics are on an equal par with our technology. He can hear in the next room where we would have to use some kind of a gadget. He can see into the next room where we would have to use an X-ray. Superman doesn't need that technology; he already has it. It's part of him.

ANNIE: Do you think that the advances of the comic book will grow or decrease?

JACK: I think they might change in shape; they might change in outlook, but they're still going to reflect what we see all around us.

ANNIE: And do you plan to create some new super-heroes?

JACK: If I'm asked to do it, I always do my best.

ANNIE: Okay, you'll do it if you're asked to do it. Will you do it without anyone asking you?

JACK: I can do it; I'm capable of doing it.

DANNY: Did you just create Machine Man and Devil Dinosaur because you wanted to or because Stan Lee came up to you—?

JACK: They needed two other books, and of course, that's part of a job. Here I was looking into a dinosaur and, of

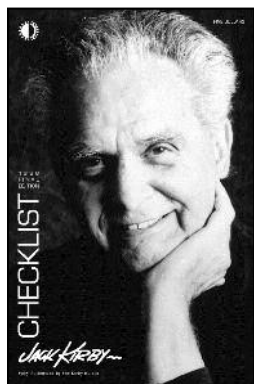
course, that was great because I had an interesting premise—it was man in the present during the same age as the dinosaur—and I began to think about that and it began to shape up into a very, very interesting situation. It was a good book. I came out with a good book. I got good characters, I began to see the dinosaur as a person. [laughter] I got a good situation out of that, and I found that the reader had an empathy with the dinosaur, just like I had



JACK: Yes, we're headed for that.

ANNIE: Like Spider-Man was bitten by a radioactive spider, and the Fantastic Four is the same, and the Hulk is the same.

JACK: Now remember, they were created in a period when the atom bomb was very visible. They reflect our fears; they reflect our tastes; they reflect our thinking; they reflect our dress. If you look in a



Copies of the 100-page Kirby Checklist are still available (see the inside back cover of this issue for ordering info). It lists every Kirby comic in the level of detail you see here, plus books, portfolios, unpublished work, it cross-references reprints, and more—a must-have item for eBay™ shoppers!

This Checklist Update was compiled by Richard Kolkman, with contributions since 1998 from:

- Ger Apeldoorn
- Blake Bell
- Derrick Bostrum
- Jerry Boyd
- Nicholas Caputo
- Daryl Coats
- Jean Depelley
- Jean-Pierre Dupont
- Shane Foley
- William Gee
- Paul Gravett
- Chris Green
- Christopher Harder
- Ed Hatton
- Bob Heer
- Frank R. Johnson
- Axel Kahlstorff
- Gene Kehoe
- Ted Krasniewski
- John Libertine
- Geoffrey H. Mahfuz
- Clifton Marley
- Rich Mayone
- Harry Mendryk
- Tom Morehouse
- John Morrow
- Rick Norwood
- Andrew Smith
- Fred Smith
- Dr. Thomas Sodano
- Jim Steranko
- Greg Stomberg
- Carl Taylor
- Stan Taylor
- Daniel Tesmoingt
- Greg Theakston
- Joel Thingvall
- R.J. Vitone
- Jamie Wilson
- Bruce Younger

by Kirby Checklist compiler Richard Kolkman

When the Jack Kirby Checklist was published in December 1998, there were bound to be some omissions and errors in a compilation of its size. Despite Jack Kirby’s modesty, he had a pretty big career! In the last three years, we have been steadily compiling submissions from Kirby fans around the world in an effort to update and clarify the Checklist. The updated information is presented here, in a format designed to be removed, folded and added to the ’98 Checklist (but you might want to photocopy it if you don’t have the strength of will to mar this beautiful treasury-sized mag).

- First, the five Checklist deletions:
- 1) Journey into Mystery #55 “I Found The Giant In The Sky” turns out to be by Ditko.
 - 2) Spidey Super Stories #24 cover is by Romita, not Kirby (this was my very own error in judgment).
 - 3) Adventures of the Fly #4 is sans Kirby according to reputable sources.
 - 4) X-Men #31 cover is decidedly a pure Adkins cover (regardless of swipes), and lastly—
 - 5) X-Men #79—no cover on #31 means no full page reprint of that cover in this issue.

A meticulous item-by-item comparison with the Overstreet Comic Book Price Guide turns up over a hundred Kirby comics listed in the Checklist but not in Overstreet. While we’re not concerned with that disparity, we did take notice of the 59 comics listed in Overstreet which purportedly contain Kirby art, but were not in the Checklist. Upon solicited inspection by die-hard Kirby collectors, virtually all were confirmed to not contain Kirby art. Notorious examples included: Daredevil #136 cover, Journey into Mystery #50, 51, Iron Man #13 cover, Thor #178 cover, and more of the usual suspects. Super Rabbit #1 (Atlas) was added to the Checklist

at one point, until vetoed by a collector’s first-hand viewing (the art in question is probably by Syd Shores).

Among the Overstreet queries which produced positive hits were: Archie Comics Digest #32, Crazy #85, and Real Clue Crime Stories V.2#4. The jury may always be out on the cover of Mystic Comics #6—is it Kirby/Schomburg, or just Schomburg? Who other than these two gentlemen could’ve solved this mystery?

Well-meaning fans are still submitting comic cover house ads (such as Marvel’s), which if included, would open too many avenues to list. Likewise, any cover smaller than full page is not listed (ex: early Marvel Collectors’ Item Classics covers). Exceptions include alternate cover art, or art specifically drawn for a particular house ad, such as in Captain America #192. Also, we’ve listed individual panel reprints from older issues such as those in Avengers Special #1 and Fantastic Four #124, just because fans need to know these things. The confusing cover to Marvel Collectors’ Item Classics #12 has finally been traced to its multiple sources. Anyone who can find the source material to “Ben Doing The Twist” in Marvel’s Greatest Comics #29 deserves a gold-plated No-Prize!

Among the fantastic finds from Kirby Collector readers are: Complete Detective Cases #1 “Mystery (Of The Bashful Bride-Butcher)”, Fantastic Four #35 cover inker (confirmed by Dick Ayers), Golden Record Comic Set #SLP-188 (correction), In Love #4 cover, dozens of 1970s Marvel Western cover reprints (unearthed by Nick Caputo), and Showcase #15 “Space Ships Of The Past” (2 pages). We’ve also re-listed Marvel Mystery Comics #12-27 story synopses featuring The Vision, to clarify these otherwise untitled stories.

There are plenty of new items added to the periodicals, animation, miscellaneous, and unpublished sections to keep Kirby collectors everywhere busy reading for years, and the key to abbreviations and notations is at the end of it. Enjoy! ★

KIRBY SETS NEW RECORD!

by Mark Alexander

Even after his death King Kirby keeps setting all-time records in the annals of comic history. A new study shows the King has topped the previously assumed record for the most prolific month of published work by a comics artist. Dig this:

Having received my mail-order copy of FF Annual #1 the other day, I noticed the ads in it cross-reference with the ads in Avengers #1. Knowing that X-Men #1 came out the same month as Avengers #1 (actually July 1963, but postdated Sept. ’63), I started thinking what a banner month that had been for Marvel, and how prodigiously hard Kirby must have worked during that period.

However, when I checked the Sept. ’63 “publication timeline” in The Art of Jack Kirby, there was no mention of FF Annual #1. The book gives it no definite publication date other than “Summer 1963.” (Note: This is not to fault author Ray Wyman Jr., because nowhere on the cover or indicia of FF Annual #1 is any month mentioned.)

In any event, it was fairly simple to nail down a release date for this book. Besides the aforementioned cross reference of the ads (i.e. Avengers #1 advertises FF Annual #1 and vice-versa), The Official Index to the Fantastic Four and The Official Index to the Avengers both confirm that FF Annual #1 was indeed released the same month as Avengers #1, X-Men #1, and all other Marvel comics dated Sept. 1963. Here’s why that’s important:

There are a whopping 57 pages of original material in FF

Annual #1. Add that to the rest of Kirby’s 9/63 canon and here’s what you get:

BOOK	PAGE COUNT
Avengers #1	22
Fantastic Four #18	21
FF Annual #1	57
Sgt. Fury #3	23 (22 pages & 1 pg. special feature)
X-Men #1	23
TOTAL	146 PAGES



In addition, that same month Kirby drew the covers for Journey Into Mystery #96, Kid Colt #112, Strange Tales #112, Tales of Suspense #45, Tales to Astonish #47, and Two-Gun Kid #65—six covers in all.

Most books list Kirby’s all-time monthly output as 142 pages and 5 covers, published in Sept. 1947. This assumption, although staggering, is incorrect. Kirby’s all-time blitzkrieg month was actually Sept. 1963. The Count: 146 pages and 6 covers! Also, during the month Kirby did his biggest page count, no fewer than three of the books (FF Annual #1, Avengers #1, and X-Men #1) rank among the greatest comics of all time. In other words, even under the most staggering workload imaginable, the man was producing books of the highest quality. This, to my mind, is what makes the accomplishment so dazzling. ★

AMAZING SPIDER-MAN, THE

Marvel Comics Group *See Essential Spider-Man, Marvel Tales*

35 Apr 1966: Kirby/Ditko - c (Spider-Man figure is Kirby pencils?) (R: ESM 2, MT 174)

ARCHIE COMICS DIGEST

Archie Publications *See Adventures of the Fly* Digest-sized format

33 date?: (r: AOTF 1) “Come Into My Parlor” 7p

AVENGERS, THE

Marvel Comics Group *See Journey into Mystery, Strange Tales, Tales of Suspense, Tales to Astonish*

1 ½ Dec 1999: (r: FF 14, SF 1) Advertisement 1p

9 Oct 1964: Kirby/Stone - c // (“The Coming Of The Wonder Man” features Kirby art corrections)

10 Nov 1964: Kirby/Stone - c // (“The Avengers Break Up” features Kirby art corrections) // **Captain America** 1p Kirby/Brodsky - a (R: MARM 14)

11 Dec 1964: Kirby/Stone - c (Spider-Man, Giant-Man figures penciled by Ditko) //

 (“The Mighty Avengers Meet Spider-Man” features Kirby art corrections)

13 Feb 1965: Kirby/Stone - c // (“The Castle Of Count Nefaria” features Kirby art corrections)

17 Jun 1965: Kirby/Giacoaia - c (“Four Against The Minotaur” features Kirby art corrections; 3 panels repro from: TTA 69)

22 Nov 1965: Kirby/Wood - c (Heck, Ayers/Giacoaia vignettes repro from: ST 138, pg. 3 and TOS 57, pg. 5)

35 Dec 1966: (note: Captain America figure on cover repro from: TOS 84, pg. 9, panel 1)

Special 1 Sep 1967: (“The Monstrous Master Plan Of The Mandarin” features Kirby repro figures: pg. 35, panel 2 (from: JIM 120, pg. 15, panel 1); pg. 48, panel 3 (from: AV 25 cover)

BIRTH OF THE AMAZING SPIDER-MAN, THE

Applewood Books (Marvel Comics Group) *See Amazing Fantasy* HC deluxe edition

nn 2000: (HC reprints entire issue of AF 15; includes Stan Lee interview CD, gold-plated ring and certificate of authenticity; edition of 2,500 issued in flock-lined, folded box)

BLACK MAGIC

Crestwood Publications

V.2#11 Oct 1952: Kirby/Simon - c (R: BM 7) // “**Freak**” 8p Kirby/Meskin - a (R: BM 7)

BLACK MAGIC

National Periodical Publications (DC Comics)

7 Dec 1974: (r: c BM V.2#11) // (r: BM V.1#2) “The Cloak” 7p // (r: BM V.2#11) “Freak” 8p

BRAVE AND THE BOLD, THE

National Periodical Publications (DC Comics) *See Demon, Detective Comics*

113 Jun 1974: (Demon pastiche reprint from: *Demon* 1 (splash), 9 cover) 1/2p

Annual 1 (“1969”) 2001: (r: DC 76) “The Invasion Of America” 12p

BRING BACK THE BAD GUYS

Marvel Comics Group *See Avengers, Strange Tales, Thor, X-Men*

nn 1998: (r: XM 4) “The Brotherhood Of Evil Mutants” 23p // (r: AV 8) “Kang, The Conqueror” 21p // (partial r: ST 89; omits splash) “Fin Fang Foom” 12p // (r: Thor 169) “The Awesome Answer” 20p

BULLS-EYE

Mainline

2 date?: (reprint giveaway for Great Scott Shoe Stores; new cover)

CAPTAIN AMERICA COMICS

Timely Comics (Marvel Comics Group) *See Microcolour*

4 Jun 1941: bc: **Captain America** / **Bucky** 1p Kirby - a (R: MC)

CAPTAIN AMERICA

Marvel Comics Group

192 Dec 1975: **Advertisement** (CA 193) 1/3p Kirby/Giacoaia - a

CAPTAIN AMERICA ASHCAN EDITION

Marvel Comics Group *See Captain America, Tales of Suspense*

1 1995: (reprints various Kirby art on 9 of 16 pages?)

CAPTAIN VICTORY AND THE GALACTIC RANGERS

Jack Kirby Comics b/w format

1 Jul. 2000: (r: CV 12) c.bc (wraparound) // (reconfigured artwork repro from: CV 1-6,8,9,11,13 and re-written by Jeremy Kirby) 28p (note: pg. 18-19 top panel previously unpublished) // **Raam** 1p Kirby - art(p) // **Super Troopers** 1p Kirby - a(p)

2 Sep 2000: (r:bc CV 7) c (pastiche, vignette r: CV 3) // (r: bc CV 4) bc // (reconfigured artwork repro from: CV1-4,13 and re-written by Jeremy Kirby) 26p // **Damid** 1p Kirby - a(p) // **Goozlebobbler** 1p Kirby - a(p) // **Mandisaurus** 1p Kirby - a(p) // **Multi-Man** 1p Kirby - a(p) // (r: bc CV 9) Director Chusang 1p



CHAMBER OF CHILLS

Marvel Comics Group *See Tales to Astonish*

25 Nov 1976: (r: TTA 23, retitled from “The Unbelievable Menace Of Moomba”) “Moomba” 13p

CLASSICS ILLUSTRATED

Gilberton Publications *Continued from Classics Comics*

35 Mar 1961: (2nd edition: HRN 161); “**The Last Days Of Pompeii**” 45p Kirby/Ayers - a // **Edward Bulwer-Lytton** (text feature spot illustration) Kirby/Ayers - a

35 Jan 1964: (3rd edition: HRN 167); “The Last Days Of Pompeii” 45p // Edward Bulwer-Lytton (text feature spot illustration)

35 Jul 1966: (4th edition: HRN 167); “The Last Days Of Pompeii” 45p // Edward Bulwer-Lytton (text feature spot illustration)

35 Spr 1970: (5th edition: HRN 169); “The Last Days Of Pompeii” 45p // Edward Bulwer-Lytton (text feature spot illustration)

160 Jan 1961: (The Food of the Gods: HRN 159); **Advertisement** (unpublished *Classics Illustrated* 161 cover: “Cleopatra”) 1/4p Kirby/Ayers - a (*See TJKC 19*)

160 Jan 1961: (The Food of the Gods: HRN 160); **Advertisement** (unpublished *Classics Illustrated* 161 cover: “Cleopatra”) 1/4p Kirby/Ayers - a (*See TJKC 19*)

COMICS REVUE

Manuscript Press *See Complete Sky Masters*

Magazine format; newspaper strip reprints

151 1998: **Sky Masters of the Space Force** Kirby/Ayers - a (dailies: December 28, 1960 - January 13, 1961)

152 1998: **Sky Masters of the Space Force** Kirby/Ayers - a (dailies: January 14, 1961 - January 31, 1961)

153 1998: **Sky Masters of the Space Force** Kirby/Ayers - a (dailies: February 1, 1961 - February 25, 1961)

COMPLETE DETECTIVE CASES

Postal Publications, Inc. (Timely) / (Marvel Comics Group) *See Marvel Stories, National Detective Cases, Uncanny Stories*

Kirby pulp format illustration

4 Jul 1941: **Devil** Kirby - a (ink and wash) // “**Mystery (Of The Bashful Bride-Butcher)**” 1p Kirby - a (ink and wash)

COMPLETE SKY MASTERS, THE

Pure Imagination *See Comic Art Showcase, Comics Revue, Sky Masters of the Space Force* HC and SC editions; newspaper strip reprints

nn 1999: SC (c: Kirby/Wood) // “King Of The Comic Strips” 10p (article features comic strips: **K’s Konceptions** // **Abdul Jones** // **Lone Rider** // **Our Puzzle Corner**, // **Laughs From The Day’s News** // **Political Cartoon** // **Your Health Comes First** // **Diary Of Dr. Hayward** // **Wilton Of The West**) // **Sky Masters of the Space Force** 1958: (2 samples) Kirby/Stein - a (*See JKT 2*) // **Sky Masters of the Space Force** September 8, 1958 - January 1961: (dailies) Kirby/Wood - a (9/58 - 5/59); Kirby/Ayers - a (5/59 - 2/61) // February 8, 1959 - February 1961: (Sundays) Kirby/Wood - a (2/59 - 5/59); Kirby/Ayers - a (5/59 - 2/61) (note: some Rosalind Kirby inks) (*See AOJK, Comics Revue, Comic Art Showcase, JKT 2, KU, Sky Masters of the Space Force, TJKC 15*)

nn 1999: (HC edition: same contents and adds 16 additional pages of unsold comic strip samples, and “The Sky Masters Curse” (article)

CRAZY

Marvel Comics Group *See Amazing Spider-Man, Journey into Mystery* Magazine format

65 Aug 1980: (r: JIM 51 with new parody script) “The Creatures In The Volcano” 5p (note: mis-numbered as #66 on cover)

82 Jan 1982: (r: ASM 8 with new parody script) “Spider-Man Tackles The Torch” 6p

85 Apr 1982: (r: JIM 99 retitled from “Surtur, The Fire Demon” with new parody script) “Surtur The Tenant” 5p

CRYPT OF SHADOWS

Marvel Comics Group *See Strange Tales*

19 Sep 1975: (r: ST 72) “I Fought The Colossus” 5p

DAREDEVIL

Marvel Comics Group *See Marvel Super-Heroes,*

2 Jun 1964: Kirby/Colletta - c // “The Evil Menace Of Electro” 2p Kirby - a(p) (Thing figures only) (R: MSH 22)

DC ALL-STAR ARCHIVES

DC Comics *See All-Star Comics*

4 1998: (r: ASC 15) Untitled (Sandman) 6p // (r: ASC 16) Untitled (Sandman) 6p // (r: ASC 17) “The Tree That Grew Money” 6p

DC GRAPHIC NOVEL

DC Comics *See New Gods, Super Powers* Graphic novel format; Kirby writing on entire issue

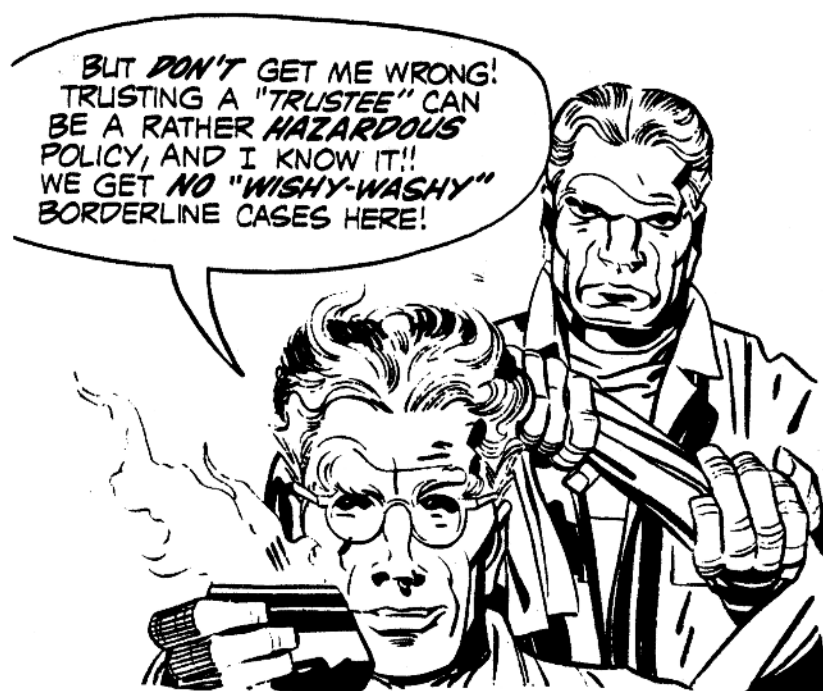
4 1985: Kirby/Theakston - c // **Credits** 1p Kirby/Theakston - a // **Self Portrait** 1/2p Kirby/Theakston - a // “**Hunger Dogs**” 62p Kirby/Berry/Royer/Theakston - a (2 collage pages)

DC UNIVERSE CHRISTMAS, A

DC Comics *See Adventure Comics*

nn 2000: (r: ADV 82) “Santa Fronts For The Mob” 10p



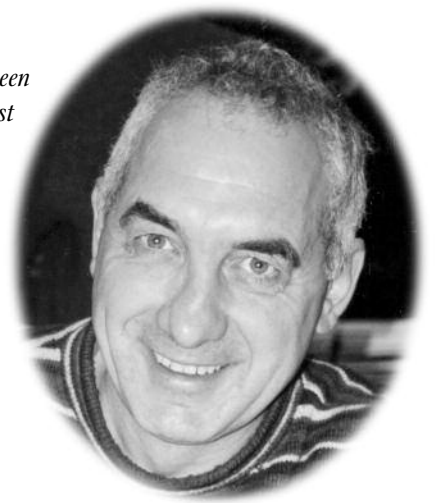




(below) A page for Arnon's *Dinosaur Bop* series, showing Eddy Bochrán, who was inspired by Lux Interior, lead singer for The Cramps (see inset).

Jean-Marie Arnon Interviewed by Jean Depelley

(Jean Marie Arnon was born on July 28th, 1956 in Argentat, France. After working as a woodcutter between 1979 and 1984, and a technician in a Parisian theater for five years, he finally became a comic book artist for Zenda Publishing in 1989 with his first graphic novel *L'odeur des Filles from the Dinosaur Bop* series. Five graphic albums and a one-shot comic book *Exobiologie* have since completed the series. Two more contemporary-situated graphic novels, *Les furies* (1999) and *L'invasion* (2000) were also published by Albin Michel. Arnon is currently working on a new and still untitled series dealing with witchcraft which will hit the stands next Fall in the French monthly *L'Écho des Savanes*. Jean-Marie Arnon's art style can be defined as a mixture of Kirby's powerful idiosyncrasy, eroticism, and cartoony elements. This interview was conducted by phone on July 11, 2000 and was copy-edited by Jean-Marie Arnon who provided the final title. We wish to thank Mona Fatoui and especially Jean-Marie Arnon for their time and kindness. The art was really appreciated, Jean-Marie. Thanks!)



THE JACK KIRBY COLLECTOR: How were you first exposed to US comics?

JEAN-MARIE ARNON: I think I was with the French publication *Fantask*, which then [circa 1969] published the *Fantastic Four*, the *Silver Surfer* and *Spider-Man*! I used to read *Prince Valiant* before but it was *Fantask*, as far as comics are concerned!

TJKC: So it was a direct exposure to Kirby's work?

ARNON: Well, as a matter of fact, the first *Fantastic Fours* were not my favorites! I was more into Buscema's *Silver Surfer*. I started to pay attention to Kirby's work later on and he eventually became the essential artist for me without my noticing it! At that time, Buscema's pencils seemed at first sight easier to me, with their obvious elegance, while the first *Fantastic Four* published in *Fantask* were not Kirby's graphic masterpieces! Now that I remember, my first exposure to US comics might have occurred earlier. When I was a five- or six-year-old kid, my father bought me pocket comics now and then, titles like *Aventures Fiction* and *Sidral* that were published by Artima. There were short stories from DC with the occasional Kirby work [episodes from the *Challengers of the Unknown* series, '50s sci-fi shorts from *Tales of the Unexpected*, *House of Secrets*, *House of Mystery*]. So I was already a Kirby fan even if I didn't know it myself! I've only realized that fact recently. As a child, I didn't pay close attention to the artist!

TJKC: You were not interested in the credit boxes?

ARNON: Not at all! (Laughs)

TJKC: Can you explain what you like in Kirby's art?

ARNON: Oh, there are so many things I like! At first, I think his graphic art was the most modern in the comic field this end of the century. I naturally like the energy and creativity. I think Kirby never lingered too long on aesthetics. I happen to realize that fact as an artist myself. Aesthetics were not his goal: The energy and the pace of the story always came first! I can't remember one of his pencil works on which you can say, "He did that line here to have a pretty composition." There is a kind of primitive and unsurpassable strength in his art, something really vital! It is very modern and incredibly efficient. I think he opened a new way to draw that had been unexplored before. As a matter of fact, I owe Kirby so much that giving him tribute is too small a word!



EBT BECOMES RICHER

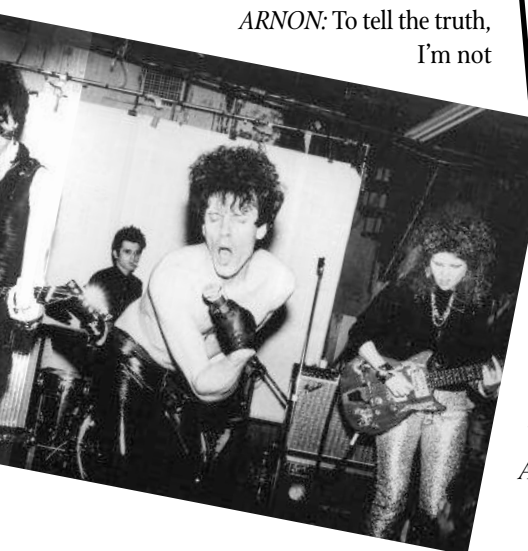
TJKC: Could you introduce your *Dinosaur Bop* series to American readers?

ARNON: The original idea came to me at a time when I was not a comic book artist. I was then a wood-cutter and I used to draw in the evening in my spare time. At that time, I was more into Rock music: I was a big Cramps fan! You'll find many references to the band in my books! The French comics dedicated to Rock 'n Roll that were published then were not to my tastes because too many things were missing inside, and it came to me one day. I thought to myself that only one art could express the energy that I liked in that somewhat prehistoric music, and it was Kirby's! That was not something artificial, but the two major influences I had that helped in the creation of the *Dinosaur Bop* universe. I also wanted to blend the sensations I had as a woodcutter working in forests with the music I listened to and the comics I read. Therefore, *Dinosaur Bop* is a sort of osmosis that grew by itself: One idea anchored all my influences and everything could amalgamate!

Concerning the series' characters, you've got Eddy Bochrane (a play on the words Eddy Cochrane and the French equivalent for "nice skull") who's a real double of the Cramps' singer, Lux Interior. I remember it gave me quite a turn when I saw the band on stage! Lux Interior has that sort of funny and frightening attitude at the same time. That's what I wanted to do with Eddy! As for Wanda, she is a kind of remembrance of Shalla Bal, the Surfer's girlfriend.

TJKC: Those characters live in a prehistoric but post-atomic world!

ARNON: To tell the truth, I'm not



sure of that myself! (*laughs*) The original idea was to create a more realistic prehistoric background—where no dinosaurs would have lived [at the time of man]—with funny parameters. In fact, my editor suggested that I put in dinosaurs just for the fun of it! It has ruined the prehistoric angle somewhat, so I decided to add those sci-fi aspects and it has finally become completely timeless.

TJKC: A Russian colony on Mars has survived our planet's cataclysm. *Planet of the Apes* and *Kamandi* are not far!

ARNON: In fact, when the series stopped, I was thinking of possible developments for the

(above) The classic cover to *Kamandi* #1 (Oct. 1972).

THE “YOU DON’T KNOW JACK” QUIZ

(Editor’s Note: On Saturday, July 22, 2000, the San Diego Comicon held its annual Fan vs. Pro Trivia Quiz, but this time the entire quiz was about all things Kirby. The organizers called on me to come up with the questions, and since they wanted five categories, I decided to break it up by the five main decades of Jack’s career. I put out an appeal for questions to a few Kirby buddies, and contributions were received from Mike Gartland, Jean Depelley, Steve Robertson, and John Simpson, while quiz moderator James Hay added some of his own to complete the following Kirby Kwiz.

Frankly, I don’t remember who won, but I—and the rest of the audience—was laughing so hard, it didn’t really matter. It was a rollicking good time, made even more so by many of the incorrect answers both sides came up with!

For the record, the best quote of the quiz occurred when Mark Waid, a perennial contestant for the Pro team, decided to sit this year out. From the audience, Waid cried out, “I’ve never been so relaxed in my life during this quiz,” to which the ever-quick Kurt Busiek responded, “And Mark, we’ve never been this far ahead.”)

1940s:

1. What was Kirby’s first Timely (Marvel) work?
2. What was Kirby’s first National (DC) work?
3. What’s the name of Blue Bolt’s feminine enemy?
4. When Mercury (from *Red Raven Comics* #1) was published in *Captain America Comics*, what was his name changed to?
5. What is the common link between the Golden Age Captain America’s and the Hulk’s supporting casts?
6. Who was Stuntman’s love interest?
7. How many issues of *Stuntman* were published?
8. Name the five lead characters from the Boy Explorers.
9. How many tasks did the Boy Explorers set out to complete?
10. How many complete stories did Kirby do for the *Charlie Chan* comic book?
11. What is Manhunter’s secret identity?
12. What were the nationalities of the Boy Commandos?
13. What was the first-name of Boy Commandos’ French member?
14. In the Boy Commandoes Story in *World’s Finest* #15 “Iss Ve Not Der Supermen?”, the Nazi’s ran a competition to find a Nazi Superman. Who won?

1950s:

1. How many issues of *Bullseye* were published by Charlton Comics?
2. Who massacred Bulleye’s family?
3. What are the gang from Boys’ Ranch doing in the last panel of their last story?
4. Who are the *two* secret identities of Fighting American?
5. What was the true identity of Fighting American’s partner Speedboy?
6. Who were “The Crestwood Five” who appeared in a line-up on the cover of *Justice Traps the Guilty* #56?
7. How many Woods worked on *Sky Masters*? Name them.
8. Name the newspaper syndicate that bought Kirby’s *Sky Masters* strip.
9. Other than Kirby, who inked *Sky Masters* after Wally Wood’s departure?

10. Just as *Sky Masters* was ending, what was Jack beginning to draw?
11. Jack laid out a newspaper strip for an artist friend in the Fifties; name the strip and the artist.
12. In which 1960s title did the 3 Rocketeers make their comeback?
13. What is the title of the book Captain 3-D jumped out of in *Captain 3-D* #1?
14. Give the 3 Romance titles produced for Prize by Simon & Kirby in order of their debut.
15. What is Private Strong’s other identity?
16. Name Jack’s first silver-age super-hero team.
17. Name the four Challengers of the Unknown.
18. What was the title of the first Challengers of the Unknown story?

1960s:

1. What was Kirby’s first series produced when he came back to Atlas/Marvel?
2. In which title and issue did Thor and Loki first clash?
3. What is Two-Gun Kid’s real name?
4. In what issues did Kirby produce his two battles between the Torch and Spider-Man?
5. What happened to Ant-Man in *Tales to Astonish* #49?
6. What does S.H.I.E.L.D. stand for?
7. When did the Thing first revert back to Ben Grimm?
8. Which Golden Age hero came back in *X-Men* #10?
9. In a *Fantastic Four Special* #5 pin-up, Galactus is really absent-minded. What did he forget?
10. Which Kirby series appeared as a back-up in *Thor* after *Tales of Asgard*?
11. What was the last Kirby-penciled story inked by Ditko?
12. What was the only major hero series in Silver Age Marvel for which Jack drew no stories?
13. Name 10 of Kirby’s “Atlas” monsters.
14. Where did The Leader steal the Asorbatron from?
15. Which of the following was *not* a Kirby collaboration from *Tales to Astonish*?: “I Found Monstrum”, “I Discovered Gorgilla”, “I Challenged Groot”, “I Created Krang”, “I Fought Throng”.
16. Who was the Human Torch’s first girlfriend?
17. What are the words inscribed on the top of Thor’s hammer?
18. Nick Fury started life as a Dead-End kid. Whose guidance turned his life around?
19. *Sgt. Fury* #18 was titled “Killed in Action”. Who was killed?
20. In what organization did Reed Richards serve in WWII?
21. Who sent The Thing a Beatle wig for a present?
22. Bull Brogan, Handsome Harry Philips, and Yogi Dakor were enhanced by Doctor Doom using what invention?
23. Charles Xavier debated Dr. Bolivar Trask on what network?
24. In the first appearance of the Super Skrull, The Thing is about to be featured on the evening news but is preempted by a commercial for what product?

1970s:

1. What was the secret identity of Kirby’s 1970s Manhunter?
2. Give the magic spell transforming Jason Blood into Etrigan.
3. Which famous person is on the *In the Days of the Mob* #1 poster?

4. What’s the name of Darkseid’s mother?
5. What is the identity used by Orion on Earth?
6. Where did Kamandi get his name?
7. What was the first species of talking animal Kamandi encountered?
8. What’s the name of OMAC’s organization?
9. Where did Machine Man/X-51 first appear, and what was his original name?
10. Kirby only drew one piece of art for Marvel’s *Conan* series; what was the piece and what other important character is in it?
11. Name the two humans who possessed and used the Anti-Life Equation during Kirby’s original run on the Fourth World?
12. What was the name of Lonar’s horse?
13. Who invented the Boom Tube?
14. The first story published in *Spirit World* revolved around what tragedy?

1980s:

1. On what series did Kirby finally get to draw Batman?
2. Who caused a breakout of cosmic diarrhea?
3. How many episodes of *Thundarr* were produced during Kirby’s tenure at Ruby Spears?
4. Name the four inkers (not counting Kirby) who were involved on Jack’s 1980s return to *New Gods*.
5. What was the name of the Fighting Fetus?
6. Who was Captain Victory’s arch nemesis?
7. What characters made up the Fantastic Four when Jack was doing storyboards for their cartoon series?
8. Who was the furriest member of Thundarr the Barbarian’s cast?
9. When Darkseid made a guest appearance in *Captain Victory*, what was he called?
10. What was Captain Victory’s motto?
11. Name the dirtiest member of the Wonder Warriors.
12. Who was Silver Star’s arch enemy?
13. This two-faced wizard was the only one to return in a second episode to plague Thundarr the Barbarian.

BONUS QUESTION: Name 10 Kirby inkers.

ANSWERS ON PAGE 73!



(right) A very Kirbyesque Rawhide Kid by Larry Lieber.

(below) Some of the singing cowboys of Kirby's day: Roy Rogers (with wife Dale Evans) and Gene Autry.

(next page) The Black Rider's origin, from *The Black Rider Rides Again!* #1 (Sept. 1957).



by Keith Hammond

Once upon a time, before the obsession with the final frontier, there was a deep and abiding interest in the Western frontier. Horses, six-guns, ghost towns, stagecoaches, etc. were a popular way to be entertained for many a generation. The genre was popular in music with Western Swing like Bob Wills and the Sons of the Pioneers. The Silver Screen showed rugged, he-man cowboys like Roy Rogers, Gene Autry, and later on, John Wayne. Comic books, never to be left behind in a trend, had Western titles like a fistful of dollars. In today's market of super-heroes, *Buffy*, and *Star Wars*, it's hard to imagine, but in the 1950s, some comic companies devoted over half their lines to Westerns. Media cowboys like Tim Holt and Lash Larue had comics devoted to their adventures. Fictional cowpokes like Johnny Thunder and the Ghost Rider were regulars at the newsstands. At one point, the Lone Ranger had his own book, as did his partner Tonto, and even Silver the horse had his own comic! Martin Goodman and Stan Lee at Atlas Comics in the 1950s did not begin trying to duplicate the success of others with *Fantastic Four* #1. Nay, they were at it long before that, and, when in the

1950s, it became apparent that Westerns sold, Atlas published Westerns, Westerns, and more Westerns. As Stan Lee himself put it in *Origins of Marvel Comics*, "if cowboy films were the rage, we produced a lot of Westerns." (Lee, p.13)—and he wasn't kidding! Fans have remarked on the large number of X-Men related series in modern times, but at one point, Stan Lee published a line of Westerns that dwarfed and outnumbered the X-books. There was: *Kid Colt*, *Outlaw*; *Outlaw Kid*; *Two-Gun Western*; *Quick Trigger Western*; *Wild Western*; *Gunsmoke Western*; *Rawhide Kid*; *Two-Gun Kid*; *Black Rider*; *Kid Slade*; *Apache Kid*; and *Western Outlaws*, to merely name a few bullets in the Atlas gun. With so many, it's not surprising to find that Jack Kirby had the opportunity to draw six-shooters and horses. Jack Kirby, of course, was far from a stranger to the genre. *Bulls-Eye* and *Boys' Ranch* are just a couple of the Western



(center) Splash panel from *Quick Trigger Western* #16 (Feb. 1957), and (below) *Two-Gun Western* #12 (Sept. 1957), featuring a headline that definitely applied to Jack.



comics to which Kirby lent his peerless pencil to. The goal of this article will be to examine Jack Kirby's astounding, little-known, and underappreciated Western works for the Atlas/ Marvel company.

DRIFTIN' ALONG WITH THE TUMBLIN' TUMBLEWEEDS

In 1957, Jack Kirby was involved in a number of ventures. This was, of course, before the period of time where the King went back to Marvel to start a super-hero revolution. Kirby was doing a lot of work with DC, and DC editor Jack Schiff, in particular. There was *My Greatest Adventure*, *House of Secrets*, and the *Challengers of the Unknown* were just getting underway. The *Sky Masters* syndicated strip had been launched. Still, Kirby had time to draw some stories for Stan Lee and Atlas. Kirby did two Western stories of five pages each, which ended up being published in *Quick Trigger Western* and *Two-Gun Western*. Perhaps on the basis of those two, Stan Lee gave Jack Kirby the job of reviving the Black Rider.

WESTERN GUNFIGHTERS



The Black Rider was a Western character published by Atlas for many a moon, and a favorite of Stan Lee's (Stan once posed as the Black Rider on a photo cover). He wore an all black outfit, including cape, hat, and full-length mask. He rode a horse named Satan, and was really mild-mannered town physician Doc Masters. The Black Rider had been published in his own comic until issue #27. With #28, the book was retitled to *Western Tales of the Black Rider* (one wonders that maybe Stan thought kids weren't able to figure out the Black Rider was a Western, what with the super-hero fighting togs he wore). Finally, with issue #32, the book was re-christened *Gunsmoke Western*, and began to cover-feature the more popular Kid Colt (and the much less popular Billy Buckskin—for a whole issue or three). In mid-

1957, a revival of the Black Rider was attempted. Jack Kirby did art on the three Black Rider stories in *The Black Rider Rides Again! #1*, published in September, 1957 (though John Severin did the cover). There's no nice way to put this, but the new Black Rider wore a blue-gray outfit, with white hat and domino mask, and, had he an Indian companion, would have been a dead ringer for the Lone Ranger! Had there been further issues, the owners of the Lone Ranger might have sued—these are the same folks who litigated Clayton Moore (TV's Lone Ranger) from wearing a mask in his public appearances!

A second issue was likely planned, and Kirby would've drawn at least three stories for it. Sadly, it went to Boot Hill, as in Summer of 1957, Atlas imploded due to a bad deal by Martin Goodman.

Stan Lee became the only employee and some twenty Western titles bit the dust. By the time everything settled, the only remaining titles from the glory days of Atlas were *Kid Colt*, *Outlaw*; *Wyatt Earp*; *Gunsmoke Western*; and the *Two-Gun Kid*. Dick Ayers remarked that during that stressful period Stan continued to supply him with war and Western stories, but not enough that he could work exclusively for Lee. With less work to go around, many artists of the time sought assignments elsewhere. Kirby, not lacking for work, continued on to the *Sky Masters* syndicated strip and moved on to Green Arrow backups in *Adventure Comics* and *World's Finest Comics* at DC. Also, right at this time, the Challengers of the Unknown were undergoing a second trial run in *Showcase #11* (Nov./Dec. 1957) and #12 (Jan./Feb. 1958), and the start of a title for the "men living on borrowed time" was not far away.

Incidentally, all the contents of *The Black Rider Rides Again! #1* are featured in *Western Gunfighters #10-12*, the 1970s reprint title. I'm speculating that there would be a second issue, but I believe it's likely, because companies didn't spend the money needed to launch a first issue to meet postal requirements back then, unless they were quite certain there would be a second issue. Also, there are indeed three Kirby Black Rider stories that would likely fit a second issue. The contents of the intended second issue were not lost, but appeared as filler strips in *Kid Colt*, *Outlaw #86*, and *Gunsmoke Western #47* and #64. See the accompanying index for details. It's interesting fare, but better things were to come.

OH, WHAT A DIFFERENCE A YEAR CAN MAKE

This may be a bit tedious, but the explanation helps one to understand later parts of this article. I cobbled much of this story together from a Stan Lee interview in *Comic Book Artist #2* (published by those wonderful folks at TwoMorrows—buy everything they publish!). For those who don't know, in 1957 Martin Goodman, Atlas publisher, cut a deal for a different distributor of the Atlas line, American News Company. It looked like a good deal, until that distributor folded. Atlas Comics was left with no way to get its product to the newsstands. The bridges were apparently terribly burned with the old distributor, so going back was not an option. Scrambling like a quarterback down in the last two minutes of the Super Bowl, Goodman found a new distributor. The deal was cut with National Periodicals (a.k.a. DC Comics), to use their distributor, Independent News Distributors. DC allowed Atlas to publish again, but limited them to a small number of titles per month. Atlas went from 40-60 comic books per month to 8-12 per month. With this limit, if Stan Lee wanted to publish a new comic he had to cancel an established title to make room for it. Doing the math, when you lose 80% of your line, you suddenly need a lot less writers and artists.

Why would DC allow the company to be known as Marvel back in the game? I've read articles where Roy Thomas speculated it was to get a financial cut of Martin Goodman's "men's sweat" magazines, non-comic magazines published by Goodman that made a tidy profit. Second, as J.R. Ewing said on *Dallas*, "Keep your friends close, and your enemies closer." This deal allowed DC to limit the virtual flood of comic magazines that Goodman and Lee inundated the newsstands with in the decade of the

THE ORIGINAL TEENAGENT

by John Morrow

(this page and next)
Unused *Teen Agent*
cover concepts. It's
doomsville, baby!

(next page, lower left)
Captain America
#199 pencils,
showing the "Big
Daddy" madbomb.

After finding the two collage covers shown here in a batch of art loaned to me by the Kirby family last Summer, I was amazed to discover the name "Teen-Agent" on one of them. Just what were these covers for? My first guess was that they had something to do with the *Uncle Carmine's Fat City Comix* proposal that Mark Evanier and Steve Sherman helped Jack with in the early 1970s. Queries to both these gents proved my hunch to be wrong, and led me instead to e-mail Jack's son Neal Kirby, who confirmed they were from even earlier than that: The mid-1960s! Neal responded: "Haven't heard the

words "Teen Agent" since I was 16 (36 years ago—you do the math). This idea was based on the early James Bond movies with Sean Connery which were immensely popular at the time. Obviously the storyline was based on your average high school kid (me) who doubled as a secret agent for some super-secret government agency which would actually let a teenager use a gun (go figure).

"The original part of the concept was that the entire story or book, whichever it might pan out to be, would be done in photo collage, not pencil art. We shot two covers in the basement of our house in East Williston, NY on a Saturday afternoon. Now that I think about it, I can't believe my father actually figured out how to use a camera! He wasn't very mechanical.

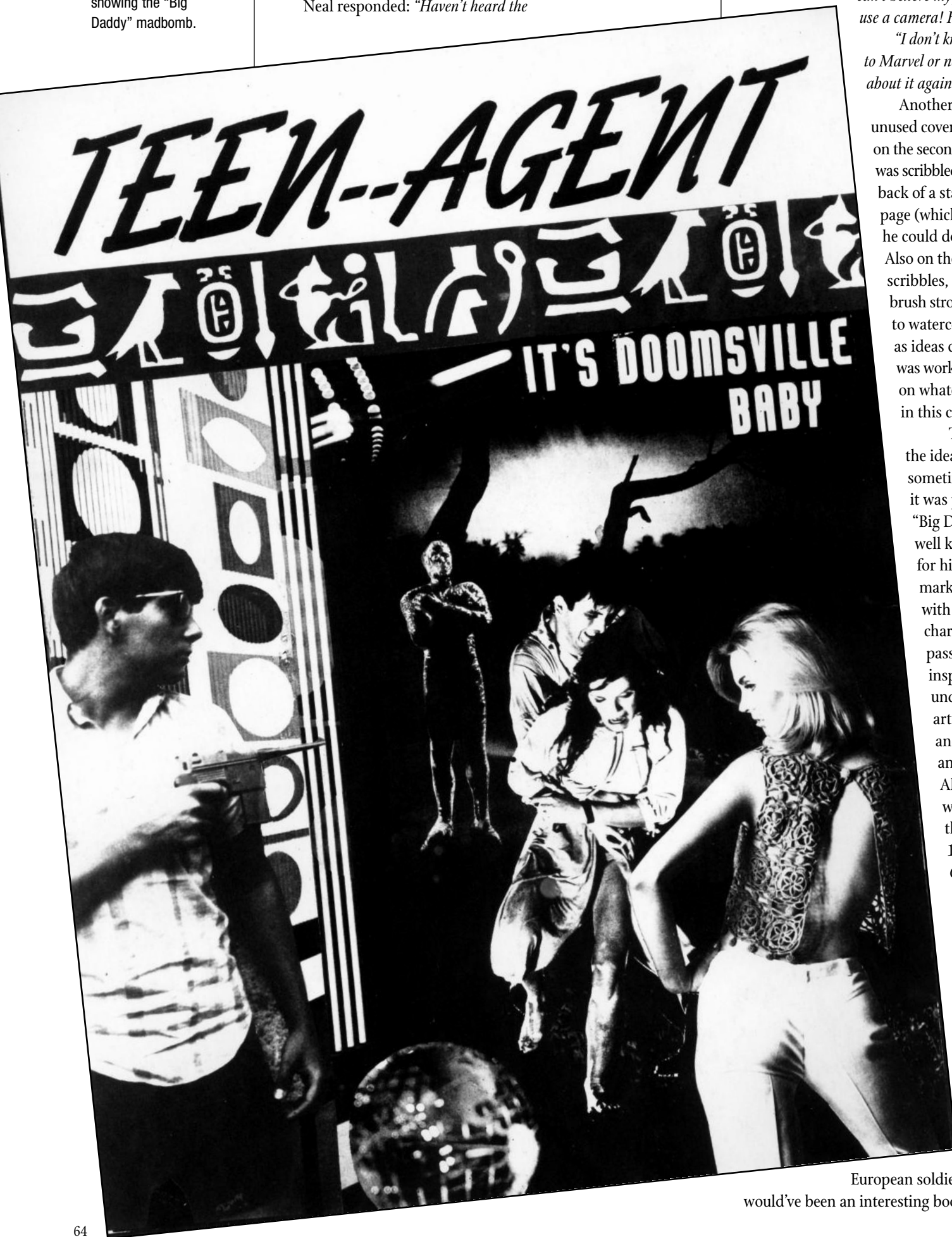
"I don't know if the concept was ever presented to Marvel or not, but I never heard anything about it again."

Another curiosity associated with these unused covers is the title "Big Daddy of Death" on the second *Teen Agent* cover. That phrase was scribbled in Jack's handwriting on the back of a stat of an *Avengers* #13 Don Heck page (which Marvel probably sent Jack so he could do the layouts for Heck on #14). Also on the back of that stat were other scribbles, and a bunch of warm-up brush strokes done as Jack was preparing to watercolor something. Apparently as ideas came to Jack's mind while he was working, he would jot them down on whatever paper he had handy—in this case, the *Avengers* stat.

This would seem to date the idea of "Big Daddy of Death" sometime around late 1964, so it was probably sparked by Ed "Big Daddy" Roth, who was well known in the late 1950s and '60s for his hot rod cartoons, and made a mark on popular culture with his "Rat Fink" character. Roth, who passed away last April, inspired many of the underground comix artists of the 1960s, and it appears he was an inspiration to Kirby as well. Although these *Teen Agent* covers were never published, Jack used the "Big Daddy" concept in his 1970s "Madbomb" storyline in *Captain America* #193-200.

Jack finally found a use for the *Teen Agent* title for the characters that became *Jack Kirby's TeenAgents*, the 1990s Topps Comics series—but the super-heroics therein must've been a far cry from what he had planned nearly 30 years earlier. Though we'll never know what a story for the original *Teen Agent* series would've been like, with imagery of mummies, hieroglyphics, and Eastern

European soldiers on the covers, it's a safe bet it would've been an interesting book. ★



"THE HORDE IS COMING,

FOREWORD: "The Last Time You'll See Paris."

DATE: Tuesday, Nov. 21, Three Years From Today

A Telecast On All Channels, Transmitted To North And South America And Facilities Existing Elsewhere...

The large home-screen does not glow brightly in the spacious, suburban family room. The "reception" is good and the picture is well-defined, but it's bathed in colors of stress, colors drained of their true pigment by the corrosive ingestion of anxiety and fear.

What can be seen of the sky is a filthy, gray blend of soot and rain cloud. Endless rows of structures rush by like speeding trains. They tilt. They reel drunkenly. The viewers wonder if the camera projecting these mad images is perched on the shoulder of some ungainly animal. But most disconcerting and almost unnerving to the viewers is the constant presence, on ground level, of human mass in a state of severe agitation. It fills the picture's background and courses steadily down each side of the screen, darting, jerking, palpitating with the movement of dark and blurry marionettes, deprived of their strings. Pitifully disoriented, cut adrift by a sudden loss of purpose, they stare frantically in all directions, unable to comprehend the reason for their plight. The very sight of them is a poignant but explicit message to the viewers that makes them crawl with uncertainty and ponder the dimensions of their own safety.

"This is Harry Whitfield!" shouts the large man at center screen, "Reporting to you, live, by satellite from Paris—no longer a fun town, but a city about to die!" His voice forces itself into the handheld microphone in a struggle to overcome a harsh winter wind and the unquenchable intrusion of human sound. "My God! I can't believe I've said it! But that's the truth of the matter; the bottom line of a worldwide agony is finally being felt here, the last free territory in the path of the Horde. Every sovereign state, north, east and south of France is gone! The hope that Britain could stem the human tide vanished with the passing of this week." Whitfield's voice seems to go off track at that moment. He quickly clears his throat in a professional manner and resumes talking. "This generation may never know if that mighty lion will ever roar again—he stopped last night—facing the sea that failed

him, a fallen gateway which once held firm against the threat of conquest."

Whitfield pauses once again, this time in retrospect. His mouth curls slightly upward at the edges and he allows himself a soft, hollow laugh. "Please, remember me for that. Remember that Harry Whitfield could still be eloquent while the plug was being pulled.

"My father stood here once, taping a broadcast before the Nazis showed up. He described the empty streets and the tense silence in a city waiting for the sound of stamping jackboots. Well, as you can see, it's a different ballgame, now. Paris is veritably sinking beneath the weight of people! You can't tell a resident from a refugee. Life, here, has become a battle for space, and I've seen men die, here, in desperate attempts to find shelter for their families. Any structure that will shield people from this brutal weather is solidly packed. 'Standing room only' is as valid for the garage, warehouse and department store as it is for the theater. Vehicles no longer move. Their passengers have become tenants. Pitched battles are being fought to possess them and at this very moment they are burning by the thousands in every part of town."

A series of tremors shake the television picture, splitting it into multiple images which flip disturbingly until stability returns and they unify into proper focus. The wind has driven Harry Whitfield's face deep into his flapping coat collar, his hands fumble wildly with his hat which tears from their grasp and is whipped away. As his blond hair flutters like a ragged flag, the picture blanches a dull gray, flashes white and returns to its initial focus. It is marred by waves and streaks and then tilts unexpectedly. The viewers erupt in anxious whispers.

"I've only revealed the tip of the iceberg." Whitfield is now seen with reasonable clarity. "The rest of it is uglier and made of the blood and tissue of despair! Emotion is winning over reason! Humanity is fading in favor of the barest essentials! I won't recount the sights I've seen, they're part of a scenario that's terribly old—and always terribly new." The pinched features struggle to form additional words, the pale eyes glisten and water; Whitfield, at the mercy of the bitter cold and projecting the debilitating effects of lost hope, still braces himself against adversity to retain the presence that has won him rapport with an audience.

"My crew and I are stranded, here. And we'll never catch that plane at Orly Field. From

what we understand, the scene there is a replay of what you see on your screen. People, in countless thousands, have made the terminal inoperable and the runways impassable. We hear that there are ships at the coast, but we'll never get there by railroad. The system ceased to function weeks ago. King Richard the Third still couldn't trade his kingdom for a horse in these parts. Transportation is a forgotten word."

The viewers now see what Whitfield does not. The crowd in the background has subtly but perceptibly thickened. It not only presses in upon the newscaster but completely encircles the sound truck behind him. There is a flurry of activity at the door of the cab and a few of the spectators have climbed to its roof. They can be seen prying at the cab door with makeshift crowbars. Whitfield turns about in startled apprehension and shouts to companions off-screen. "Tony, Jake, Carl! Do something about that! Fire some shots if you have to!" There is a rush of movement and signs of struggle within the human mass. To Whitfield's right, the crash of metal can be heard. "Look out for that equipment!" he shouts. Several people dash by, momentarily cutting him off from view. One of them is a girl in her teens who frenziedly protects some sort of package from being seized by her pursuers. Then they are gone. Whitfield speaks against the backdrop of a swaying human sea. Sensing the urgency to sum up his feelings, he shouts, "Don't you see? We've played the devil's game too often! It's time to cash in our chips!" More people rush by the camera. Whitfield is jostled and almost pushed to his knees. He quickly regains his balance. "The Horde is coming and it can't be stopped! We've lit the fuse to mankind and that flame is racing 'round the world! God help us all if it can't be stopped!" At that moment, the dam breaks, the screen is filled with a continuous flow of people. As the picture tilts violently in all directions, Whitfield can still be seen making a monumental try for a final word. "The Horde!—It'll wipe out everything we've ever said and done!—Nothing left—Nothing—!"

The television screen goes blank with a slight pop. The set emits a steady electronic drone. Ever so slowly, the hand of a viewer approaches one of the dials like the drifting object of a dream, then, ever so slowly, it withdraws without making contact, leaving the weird sound of "picture cut-off" as the sole measure of reality in a room grown dark. ★

AND IT CAN'T BE STOPPED!"

A look at Kirby's novel *The Horde*, by John Morrow



Jack Kirby first started work on his unfinished novel *The Horde*—perhaps the least-known artifact of his career—in 1969. To some, the idea of Kirby writing a novel might seem anathema. Many fans, while agreeing that Kirby could draw and plot as well (or better) than anyone in comics, subscribe to the notion that “Jack couldn’t write.” But write he did, over the course of many years, continually revising and editing his novel, enlisting the help of others, but having only minimal success getting it before the public. This novel is not languishing, however; even today, work is being done to give new life to a project that, as you’ll see, left Kirby feeling immensely satisfied, frustrated, and even at times, afraid.

I had the opportunity to read the entire 1979 version of his 224-page manuscript, edited by Janet Berliner (from which the preceding Foreword was excerpted). As stated in the biography that accompanied it, to Jack it seemed that “great calamities are generated in left field, in places far removed from our thoughts, where unwatched pots are permitted to simmer and boil with the seeds of grievance until their contents explode in our midst.” Inspired by the Vietnam War and his own experiences in World War II, he set out to tell the story of civilization’s next big conflict.

THE STORY AS WE KNOW IT

Having seen for himself the rise and fall of Hitler in WWII and studied many of the would-be world conquerors before him, Jack approached the novel with two questions in mind: Who will be the next catalyst for war, and where is the place his ideas and aggressions will bear fruit?

For Jack, that place ended up being Red China—and the person, a Mongol warrior named Tegujai Batir.

In the 1979 Berliner-edited manuscript, Tegujai is driven by a mystical dream to spend his life creating a vast series of underground tunnels throughout Europe and Asia, from which he’ll end the white man’s domination of the world structure. We glimpse the early upbringing that shaped him, and see over time as he amasses an army that includes other Mongols (known as the Feathers of the Falcon) and forced laborers taken as prisoners of war from his battles. The “horde” refers to the mass exodus of people that starts the day Tegujai’s troops erupt from their underground tunnels, and grows as each new territory is overrun.

Of course, it would take more than a single army to create the human tidal wave that engulfs anything in its path as described in the Foreword, and early chapters alternate between Tegujai and the two other main characters who play important roles in making that happen. Hardy Jackman is an African-American who finds himself trapped in Tegujai’s army (and enjoying it), and Kirby puts him to good use in exploring some of the racial tensions that

took place during the time period he was writing this book. Matthieu Maret, a French Union soldier in Vietnam who is taken prisoner by Tegujai’s forces, will eventually be forced into a pivotal role in the conflict (and serves as the focus for some thought-provoking commentary on Christianity).

If none of this sounds like a typical Kirby comic book, there’s a reason. *The Horde* is not a book for 12-year-old kids. The plot is well-crafted and frighteningly believable. Jack appears to have approached this novel with a considerable amount of historical background information, as the settings seem totally real; perhaps *too* real. Roz Kirby told me in 1995 (in an interview published in *TJKC* #10) that Jack stopped writing *The Horde* because certain events in it were happening in real life, and it frightened him to write the ending. “He got scared, because he said every time he was writing something, it was coming true in the newspapers,” Roz said, “and he was so sure that he was going to end the world!” While I was unable to pinpoint particular events in the edited manuscript that might’ve caused this sense of reverse *deja vu*, the version I read does remain unfinished (and it isn’t the *original* manuscript), and in fact stops at a pivotal moment in the story; but thanks to a simple five-page outline that was included, there is a record of how Jack—at least at the time of this 1979 manuscript—would’ve ended it. I won’t divulge the ending, since ongoing work is being done to finally bring *The Horde* to publication, but I’ll just say that, were it to happen in real life, you wouldn’t want to be around to see it.

ENTER: JANET BERLINER

“Everything Jack created was larger than life,” said Janet Berliner, editor and collaborator on the 1979 manuscript. “His unfinished novel *The Horde* was no exception. I was fascinated by its energy, its color, its characters. It should come as absolutely no surprise that he created new sets of super-heroes and super-villains, and that beneath the dynamic of a novel that set out to depict the end of the world as we knew it, lay a complex philosophy.”

Berliner first became involved with Jack and *The Horde* in the late 1970s. “I was agenting, ghosting, editing, and writing my first novel. At some point, I went to LA for a weekend. Ed Bryant and I were staying at Harlan [Ellison]’s house. Somehow, Ed and I ended up visiting Roz and Jack. We saw his private collection and watched him at work in his studio—an awesome experience.” Jack had written several versions of the manuscript at that point (dated 1970, 1972, 1976, and 1977), and not long after their first meeting, he contacted Berliner and asked if she would agent his unfinished novel. “I felt that the work needed discipline and crafting, that it was more like notes (or verbal sketches) for a novel, but I agreed to send it out to a few editors to get initial responses.” Those responses confirmed Janet’s reaction to the novel, and Jack agreed to have her do major editing and rewriting.

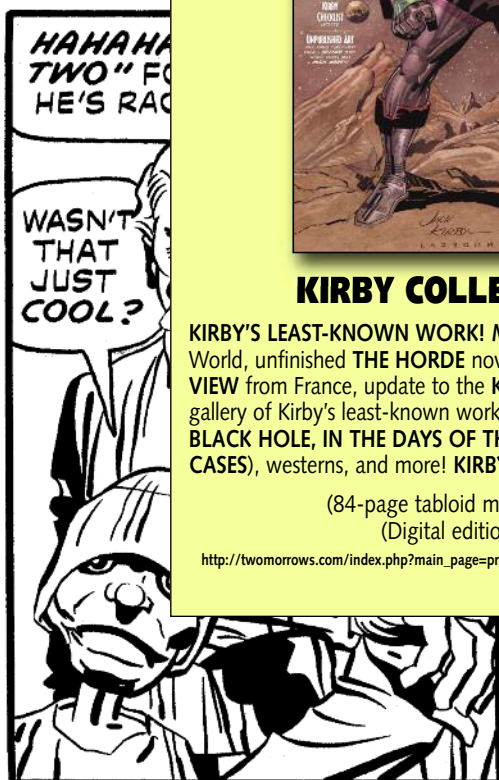
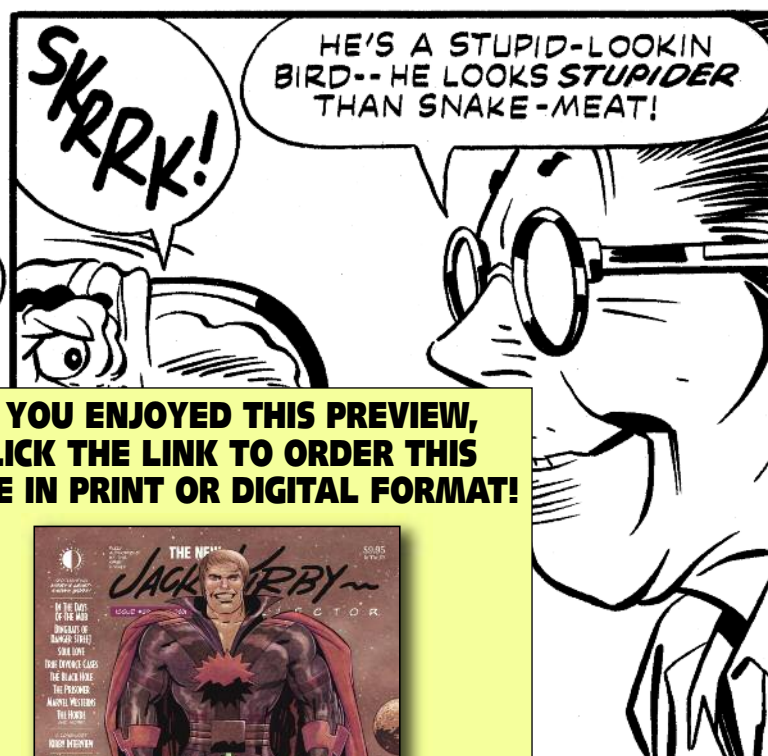
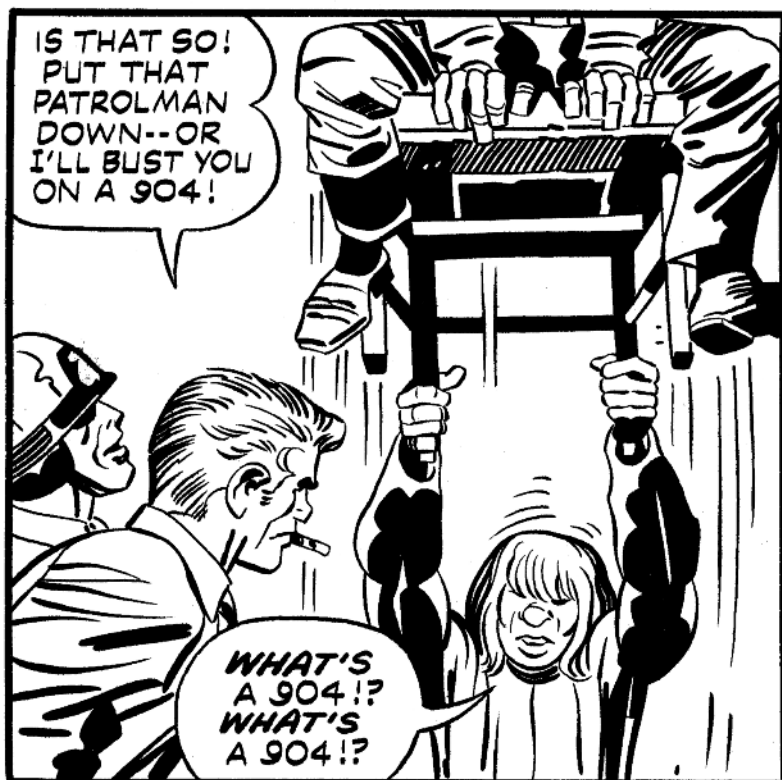
The changes she made were extensive. “Artistic genius though he was, Jack was not a writer. He had no idea of how to structure a novel, so I restructured heavily. He also tended to write in undisciplined bursts of language which had to be properly structured and toned down. In addition, I provided heavy doses of transitions. Remember, this was a rough, unfinished novel by a man of genius. I did everything with a view to maintaining his unique voice.”

Berliner wrote a lengthy outline, redid the first few chapters, and put together a pitch package to try to sell it to potential publishers. However, this was Jack Kirby, who, for better or worse, had repeatedly refused to work with an editor or co-writer on his

(left) Kirby at his drawing board in the early 1980s. Photo by James Van Hise.

(below) Photo of *Horde* collaborator Janet Berliner, courtesy of the writer.





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