

JACK KIRBY COLLECTOR FORTY-THREE  \$9⁹⁵
IN THE US



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THE NEW
JACK KIRBY
C O L L E C T O R

ISSUE #43, SUMMER 2005

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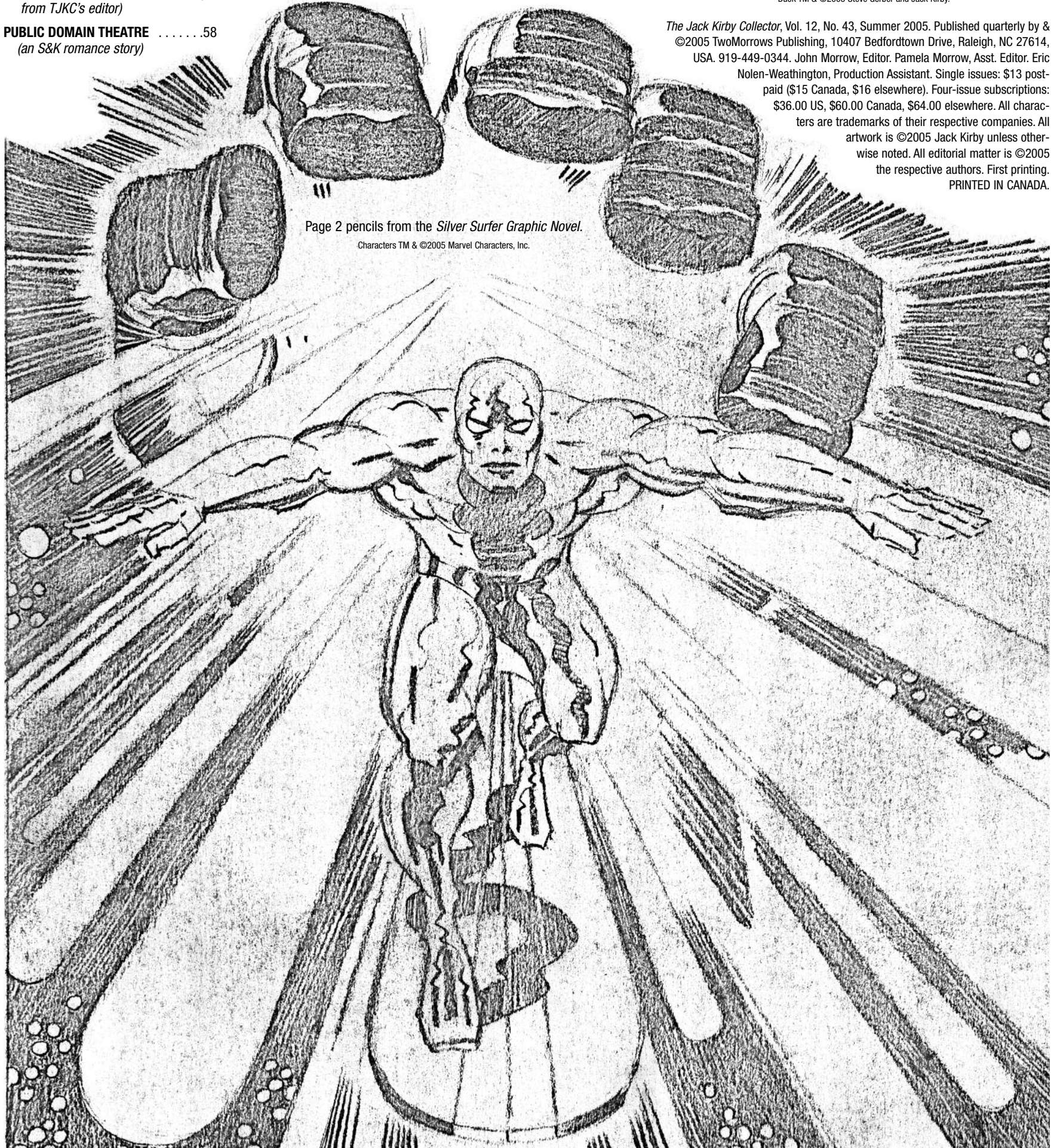
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(the flip-side of the illo below)

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Page 2 pencils from the *Silver Surfer Graphic Novel*.
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OPENING SHOT

ANNOUNCING: THE JACK KIRBY MUSEUM & RESEARCH CENTER!

You've hounded me since last issue, jamming the TwoMorrows phone lines and filling my e-mail box with request after request for me to reveal the shocking, earth-shattering announcement that'll change the face of Kirby collecting forever. Well, the wait is over; on August 28, 2005 (Jack's 88th birthday), the Jack Kirby Museum & Research Center will debut its website at www.kirbymuseum.org!

But JKMRC isn't just any old website devoted to Jack's legacy. When fully operational, JKMRC will be the ultimate Kirby educational and literary organization, devoted to ensuring that as many people as possible will know about the genius of the man to whom this magazine is devoted.

Spearheaded by TwoMorrows' webmaster Randolph Hoppe (with some help from Jack's daughter Lisa Kirby and me), JKMRC is being created like any other new museum. It'll be incorporated as a 501(c)(3) non-profit organization, with a rotating board of directors and an advisory board, to keep ideas fresh and everyone motivated. Initially, Lisa Kirby will be Chair, Rand the Secretary, and I'll serve as Treasurer, until more board members sign on.

So, how does this change Kirby collecting, you ask? Most of the JKMRC website will be driven by a searchable version of the *Kirby Checklist*, built on the foundation of the printed version first compiled for Ray Wyman's *Art of Jack Kirby* book, and later updated by Richard Kolkman for us to publish. This will be an invaluable resource for Kirby fans, historians and scholars, since they'll not only be able to search the *Checklist*; the eventual goal is to have each listing include links to examples of the art listed, in various forms! Remember the over 5000 pages of pencil xeroxes we've been scanning and archiving for the last couple of years? We're two-thirds done (with completion targeted for December 2005), and those pages will make up a substantial part of the digital archive. So if you're looking up *Demon* #6, for example, after you see the text listing, the page count, inker, and other pertinent information, you can click on a link to see sample pages from the issue in pencil form, ink, and color, plus domestic and international reprints, unpublished pages, layouts, and any other related material available. For the casual user, the website will also feature bi-monthly rotating exhibits of these and other Kirby art; perhaps a *New Gods* display to start, to be followed by a *Fantastic Four* retrospective, for example.

JKMRC has the full support of the Kirby family, and you can expect to see several people with the last name "Kirby" involved. But it won't be funded by the Kirbys; while they'll be supplying access to art, family photos and mementos, the family isn't in a financial position to bankroll something like this. That's why it will be a non-profit organization, with revenue going strictly toward keeping the museum running for everyone's use and enjoyment.



Our long-term plans do not include funding a physical gallery space or building an art collection—our online, virtual approach allows access by anyone, anywhere, any time of the day or night, but also keeps our fundraising goals attainable. Instead, we'll focus on organizing traveling exhibits of Kirby's art at various physical museums and conventions around the world. So expect to see appeals to Jack's fans to provide access to their art for scanning, and possibly loaning it to other museums for display (all with appropriate security and insurance provided).

Like brick-and-mortar museums, JKMRC needs the resources of its members, volunteers and donors to build and maintain its educational and literary programs. An endeavor on this scale takes lots of time—to develop, continually add to and update the website, to write grant proposals, to pay to ship art around the

country (and insure it against loss), to keep track of donations so everything's always above-board, and a million other things that go into running any non-profit organization. So like any museum, fundraising will be a major consideration.

In addition to different membership levels (the higher the level, the more access to archived art and information you'll get) there'll also be ongoing fundraising projects, such as limited edition publications and prints, t-shirts, and other niceties (see above for a sneak peak at one in the early planning stages for next Spring!). TwoMorrows Publishing will be producing these items in cooperation with the Kirby Estate, with a share of proceeds going toward the Museum, and copies donated to the Museum to be given away to higher-level contributors. We'll also be donating one page in each issue of *TJ/KC*, for JKMRC news and fundraising efforts. I believe that strongly in the Museum's goals, and I'm putting my company's full resources behind it.

Shown here is JKMRC's Mission Statement. If it sounds like something you can support, I urge you to point your browser to www.kirbymuseum.org on August 28, and join me in an ongoing effort to see that the goals of the Museum will be achieved.

John Morrow, editor of *TJ/KC*



(above) Jack Kirby, age 3, with parents Rose and Benjamin. You'll find this type of historical imagery at JKMRC.

(previous page) Mosaic of Jack made from some of the over 5000 pages of Kirby pencils JKMRC will archive.

Silver Star TM & ©2005 Jack Kirby Estate.

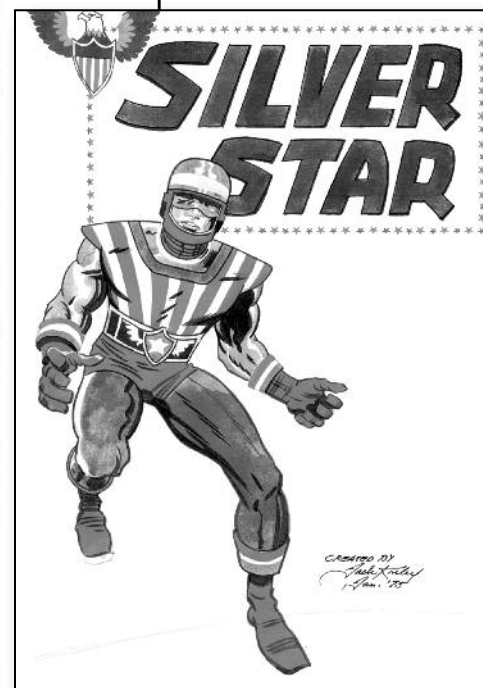
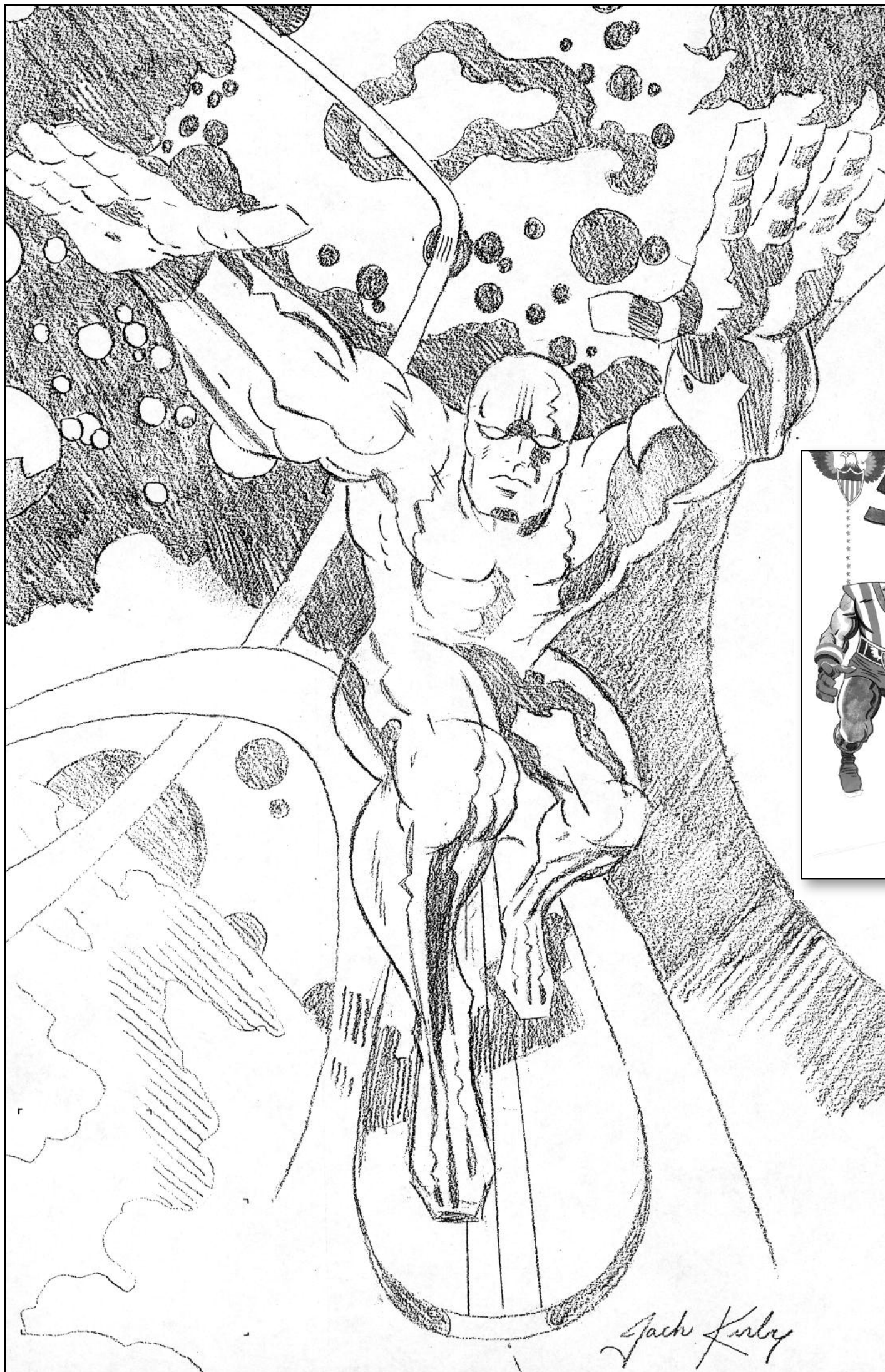
The purpose of the Jack Kirby Museum and Research Center is to promote and encourage the study, understanding, preservation and appreciation of the work of Jack Kirby by illustrating the scope of Kirby's multi-faceted career, communicating the stories, inspirations and influences of Jack Kirby, celebrating the life of Jack Kirby and his creations, and building understanding of comicbooks and comicbook art. To this end, the Museum will sponsor and otherwise support study, teaching, conferences, discussion groups, exhibitions, displays and publications devoted to Jack Kirby.

UNDER THE COVERS

Our front cover this issue is a 1980s drawing by Jack of the Silver Surfer; the original pencils are shown below. This is a private drawing owned by Jack's daughter Lisa, and she commissioned inker extraordinaire Joe Sinnott to work his magic on it a couple of years ago. As usual, Joe made it look effortless, turned in an outstanding job, and he was even thoughtful enough to send us a good copy of the inks for publication. Thanks, Joe; it's good to have you back for a third cover! (Who better to hold the record for most *TJKC* cover inks?) And be sure to check out this issue's Suspenseful Inking gallery, for a Kirby pencils-to-Sinnott inks comparison of some newly discovered stats from *Tales of Suspense* #93. Our galleries this issue are devoted to Kirby inkers, and this is a great chance to see both

Joe and Jack in their prime.

Our back cover is a piece that's referenced in the Sherman Brothers interview this issue: Jack's original character study for Silver Star, from January 1975. Mike Thibodeaux had this piece for sale at his booth at last year's Comicon International: San Diego, and graciously allowed us to copy it before it was snatched up by an eager Kirby collector. This piece was inked, lettered, and watercolored by Jack himself, and many of the stars had fallen off, leaving brown rubber cement stains on the yellowed paper. We undertook some computer



restoration on the piece, adding the missing stars back in, and returned the hues to as close to its original brilliance as possible.

With this issue's focus on the winners of the Jack Kirby Award, we felt spotlighting Jack's two "silver" characters on the covers was appropriate; we hope you agree that it was a sterling decision! ★

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1966 KIRBY KEYNOTE SPEECH

(right) Jack speaking at either the 1966 or 1967 New York Comicon (we're not sure which year); from the collection of the late Mark Hanerfeld.

(below) The second of two pencils pieces (the first was shown last issue) that Jack did for Don Heck in 1966, in exchange for Don inking his "Gods" posters. See Don's 1990s comments to Will Murray below.



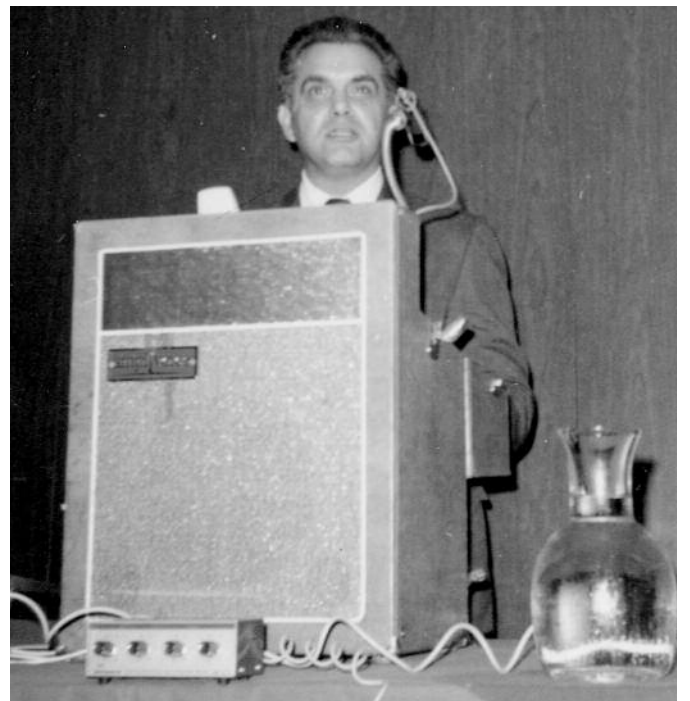
[Editor's Note: What you're about to read, as transcribed by Brian Morris, is Jack Kirby's Keynote Speech from the 1966 New York Comicon on July 23, 1966. Roy Thomas was responsible for the introductions of a stellar guest list that included Al Williamson, Gray Morrow, Archie Goodwin, Wally Wood, Jim Steranko, Russ Jones, Dan Adkins, Gary Friedrich, Flo Steinberg, Otto Binder, Frank McLaughlin, Dick Giordano, Gil Kane, and many others. Finally, Roy introduced the Guest of Honor, Jack Kirby. Our thanks to Bill Schelly for unearthing this treasure!]

ROY THOMAS: It gives me a particular pleasure at this time, without any further adieu, to introduce probably as fine a person as I know. He's an enjoyable person to share a hamburger with, as I happen to know. And also—and this is a little more important, perhaps for you—is probably as fine an action super-hero comic book artist that has ever picked up a pencil and not been able to put it down again. Ladies and gentlemen, Mr. Jack Kirby. *[applause and whistles]*

JACK KIRBY: Roy has asked me to announce that there'll be a refreshment period.

ROY: No, a question period. *[audience laughs]*

JACK: *[laughs]* Well, if there's a refreshment period, it's on me. To



allay my own fears of facing an audience, I was originally going to get up and say, "I can lick any fan in the house." But after listening to this Ivan fellow who defended EC, I'd like to say that I'm really a laudable coward *[audience laughs]*, and my monsters are lovable and my characters are lovable, and I don't think they've ever been treated to anything worse than a dull story. *[audience chuckles]* After seeing the fans here today, and being questioned by one young man who asked me my opinion on the effect of comic books on young people—I personally have never met a comic fan who has given any sign of planting a bomb in Grand Central Station. *[laughs]* They all seem to be very well behaved. I've met a lot of intelligent young people and intelligent old people *[laughs]* and I've had a fine time with all of them, and I respect all of them, and I respect their interest in comics because I share it with them mutually. I've enjoyed the work for a long time, ever since I began comic magazine work. I'm glad this occasion has arrived because it gave me the opportunity to see Mr. Binder again and a lot of the faces I haven't seen in a long time among the professionals, because my wife won't let me out of the basement. *[audience laughs]* I have a studio in the basement of the house and my family will lock me in there *[laughs]* and they disappear and I stay there until they let me out, and the process is done with reservations.

AUDIENCE MEMBER: Does Stan Lee ever let you out?

JACK: Well, he won't let me in *[laughs]* because when I do come to the office, being a lonely sort of guy, I kind of

WILL MURRAY: Did you know Jack very well?

DON HECK: Yeah, I used to go over to his house. He did some characters that were printed up. His wife was complaining because he didn't have any artwork around the house, so he penciled it up and he asked me if I'd ink it. He was going to give me some money for it. I said, "Naw, that's all right." I talked him into doing me a couple of pages, which I still have. I told him, "The money, I'll go through." *(laughs)* But I have these two original pages that Jack did just for me that were never printed. One was a big city whatchamacallit, and the other was a big robot type character. It turned out pretty good. Like I say, it was done in 1966. They were originally supposed to be up on the wall and then later on, I saw them when they were sold. There were four of them—they were colored and sold that way. *[There was]* a Norse-type character with a big spear, which was fun to do.





(this spread) A photo of Jack in 1965, working on the above cover to *Tales of Suspense* #76 (April 1966). Since it was inked by John Romita, and the art Jack's holding appears to be finished, this was probably just a posed publicity shot.

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start blabbing a lot. That probably annoys everybody. [laughs] I think they're anxious to get rid of me. But the main thing I enjoy about comic magazine work, like I say from my own experience, it's not exactly a maligned medium, it's kind of a misunderstood medium. That's why I like you people, because you seem to understand a kind of inventiveness and effort that goes into making these things, and the understanding that we'll try and restore the characters, and the understanding that comes from our writers, comes from our artists, and it comes from the editors. And all these people combined, I see put out some very effective books, and books that will make you think. Sure, some of them have been primitive, and the pages are

primitive, and some of them have no backgrounds, and the figures race all over the book, and they're studied for the action, and they're studied for the style of drawing. But besides all that, the book has to have an extra dimension. When I mention inventiveness, you'll find that would be my explanation of the extra dimension of comics. If you'll look back to the comic books of the early '40s, you'll find that despite the fact that they had "Biff" and "Zowie," they began evolving the little gadgets like the atomic cannon, which were incredible in those days. But buy a comic today—I understand they're getting cheaper [audience laughs]—and they've had gadgets that were forerunners of the complex computers that we have today and many other things that seemed incredible to the people of that time and had a fairy tale quality that many people didn't accept. But today, I think that kind of inventiveness has come to a solid full flower. The Draculas haven't disappeared, the weird characters haven't disappeared. They're all still there, but they're dressed better [audience laughs], they speak about DNA, and they speak about RNA, and they speak about complex computers. Recently, I had an experience with a neural brain tap and all you have to do is shake hands with a guy and he's under hypnosis, and little things like that which are getting more complex for me. So the inventiveness of comics is the one thing that's really kept me active in the field because you can just twist the human body in so many ways. That has limits. And you can invent a million variations on storyline and they have limits because they're all based on basic themes. But these kinds of magazines have given the artists and writers and the people associated with comics an opportunity to break into simplified form the fantastic, incredible atmosphere in which we live today, and the actual things that are becoming realities, so I'm for comics and I like doing them, and I like reading them. I'm not ashamed if my son reads comics, and I'm not ashamed if my neighbor reads comics because I know that there are things in them that are just simplified versions of many things that have more lofty frameworks. Sure, you'll find the same themes in paperbacks and hard-cover books, and you'll find the same thing in the movies. And what the comics do is in the same spirit, and they have the same curiosity, and they have the same willingness to do things

with a story and an illustration that an individual author might have. So I've never been ashamed of comics, and I've never been ashamed of people in it, and I've never been ashamed of the people associated with us. Because to me, it's always been a legitimate medium and it's always given us room to really let ourselves go, to let our imaginations work, to let us experiment. There's been a lot of experimentation in comics that's gone unnoticed and has never been given exposure, and has never been afforded the opportunity to compete with the other media. Actually, comics is a heartbreaking media because it can't compete with a camera, and it can't compete with high powered publicity. So the fellas who work in it had, I think, a heartbreaking job because they do so well and the rewards for most of them got fused in a limited atmosphere. So if you'll pardon



(below) A nice Colletta-inked page from *Thor* #163 (April 1969).

(next page, top) Some of Vinnie's weakest work, from *FF Annual* #3 (1965), undoubtedly a rush job.

(next page, center) Fabulous Bill Everett inks on the splash from *Thor* #175 (April 1970).

(next page, bottom) Bob Powell was never one of Marvel's top artists, but in *Tales To Astonish* #68 (June 1965), Colletta's inks at least gave his pencils the "Marvel" look.

Thor, Giant-Man, Mole Man, Prof. X, Thing TM and ©2005 Marvel Characters, Inc.

A column answering Frequently Asked Questions about Kirby by Mark Evanier

Let the record show that if this issue of *The Jack Kirby Collector* is tardy getting to press, it's mostly my fault. I'm behind on everything in what I laughingly call my life and career, and this is getting in way late. I learned a great many things from Mr. Kirby, but not how to always produce work at a superhuman pace.

I'm told a key topic of this issue is inkers. As has been noted, Jack was usually not too fussy about who inked his work—less so than any artist these days would be, less so than I thought he should have been.

But he came out of that Depression Era mindset that held that few things are more important in life than bringing home a weekly paycheck to provide for one's family. If somebody had the job of inking Kirby

pencils or needed it, Jack recoiled from the notion of denying them that paycheck.

He also sometimes didn't see what the inkers were doing. After the Simon-Kirby studio dissolved and Jack was no longer an editor/packager, he was in no position to view the finished art before publication. Only now and then during his infrequent office visits to Marvel in the Sixties would he catch a peek at some inked issue of *Fantastic Four* as it moved through the production process.

When Jack went to DC in 1970, he was officially the editor of what he did, but his first inker there, Vince

Colletta, was based in New York and so, of course, was DC Comics. After Colletta was done with an issue, only rarely did someone go to the trouble of sending stats of it out to the book's editor in Thousand Oaks, California. It wasn't until Mike Royer replaced Colletta that the inked pages passed by Jack en route to publication. Mike was then living in Whittier, and when he finished a story, he delivered it—by mail or in person—to Kirby.

Jack also rarely looked at the printed comics. When he finished a job, it was outta sight/outta mind. On Wednesday, he sometimes couldn't tell you a thing about the story he'd finished on Tuesday... and by the time it came out, several months later, it was Ancient History to him. Only now and then did it occur to him to check and see what the inkers had done to his pencils. (I do think, however, he absorbed enough of what Joe Sinnott was doing with them to incorporate Sinnott-style touches into the penciling.)

In any case, when Jack did look at a finished story of his, what he generally studied was the storytelling, not the fine line details. The storytelling was what was important to Jack, and it usually endured even with a poor inker.

This segues to our first question this time, and maybe the only one I'll get around to answering. It was sent in by someone who signs his e-mails "Smokin Feckler," without even an apostrophe in there...

I've enjoyed the panels you've hosted with great comic artists at the San Diego Con but I have to wonder about a topic that keeps coming up. Everyone is always dumping on Vince Colletta. Bob Oksner said he hated his inking. John Buscema called him "the most untalented person in the business." John Romita said he inked with a whiskbroom. Gene Colan, Herb Trimpe, Marie Severin and everyone else who ever worked for Marvel seems to have hated his work. How did this man get work? Did anyone like him?

Well, yes, a lot of readers liked him. More than you'd imagine.



HE GOT
THIS:



INCIDENTAL ICONOGRAPHY

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

FROM
THIS!



In the past three columns, we've looked at characters that have enjoyed, largely through their associations, a fair amount of notoriety. In part because of their association with Jack, naturally, and in part because they were woven in the tapestry-turned-juggernaut that is Marvel. One could easily argue that the Wizard doesn't garner the recognition of, say, Dr. Doom or Darkseid, but he's certainly had a greater longevity and proclivity than Sky Masters.

Sky Masters is one of Jack's lesser seen creations, due largely to the fact that it hasn't been reprinted very often and the reprints that have been published are frequently in limited quantities. But it is summarily a beautiful work on several levels, not the least of which is the amazing collaboration of Jack Kirby and Wally Wood. I highly recommend Greg Theakston's *Complete Sky Masters*, which reprints the comic strip in its entirety, but if that proves itself to be unavailable, I might also suggest a trip to the local library to browse their old newspaper collections. Well worth examining for anyone with an interest in Jack's art.

Sky Masters of the Space Force was an action/adventure drama which was, although perhaps a bit more dramatic than the real space program, fairly well steeped in contemporary space theory. The "Sky Masters' Scrap Book" especially appeared every Sunday and provided insights into what was actually being worked on and considered by the U.S. government. The main *Sky Masters* strip tended to take those ideas and extrapolate stories based on what life might be like should those ideas start bearing fruit.

What is particularly interesting about the strip visually, and why we're focusing on it this issue is that Jack's designs seem to be based more on fact than in imagination. With many of Jack's creations, the overall design of a character was based on what Jack thought would make for a powerful visual. A quick look at Mr. Miracle and his Aero Discs is proof enough for that. With *Sky Masters*, Jack's work is founded more in reality and his artwork is reflective of that.

Look at Sky's flight suit from few weeks of the strip (top left). It was a slightly simplified capstan partial pressure suit, and seems to most likely be based of the MC-3 model introduced in 1956 (top right). The ribbing along the arms and legs is particularly telling. The headpiece is based on the K-1 assembly, a fiberglass helmet often used in conjunction with various versions of the pressure suit in the 1950s. These are both notable departures from "classic" science fiction of the era, where the *Buck Rogers* unitard and fishbowl helmet were more commonplace.

Shortly into the series, however, the space suit design changes. Were Vince Colletta inking the series, I might chalk this up to his tendency to simplify Jack's artwork for the sake of speed, but this was inked by Wally Wood and he was clearly still putting a great deal of effort into the strip. The suit changes to a looser fitting design with less visual ornamentation, and this does indeed seem to be reflective of further research on Jack's part. The MC-3 series was not, in fact, designed for extended space flights, but more for sub-orbital use. Right around the time the strip began coming out, astronauts were switching to a full pressure suit system that could handle the depths of outer space. Indeed, full pressure suit designs were only first requested by the U.S. Air Force in 1955 and eventually resulted in the MC-2 full pressure suit. (Yes, I realize this seems like a counter-intuitive naming convention, and I have yet to find an adequate explanation for it.) The design was refined and modified before the final versions went into production in 1958, one year before *Sky Masters*.



Bulkier suit from later in the strip



Early MC-2 suit, circa 1958.

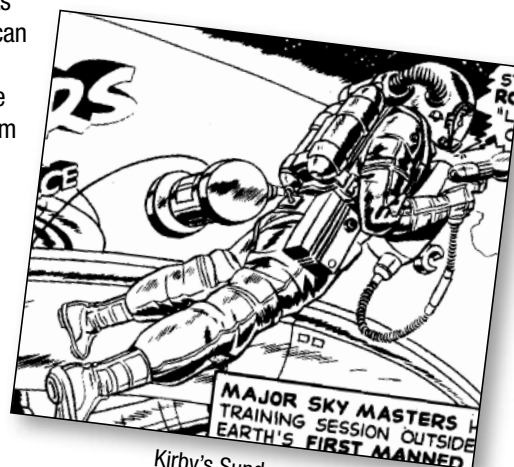
The design is, unfortunately, less powerful. Instead of the form-fitting "action" suit that seems to befit the hero of an

adventure strip, we have a bulky, unglamorous bag with no decoration to speak of. It is interesting to note, though, that it is this design that carries through—after a fashion—into *Challengers of the Unknown* and *Fantastic Four*. To his credit, though, Jack tightens the suits somewhat for those series, making them essentially a more dynamic version of lycra that most super-heroes of the time wore. Of further interest is that Jack maintained some continuity within *Sky Masters* by keeping the K-1 helmet instead of "upgrading" to the more integrated helmet style seen with MC-2.

Curiously, the space suits shown in the Sunday strips (which were actually running a separate storyline from the weekday strip) are of a markedly different design. More interesting is that this design seems to have not been taken from government designs, but from the cover of the then-recently-published Robert A. Heinlein novel, *Have Space Suit—Will Travel*. The last few Sunday strips revert to the

weekday strip suit designs; however, as shown in *Complete Sky Masters*, this can be attributed to Jack swiping his own, earlier material for sources. Indeed, the last Sunday strip was entirely lifted from previous artwork, including one panel from his attempted *Space Busters* comic strip. This may suggest that the Sunday strip was more readily lifted from the more fictional *Space Busters*, and may account for the differences in suit design.

A final design change that should be noted is one of practicality. The series' second multiple-person space flight added the characters'



Kirby's Sunday suit

surnames emblazoned across the tops of their helmets. This was clearly done to distinguish one character from the next, as the space suits themselves had a unifying effect on how the characters looked, something not seen in Sky's original solo flight storyline. By now, Jack surely realized that his drawings that were appearing in the funny pages were sometimes subject to worse printing conditions than those in comic books. One can see, too, in Wally's inking a decreasing emphasis on textured details and a greater emphasis on well-placed spotted blacks. A simple and ready solution, of course, presents itself with the large helmet area where character names can be easily and logically written. This was carried throughout the series any time characters could not be distinguished by their facial features.

Sky Masters is an interesting case study in that its loose basis in reality can point to clear source material for Jack's designs. Additionally interesting is that the extremely limited nature of the strip showcases Jack's own design decisions more readily. We don't have multiple inkers or, more dramatically, large time intervals between renderings that have a substantial impact on the visual forms. *Sky Masters* provides us with a look at what Jack was working on consciously in his art, what you might call "Intentional Iconography." ★

(See Sean's website at www.FFPlaza.com)



CAPTAIN AMERICA, LIVING LEGEND OF WORLD WAR II™

"INTO THE
TAWNS OF... **AIM!**"

IN ALL THE WORLD, THERE IS BUT
ONE GIRL WHOM CAPTAIN AMERICA
TRULY LOVES--ONE MYSTERIOUS,
VALIANT AGENT OF SHIELD--
WHOSE VERY NAME IS STILL
UNKNOWN TO HIM!
LAST ISH WE SAW HOW CAP
UNWITTINGLY PLACED HER IN THE
DEADLIEST PERIL WHEN HE
ATTEMPTED TO RESCUE NICK FURY--
AND NOW, DESPITE THE MAGNITUDE
OF THE ODDS AGAINST HIM--THE
STAR-SPANGLED AVENGER FIGHTS
BACK--!

ALL FURY KNEW ABOUT
AIM'S LOCATION IS THAT
THEY'RE BASED IN A
GIANT SUB--SOMEWHERE
IN THESE WATERS!

AND, IF ANY-
ONE CAN FIND
IT, I WILL--
USING SHIELD'S
LONG-DISTANCE
MINI-
CRUISER!

FACE IT,
FAITHFUL ONE...

STAN **JACK**
(THE MAN) and (KING)
LEE **KIRBY**
WERE BORN TO BRING YOU
CAPTAIN AMERICA!

AIDED, OF COURSE, BY
JOE SINNOTT, INKER,
AND
ARTIE SIMEK,
LETTERER

10) TUDORHIC
MAY '67
#93

SHIELD HAS GIVEN CIA AN LDM
CRUISER AND DROPPED HIM IN OCEAN WHERE THEY BELIEVE AIM
HAS A GIRL AGENT WHO HE'S
GOTTEN INTO A TICKLE
AIM SUB CREW

"INTO THE JAWS OF... AIM!"

IN ALL THE WORLD, THERE IS BUT ONE GIRL WHOM CAPTAIN AMERICA TRULY LOVES--ONE MYSTERIOUS, VALIANT AGENT OF SHIELD--WHOSE VERY NAME IS STILL UNKNOWN TO HIM!
LAST ISH WE SAW HOW CAP UNWITTINGLY PLACED HER IN THE DEADLIEST PERIL WHEN HE ATTEMPTED TO RESCUE NICK FURY--AND NOW, DESPITE THE MAGNITUDE OF THE ODDS AGAINST HIM--THE STAR-SPANGLED AVENGER FIGHTS BACK--!

ALL FURY KNEW ABOUT AIM'S LOCATION IS THAT THEY'RE BASED IN A GIANT SUB--SOMEWHERE IN THESE WATERS!

AND, IF ANYONE CAN FIND IT, I WILL--USING SHIELD'S LONG-DISTANCE MINI-CRUISER!

FACE IT, FAITHFUL ONE...
STAN (THE MAN) and JACK (KING) LEE and KIRBY
WERE BORN TO BRING YOU CAPTAIN AMERICA!
AIDED, OF COURSE, BY
FRANK FOLBERG, INKER,
AND
ARTIE SIMEK, LETTERER

500
ADD NAME, -INKER

AND NOW... THE KIRBY



(above) Lisa Kirby at the 2004 Comicon International: San Diego.

(next page, top right) Mike Royer's sentiments echo our interviewee's in this '92 San Diego Con program tribute to the King.

(next page, top left) Scott Fresina presenting the Kirby Awards.

(next page, bottom) Dr. Doom was the coolest villain in comicdom in the '60s, war-ranting a one-shot story in *Marvel Super-Heroes* as well as appearances in *The Avengers*, *Daredevil*, *Spider-Man*, and more. Here's Kirby's killer poster of the Lord of Latveria from 1969.

Orion TM & ©2005 DC Comics. Dr. Doom TM & ©2005 Marvel Characters, Inc.

(Editor's Note: At last year's Comicon International: San Diego, I—and several hundred other people—were delighted to attend the annual Kirby Tribute Panel, only to find Lisa Kirby has surreptitiously put together a Jack Kirby Award to be handed out to people who, as the plaques stated, were being honored for “dedication to the Kirby legacy.” To say I was humbled to have Jack's daughter give me an award is an understatement. But as I sat in the audience hearing stories of the incredible dedication numerous people had to keeping Jack in the public consciousness, it occurred to me that we had a theme issue on our hands! So without further ado, here's a transcript of the ceremony. The rest of this issue is devoted to spotlighting Kirby Award recipients, especially the ones who haven't received feature interviews in past issues; more will be featured in future issues. Some you've heard of, some you haven't, but rest assured all of them are worthy of this recognition, as you'll soon learn.)

LISA KIRBY: I am Jack's youngest daughter, and I *am* really nervous, so bear with me. I just want to thank all of you for attending this special tribute, and our distinguished panel, thank you very much. You're all family, and as you know, this marks the tenth anniversary of my father's passing, and even though the years have passed, there's not a day that goes by that I don't think of both of my parents. This year I would like to honor their memory through an awards presentation. This will be a little bit different. My family and I would like to thank a few people who have helped us over the years. They've gone beyond the call of duty in their support and dedication to my family. We just appreciated all that, and it's kept my father's legacy alive, and in particular, his contribution to the comics industry. I know he would be very pleased and very humbled that we still honor him today. He must be smiling down at all of us right now, smokin' a cigar *[some laughter]*—that's what he loved to do—and he's wishing he could be here. He'd be cracking his corny jokes and telling us all his crazy stories. Again, I appreciate everybody for being here. And I would like to introduce Scott Fresina, aka Scott Free; and that's his name! He's just an all-around nice guy and a family friend, and he's going to present these awards for me today, because he's better at public speaking. *[laughter and applause]*

SCOTT FRESINA: Thanks. When Lisa asked me to present this award to these great folks here, these keepers of the flame, there was no way I could say no to this. In fact, it's funny, years ago, back in the 1980s, I was a professional musician. People used to mess up my last name, being Fresina. All the time I used to get “Frazetta,” “Frazutta.” I didn't like “Frazetta” too much. They used to mess it up and misspell it, put a “z” in there. So I just shortened it to Scott Free. I was a great comic book fan, and of course a Jack fan in particular. Jack had a lot of people come out to that house, and he had a lot of extended family, so he used to mix up the names sometimes. Sometimes he'd call me *[Kirby voice:]* “Steve. Say, Steve how ya doin'?” Sometimes it was “Scott,” sometimes it was “Steve,” sometimes it was “Stan.” Well, it wasn't “Stan” too often. *[laughter]* Actually, I told him, “No, no, Jack. Remember, I shortened it from ‘Fresina’ to ‘Free.’ ‘Scott Free.’” *[Kirby voice:]* “Oh,

Scott Free! That's a good name for a guy like you!” *[laughter]* And he never forgot my name after that.

Anyway, these awards we're presenting are for the people that have kept the spirit of Jack Kirby alive. A lot of us here have had the opportunity to meet him at conventions like this one, and go up to the house. I'm forever grateful to Mike *[Thibodeaux]* for bringing me up there in '81. We started going up there a lot, which was fantastic. These people have

kept his work, his name in print, and with the Internet, people all over the world can see Jack's stuff and experience it.

I'm going to take it right from the top here and mention our first recipient of the Jack Kirby Award, for dedication to the Jack Kirby legacy. Since the early Seventies, of course, he assisted Jack and the family. Still does it today. I don't know if this is the time to mention that Marvelmania still owes me twelve bucks. *[laughter]* Mark Evanier, everybody! *[applause]* Talking about mispronouncing names, back when I used to read it, I thought I was a smart kid, I thought, “He must be ‘ee-von-YAY.’” *[scattered laughter]*

Another individual who worked for Jack closely, is a close family friend, a supporter of the Kirby family, he's getting an award today. It's Steve Sherman. Steve? *[applause]*

Along with his brother Steve, he's been a longtime friend, and his claim to fame is he introduced Jack and the family to Paul and Linda McCartney at a Wings concert: Gary Sherman. *[applause]*

The author of the book *The Art of Jack Kirby* is also a close family friend—everybody that knows Jack becomes a close family friend; it's a given, almost—and a great supporter, Ray Wyman. *[applause]* Accepting the award for Ray tonight will be Mark Evanier once again. *[scattered laughter]*

Somebody whose book I always look forward to, and all of us, as Jack fans, support, too—a thoroughly top-notch publication, well done, great stuff in there—John Morrow, editor and publisher of *The Jack Kirby Collector*. *[applause]*

The next one goes to the publisher and owner of Dark Horse Comics. He's been a great supporter over the years of Jack and Roz. He's been there for the Kirby family on a personal and professional level. Do we have Mike Richardson in the room? Mike Richardson of Dark Horse. *[applause, then laughter]* On behalf of...

MARK EVANIER: Give me another one.

SCOTT FRESINA: You want another one? Oh, that one. Okay. A personal family friend was instrumental in helping Roz obtain a pension in her later years. He's a great friend of the Kirby family here. This goes to Mark Miller, ladies and gentlemen. *[applause]*

Mmmm, I think I know this next guy over here. He's a great Kirby fan, a longtime family friend of the Kirbys, and he even named his child Kirby. Scott Shaw gets this next one. *[applause]*

Another individual who's come through with his inking talent to help Jack with many tight deadlines, give it up for Marty Lasick. *[applause]*

Always there with a kind word and a helping hand, I've known this guy for years, too: Dave Schwartz. *[applause]*

I want to say this personally; you talk about family, and I owe him a great debt also, because in '81 he took me up to meet Jack, and it was the first of many, many, many meetings—to the point where Roz would say, “Okay, boys, come on!” *[claps hands]* “Time to go home!” We had to remember that we were in our thirties, not thirteen. We were having that much fun. A true family friend of the Kirby family for the past thirty years, worked closely with Jack as his inker, has been the family's art agent, who was always there for Jack and Roz and whatever they might need. Give it up for Mike Thibodeaux. *[applause]*

One of Jack's favorite inkers, faithfully preserving Jack's pencils, crisp Kirby art, always willing to help out with the Kirby estate: Mike Royer. *[applause]*

And one of Jack's famous rock and roll fans and a longtime supporter of the Kirby family, a good friend. I don't think he's here today, but Mark, you think you can take one more? Glenn Danzig. *[applause]*

Thanks to everybody who received awards, and thanks to the Kirby family. *[applause]* ★



AWARDS!



SCOTT FREE MEETS THE KING

Kirby family friend Scott Fresina interviewed by Jerry Boyd

(Interviewer's Note: I cleaned up, money-wise, as an artist-for-hire in my junior high school years in the early '70s. Many of my fellow classmates, mostly guys, would slide me a nickel or two or three for a quick sketch of their favorite TV or movie stars, super-heroes, or dreamgirl in various states of undress.

One of my sketchbooks got out of my binder one afternoon on a bus ride home and an older comics enthusiast (whom I would meet later) checked it out and nodded approvingly of my artwork, Kirby swipes and all. Scott Fresina was a big comics fan as well as a knowledgeable aficionado of horror and science-fiction films. He returned my book to me one afternoon at school and asked if I knew these other guys in various grades (people with which he was already familiar) who were into Kirby, Marvel and DC Comics, movie monsters, and other pop culture items that I'd doodled about in my sketchbook.

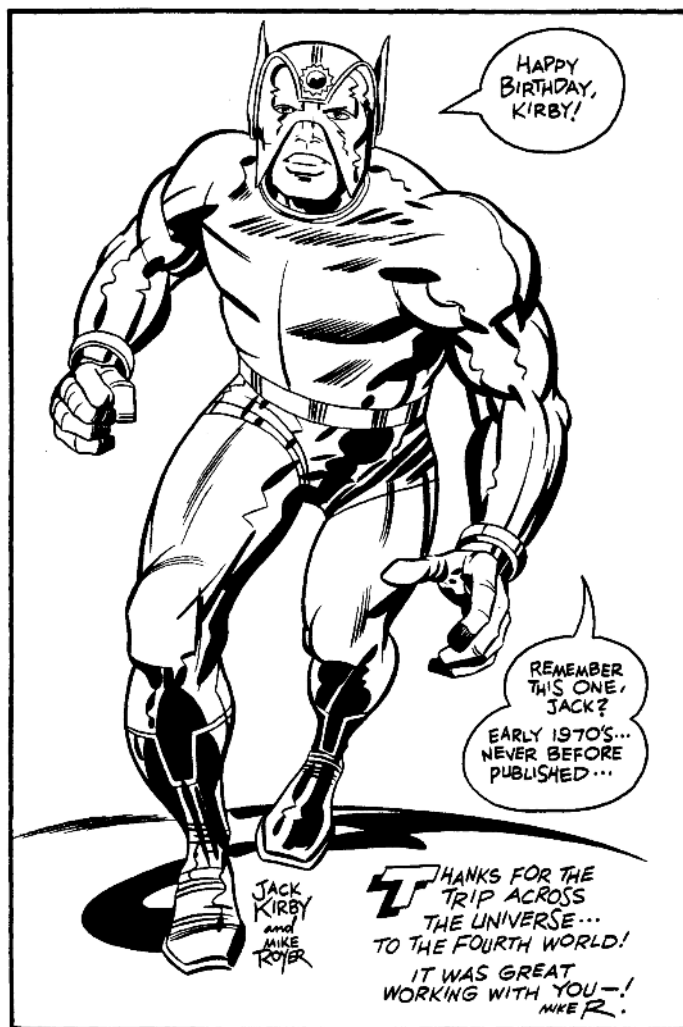
I didn't know them but I wanted to meet 'em—and a covert club was born. (Because as you all know, collecting comics was not conducive to meeting and dating girls).

Years later, Scott would travel to the southern part of our state to Los Angeles, where he'd pursue a career in rock music. In the early '80s, he performed under the name "Scott Free" and was lucky enough to meet and befriend Jack Kirby and his family. And that's the short version of how Scott Free met his favorite comics artist (but not his creator!)—Jack Kirby. He'll tell the whole story now in detail. This interview was conducted for this magazine on Feb. 12, 2005.)

THE JACK KIRBY COLLECTOR: When did you first meet Jack?

SCOTT FRESINA: I can say my first contact with Jack was in '72. It was the BayCon that they used to have in the (San Francisco-Oakland) Bay Area. I'm thinking Oakland was the host at the time.

I met a lot of guys there but Jack was the



one who really stuck out. It's interesting because at the time, they hawked the "hot artists" there and everybody was making a big deal about Neal Adams. There was a huge crowd around him and I got in line to get Neal's autograph. He seemed to be a little fatigued at the way fans were ganging up on him and he was sitting Indian-style on the floor signing books.

Later, I was standing around looking for other artists and the buzz came around, "Hey, there's Jack Kirby!" and I ran down there—and my heart quickened! Kirby was walking in a big crowd and he even looked like I imagined him to look! He looked like some of the characters he drew! *[laughs]*

I remember a lot of the people just crowded around him and shoved their books in his face but he was exceptionally gracious about the whole thing—like, he was really enjoying himself while he was connecting to this mob of kids.

Frank Brunner, Don McGregor, Jim Starlin, and some others were there, too, but Kirby's behavior really struck me. He made eye contact with everyone, answered all the questions thrown his way, shook all the hands he could, and so on. There was something different about the way he carried himself. A lot of the fans were tongue-tied, but I was one of the older guys in the group so I had to say something! I made some compliment about his artwork or something, and to my surprise, he kinda challenged me. He answered, "Well, what did you get out of it?" *[laughs]* His voice had that cross between a Jimmy Cagney and a Humphrey Bogart. He definitely had the look and the sound of old New York to me, and it really fit his style and it made me feel immediately comfortable—maybe because I started out in New York. You're standing there looking at him and you realize that this guy's taken us to Asgard, back to the Negative Zone, and all parts in-between! He was absolutely my



THE SHERMAN BROS. SPEAK!

(Editor's Note: I first met Steve Sherman by e-mail for his interview in TJKC #6. I was a bit surprised that so relatively little information came out of an exchange with Jack's former assistant, but once I met him in person—with younger brother Gary at the San Diego Comicon—I realized that e-mail was not the way to interview Steve. Both natives of Santa Monica, California—Steve born in 1949, Gary in 1955—they regaled me with wonderful tales about Jack and Roz that I just had to get into print one day. So it was long past due for me to sit down with the Sherman brothers, in person, and do a proper interview, which we arranged on a gorgeous Sunday morning on the back deck of the San Diego Convention Center, overlooking the bay—that is, until a troupe of knights in armor showed up, whacking each other about with real swords and shields, creating such a ruckus with their medieval reenactment that we had to go back into the convention hall to complete our chat. This interview was conducted on June 25, 2004, copyedited by Steve and Gary, and transcribed by Steven Tice.)

THE JACK KIRBY COLLECTOR: To give the readers a little perspective on the questions I'm about to ask you, tell me what you guys do now.

STEVE SHERMAN: I have a company called Puppet Studio, and we design, build, and perform puppets in Los Angeles, for TV, film, and commercials. And I perform puppets, like the D.C. Follies. I was the puppeteer on *Mighty Joe Young* and two *Men in Blacks*. And I guess some people might remember Capt. O.G. Readmore from Saturday morning on ABC, that puppet.

GARY SHERMAN: I work in the television business. I started out as a dolly grip on multi-camera shows like *Perfect Strangers*, *Step by Step*, and the *Hogan Family*. Then I moved up to camera coordinator, who helps the director block the camera shots, which a lot of Kirby stuff comes in handy there. As a coordinator, the last thing I did was *Dharma and Greg*. That was the longest. I've filled in. I've done shows that lasted six episodes, like *Something So Right*, and *Partners* with John Cryer, and some other things.

TJJC: What comics did you grow up reading?

STEVE: I didn't read comics until I was about—whenever your dad takes you to your first haircut at a barbershop? That's where I first saw comic books, I think, at a barbershop.

GARY: Steven read a bunch of the ECs and stuff first, and then our father got a job for six months and we moved to Canada in 1960. Those got lost when we came back late in '61. And then, when Steven started collecting in, like, '62, I was six or seven, whenever I started to read. He had comics all over the place, and I just tore them apart and read every one of them.

The first comic I read was a Jack Kirby comic book. It was an early *FF*. It had to have been. And I thought the guys that drew it were my brother's age or a little bit older—except you saw these two guys in a coat and a shirt with the backs of their heads, going, "Hey Stan." "Hey, Jack." I had an idea what was going on, but I still thought, "These guys can't be more than a couple of years older than Steven, because they're drawing funnybooks, comics."

TJJC: Steve, your first exposure to Kirby's work was—?

STEVE: I think it was *The Fly*.

TJJC: And were you aware that was Kirby, or did you even have any idea that somebody actually drew these things?

STEVE: No, I knew people drew them because I had always been interested in the behind-the-scenes stuff even as a little kid, so I always wondered, "How do they do that?" I'd go to the library, check the books

out, and see, “Oh, cartooning.” So I knew guys drew them. But I was buying the Wayne Boring *Supermans* and the funny animal stuff, and *The Fly* came out, and it was different. It had that Jack Kirby and [Joe] Simon look. I hadn’t seen *Challengers of the Unknown* or the mystery stuff. I kind of missed that. So this was the first Kirby one that I saw, with the double-page spread. Then *Double Life of Private Strong* came out at the same time, and I would just look at those two over and over again, going, “Whoa!” A different style. It just looked different from the *Superman* comics, the DC Comics—you’d get *Double Life of Private Strong*, where things were jumping and running across the page. The guy just put everything down perfectly. I don’t know why, but I think a lot of kids, when they first start reading comics, are attracted to Jack because of the roughness of it, and the square fingers, and the hands coming out at you. Then, as you get older, you just stick with it, and it’s that Kirby look. You never get the image out of your mind that that’s what the characters are supposed to look like.

TJKC: When did you first actually meet Kirby?

STEVE: The first time I saw him was when we went out to Orange County. They had just been out a couple of weeks, so there was hardly any furniture in the place. It was a townhouse down in Orange County, and it was me, Mark Evanier, and... I can’t remember. Maybe it was Bruce Simon. I can’t remember who it was, but there were four or five of us who went down there. Mark and I were already working at Marvelmania.

TJKC: And how did you arrange this meeting? Just one of you guys called him out of the blue?

STEVE: Mark called him up. Mark had already spoken to Jack, I think, a couple of times on the telephone. Because he had started at Marvelmania before any of us did, he’d gone to the office when he first heard about it. He had talked to Jack and said, “Can we come down and see you?” It had something to do with he wanted to bring him something, I’m not sure. So I drove down in my old Opal Cadet station wagon—

GARY: —that ran Marvelmania. Without that, you wouldn’t have gotten the Marvelmania stuff you got in the mail.

TJKC: How old were you when you were driving down there?

STEVE: 18-and-a-half, 19.

GARY: I was working at Marvelmania on the weekends while going to junior high school, but these guys were going down to Kirby’s. I didn’t go out until much later.



L.A. COMIC BOOK CLUB

The LOS ANGELES COMIC BOOK CLUB was founded some years back as a meeting place for comic book fans throughout the Southern California area. Although for several months recently, it was inactive--the original members have gotten together again and are pleased to announce a regular meeting schedule.

Henceforth, the club will be meeting once a month at Palms Recreation Center in West Los Angeles. The meetings will take place SATURDAY AFTERNOONS from around noon until around five o'clock. There is no formal meeting, so come anytime.

Areas are available where members may bring comics to trade. At past meetings the interests of the members present ranged from super-heroes to Big Little Books to old movies to almost anything. Discussions...debates...They all go on for five hours at Palms Park.

Future meetings will include special guest lecturers, panel discussions, tests of comic book knowledge, and anything else we may think of. There are no dues and no membership requirements other than an interest in the subject matter. In over four years, only four people were ever expelled from the club, never to return--Which shows you how totally un-snobish we can be about who we let in.



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SCHEDULE OF UPCOMING MEETINGS

August 8, 1970
September 5, 1970
October 3, 1970
November 7, 1970
December 5, 1970

ALL MEETINGS ARE
FROM NOON TO 5 PM

Palms Recreation Center is located at the Overland off-ramp of the Santa Monica Freeway, near its junction with the San Diego Freeway. The address is 2950 Overland Ave. [If that isn't enough information for you to find it, the park's number is 838-3838 and a friendly recreation assistant will supply you with further directions!]

The purpose of this flyer is to let you know what we are and where we are. We do welcome new members, as they always bring new life to the club meetings, just by their very presence.

We hope to be seeing you soon.

MARK EVANIER
ROBERT SOLOMON
BRUCE SIMON
MICHAEL ROTBLATT
STEVE LAVETTS
STEVE SHERMAN
JONATHAN YOST



TJKC: Gary, you were actually working for Marvelmania, too?

GARY: Right, as a kid. We were rolling posters, and they had poster contests. The guy who ran it would say, “Okay, I’ll give three bucks to the guy who can roll the most posters!” And in the old days, they didn’t have those plastic caps that go in the tubes; you had to run glue around a cap and shove it on. So some poor kid in North Dakota opens up his poster thing—

STEVE: —and the glue sticks to it! [laughter]

GARY: Or running down the inside, and his decal was stuck to the inside of the tube. [laughter]

TJKC: Who was the guy that ran Marvelmania?

STEVE: “Uncle” Don Wallace. Uncle Don, the kiddie’s con.

GARY: He’s one of those guys that will tell you he had a military career, but God knows if he did. He did everything. He said he

was Special Forces in Korea. Of course, he was probably too young for that. And he ran another business, a badge silk-screening business for markets; little plastic badges that say, “Hi, Welcome to Von’s.” Then you’d punch out names on those little plastic stickers—

STEVE: Dymo labelers.

GARY: —and put your name on it. One Christmas when he was running out of money for Marvelmania, he grabbed a bunch of us, me included, and told us to take one of those Dymo clickers out with some badges that we just printed that said “Merry Christmas,” and put them on all the little kids, and then charge the mothers a buck for it. You know, “Hello, little girl. What’s your name?” [little girl voice:] “Becky.” “B” (click) “E” (click) “C” (click) “K” (click) “Y” (click), apply to badge, “That’ll be a buck, Miss. Merry Christmas!” [laughter]

TJKC: He’d use young kids to do his—?

GARY: Oh, yeah. I was in junior high school. And the rest of the guys were in high school. The L.A. Comic Book Club had a higher age bracket than other comic book clubs. I was the youngest one, basically. A lot of people came and went, but it was basically these 16- to 20-year-olds there. So there were serious comic fans.

TJKC: Do you remember anything about that first meeting with Jack?

STEVE: I remember when we pulled up, it was just this kind of non-descript Orange County brand new townhouse. Roz opened the door and Lisa was there, Lisa must have been about twelve. And Jack’s upstairs, so we went up the stairs, and there was this little 10' x 15' room with the townhome windows.

TJKC: This was what year?

STEVE: 1968, '69?

TJKC: So you guys were really entrenched in the whole Stan and Jack/Marvel Comics thing? That must have been pretty cool.

STEVE: Oh, yeah, yeah. We had all the Marvel comics; “Stan and Jack,” “Stan and Jack.”

GARY: Oh, when I heard about it, I crapped my pants. *[laughter]* I had my MMMS Badge! We were going to see “Jack Kirby,” who I thought must have been only 28, 29 years old.

TJKC: Was it a surprise to you that he was as old as he was? Because he was, what, 45 then, I guess?

STEVE: No, he was about 51, 52. Because I’m a little older than the age he was when I first met him. *[laughs]* No, I knew he was older because by then I had read enough history of comics to know he’d been around in the '40s.

GARY: These guys knew the '40s comics; I still hadn’t really looked that far. I was deep into the Marvel psyche, because that was Jack’s best period, with the Silver Surfer, Galactus, all that stuff. I didn’t know anything about his past until later.

TJKC: So when you got there that first day, was he drawing something?

STEVE: Yeah, he was. We went upstairs and there he was in this room, 10' x 15', nothing in it but his drawing board and his straight-back wooden chair, the taboret busted up, with ink stains on it, and a couple of crappy pencils. He was drawing a *Thor* page and smoking a cigar. He said, “All right, come on in, guys.” He was just like you’d known him for a hundred years. “Yeah, come on in.” He had a couple of comics there for reference from a couple issues before of *Thor*. He was just, “Yeah, so...” and just asking us, “Oh, good to see you, nice to see you. Oh, Marvelmania, yeah.” That kind of stuff.

TJKC: He actually worked on the page while he was talking to you?

STEVE: Yeah. He kind of stopped, he had been working on it, he was gonna stop, and we were like, “Wow, look at this!” It was the first time I’d seen Kirby pencils in person.

TJKC: Especially on *Thor*, I imagine you’d seen Vinnie Colletta inks, and then seeing this stuff....

STEVE: Yes! And it was, like, the big pages, I think, back then, I’m not sure. Maybe they just looked big. It’s just like, “Ahhh.”

GARY: I remember, when I’d watch him work, especially when we’d come in and his pages were almost done, he had this habit of stopping and talking to whoever was there. Maybe fooling with his pipe or his cigar, and then turning back to the page and adding something. But just so randomly, one stroke and then he’d talk to other people again. That was always amazing.

TJKC: So when he was drawing the stuff while you were there, he was focused on you, though? Like he had two brains; one was thinking about *Thor*, while the other was—?

STEVE: Yeah! I think he was all compartmentalized, because in this compartment he had all the stories going, and in another compartment he could focus on something else. But if somebody was there, he really wouldn’t draw. I can’t remember too many times when I actually saw him draw, unless it was to describe something, but to actually draw a comic book page? He usually did that when nobody was around. He really didn’t like to sit there. He’d rather talk to you than sit down and draw.

GARY: Oh, yeah, especially if he was almost done. One of the rare times I saw a breakdown page—I don’t know if he was just trying to write the story—he just had a couple of these line figures. You could see the arms and the head. It was a real breakdown, and when he was at that point, he

would put everything down at the same time. But when he was almost done with the page and having a problem, he’d stare at that thing for a while. Three hours of just deep concentration. To see somebody come in and to talk to them, I’m sure that was put away, and concentration was on that. “Hello, how are you?” *[laughs]* I think that every conversation always used to stimulate him with something. He was always thinking of something new.

TJKC: Did Roz fix you guys lunch?

STEVE: I don’t remember if she fixed us lunch, or if she went out and we got take-out or something, but yeah, we got lunch. I remember it was a great time. They were really super-nice.

TJKC: Was Neal at home then?

STEVE: No, no. Neal was in Syracuse, still going to college.

TJKC: I remember, as a kid, seeing an ad that said, “Neal Kirby: Art Agent.”

STEVE: Oh, that was way later, after Jack left DC.

TJKC: So you guys have your visit with Jack. Gary, when did you get to meet him?

GARY: I wasn’t there until after Jack took Steve and Mark and said, “I want you guys to come with me; I’m leaving for DC.” And I think I started to bother Steve to go with him right about the second time he went. Steven would say, “Hey, this is my job. You’re not—.” I said, “Just once, let me meet Jack Kirby.”

STEVE: Did you first see him at a convention?

GARY: No, I saw him outside the Brown Derby for some—.

STEVE: Oh, for the Marvelmania thing.

GARY: Yeah. You had set it up for Marvelmania. I still was only working in the poster rolling room during the weekends, only a couple of hours. So this happened at night.

STEVE: At the Brown Derby in Hollywood.

GARY: Right. You weren’t even going to it, right? I think you were just checking up on it?

STEVE: No, I was there, because I got pictures. Our brother-in-law Gary Lowndes was there as Captain America. He was a construction carpenter in great shape, and he fit the costume perfectly.

TJKC: This was a big publicity stunt for Marvelmania?

STEVE: It was for the *Toys for Tots* campaign that Don had managed to get the Marine Corps involved in. This was his connection as a Marine. That’s when Jack did the poster of the Marine and Captain America. He got Jack involved, and all the Marvel characters, as a



(previous page, top) 1970 flyer for the LA Comic Book Club.

(previous page, bottom) The Marvelmania shipping room, where kids like Gary Sherman would fold, spindle, and mutilate Marvelmania merchandise.

(above) Typical wall of the Marvelmania offices.

(below) One of the signs Neal Kirby used when he served as his father’s art agent.



Captain America, Mr. Fantastic, Silver Surfer, Spider-Man, Thor TM & ©2005 Marvel Characters, Inc. Scrapper TM & ©2005 DC Comics.

A LITTLE ROMANCE

We're back with our new ongoing *TJKC* feature re-presenting never-before-reprinted, public domain Kirby stories. And since this issue is a real love-fest about Jack and Roz, what better to show than a classic Simon & Kirby romance story? This one's from *Young Romance* #3 (Jan. 1948), presented here for the first time since it initially

saw print, lovingly bleached and restored for us by Chris Fama. And just for fun, take a minute to compare Jack's dapper leading men and gorgeous women—and their interpersonal conflicts—between this 1940s tale, and the 1970 pencils presented here from Kirby's never-published *True Divorce Cases* book. Don't you just love it? ★



Fifteen years or so after Joe Sinnott inked the "Captain America" episode for *Tales of Suspense* #93, Kirby's art had undergone many changes. One commentator—I can't remember whom—wrote that he saw Kirby's art from the mid-'70s on as "a caricature of itself." True? Perhaps at times; and perhaps this meant that as time went on, Kirby's art became less and less "accessible" to non-Kirby enthusiasts. But for Kirby lovers, there was still lots of great art. In his twilight years, many different inkers got to embellish the King's output. Here, in all

examples bar one, we get to compare the different approaches of some of them.

Along with new material, *Phantom Force* #1 (Dec. 1993) included a previously drawn (apparently from the late '70s) but unused sequence using Bruce Lee as the hero. Below is a Bruce Lee page that did not make it into the comic. The many inkers who tackled that issue of *Phantom Force* approached the pencils in different ways. Some were as faithful as possible while others made huge corrective and stylistic changes. How would you approach this piece?

(page 69) When master Filipino inker Alfredo Alcalá took ink to Kirby's work he seemed to take the same approach as Wally Wood had done 25 years earlier—preserving little more than the outline and imposing his own style on it. Notice how Alcalá has totally ignored Kirby's blacks and substituted his own, equally unique rendition of shadows and clothing. The result is a great hybrid of two masters. This is page 14 of *Destroyer Duck* #2 (Jan. 1983).

(page 70) In stark contrast was the approach of Mike Royer, who was both criticized and hailed for his dedication to ink Kirby as faithfully as possible. *Silver Star* #4, page 14 (Aug. 1983) is a beauty—a page that showed the Kirby power of old was still burning.

(page 71) *Super Powers* Vol. 1 #5 (Nov. 1984) saw Kirby depicting DC's regular heroes together with some of his *New Gods* stars. Kirby seemed to be enjoying revisiting his enigmatic Metron creation in this issue, as on this page (10) when we see Metron meeting Superman. As inker for this issue and Volume 2, Greg Theakston worked hard to be both faithful to Kirby's intention on the one hand while correcting many of the weaknesses that increasingly appeared on the other.

(page 72) Compare Kirby's pencils on this pin-up page with Mike Thibodeaux's faithful inks. Pages like these show that right to the end Kirby's imagination was as powerful and wondrous as ever. From *Captain Victory Special* #1 (Oct. 1983).

(page 73) Terry Austin didn't get the chance to ink many Kirby pieces. This page from *Satan's Six* #1 (April 1993) is one of the few. Here are Kirby's (again, apparently late 1970s) pencils and Austin's restrained yet enhancing inks for comparison.

(page 74) Acting as a bridge between the original *New Gods* #11 and the *Hunger Dogs* Graphic Novel, 'Even Gods Must Die', was presented in the 1984 *New Gods* Baxter series #6. Convolution circumstances with *Hunger Dogs* had meant that this episode was produced last and it contains some of Kirby's poorest (and latest) work. Here though is one of the stronger pages from the story—page 15. Clear action—an attribute that Kirby never lost—combine with convincing figure work and great spotting of blacks. Minimal band-aid work was required from inker D. Bruce Berry on this page. ★

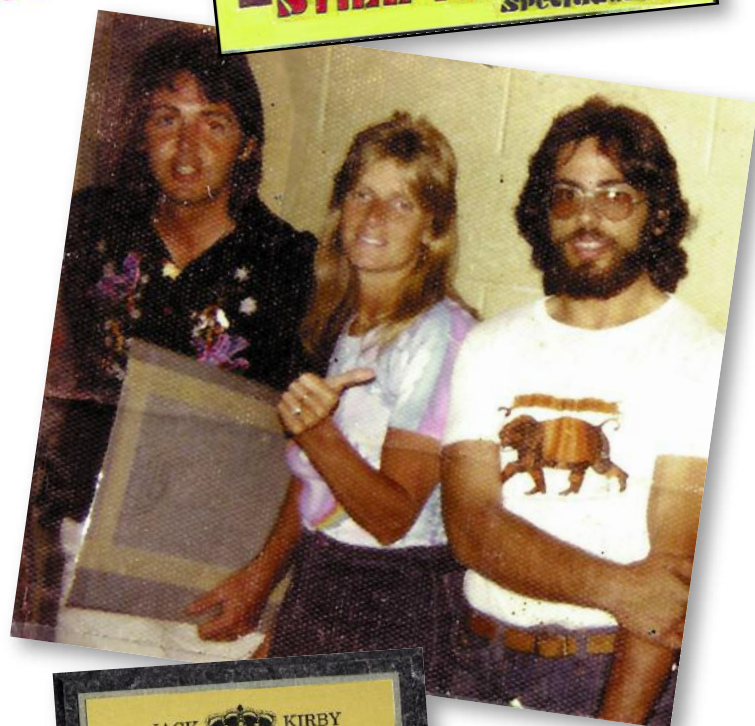
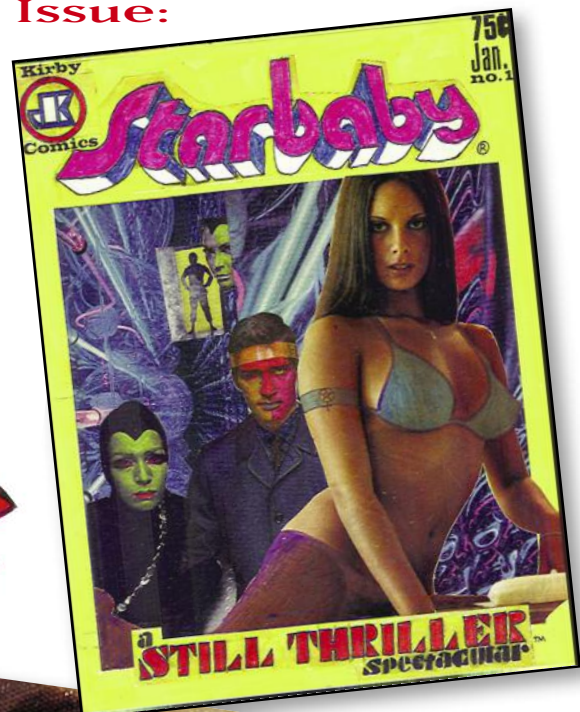




SILVER STAR



Also In This
Issue:



CREATED BY
Jack Kirby
Jan. '75