

JACK KIRBY COLLECTOR SIXTY



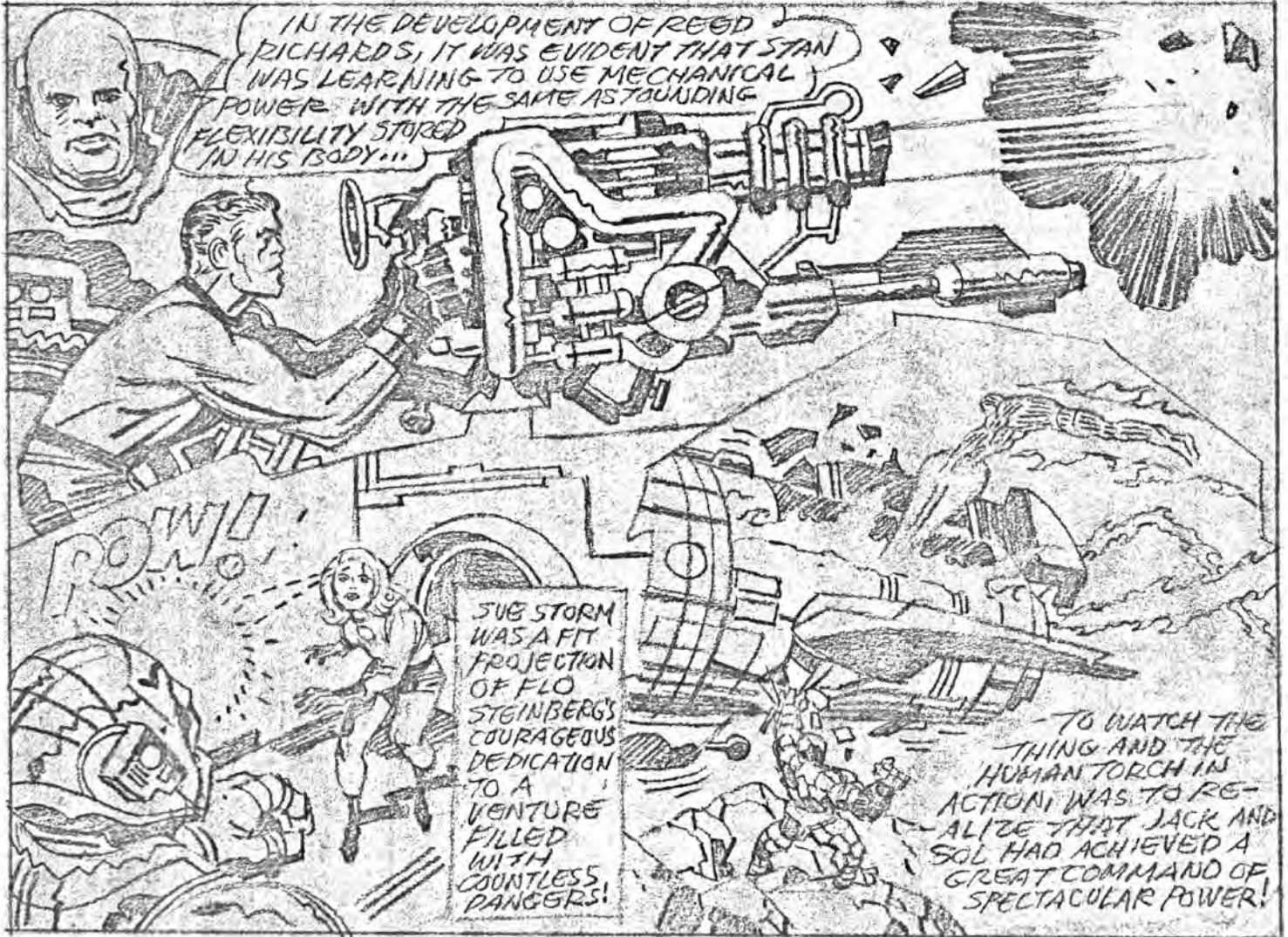
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THE JACK KIRBY COLLECTOR

ISSUE #60, WINTER 2013



(above) We started issue #58 with the top half of page 18 from *What If?* #11 (Oct. 1978); now, here's the bottom half!

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Cover inks: **MIKE ROYER**
Cover colors: **TOM ZIUKO**
(an unused 1980s commission piece)

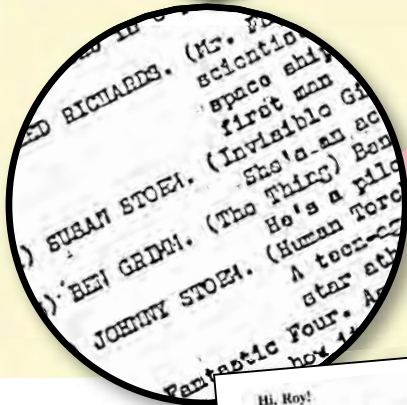
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FROM THIS...

...TO THIS!

INCIDENTAL ICONOGRAPHY

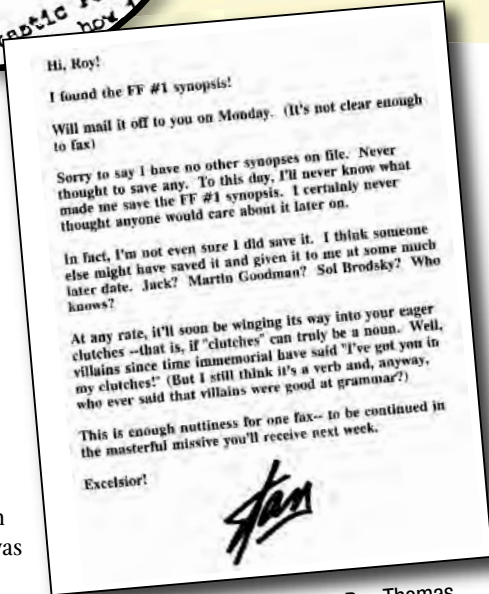
An ongoing analysis of Kirby's visual shorthand, and how he inadvertently used it to develop his characters, by Sean Kleefeld



Jack Kirby and Stan Lee perhaps most famously collaborated on *Fantastic Four* for the most extended period. That title, then, is often held up as an example of their evolving working relationship, and researchers scour margin notes to tease out how much of each story Jack was contributing. What has not been attempted, to my knowledge, is a joint analysis of all three surviving *Fantastic Four* "scripts" from that period, where we can see what Jack actually drew compared with precisely what Stan had originally intended. (Unlike, say, with John Romita's account of *FF* #30 being "written" in a car ride on the way to lunch. While I don't doubt John's story, we don't have any concrete details of what was actually said.) The surviving scripts are radically different in form and highlight how much Jack really began to drive the creative effort.

The first script, of course, is that of *Fantastic Four* #1. Stan had somehow managed to hold on to it long enough to realize its significance and it's become relatively well-circulated at this point; Marvel ran a re-typed version in *FF* #358 and Roy Thomas presented a copy of the original in *Alter Ego* vol. 2 #2. [Editor's Note: We also ran it in *TJKC* #58, "The Wonder Years."] It's not so much a script, though, as an outline for the team's origin. The two pages provide an overview of the characters, touching on key traits and powers. Stan also notes editorial concerns he has over Comics Code issues. The document clearly indicates this as only half of the issue with their "first case" to follow, and includes a note specifically to Jack to talk with Stan for some further clarification.

Stan is clearly taking the company in a different direction with this, not only from the perspective of the genre, but that he's switching their overall storytelling format. Previous books were a series of short, unrelated stories, and Stan clearly indicates that this one *Fantastic Four* tale which includes the origin is supposed to take up an entire issue. As it's helping to redefine how comics get made on top of explaining the issue's plot, it stands a little apart somewhat from the who-did-what debate. It can't really be used as an example



Stan's note to Roy Thomas.

of how Stan and Jack "typically" worked because the document itself alludes to its uncommon nature.

The second script comes exactly one year after *FF* #1. Probably in answer to a written request, Stan sent Jerry Bails a page of his script for *Fantastic Four* #8, which was subsequently published in the apazine *Kappa-Alpha* #2. While still fairly broad, as far as scripts go, it has a more solid breakdown of the action; three- to five-page chunks instead of half an issue. Stan was clearly giving Jack a fair degree of latitude with the stories, despite having the ideas and



The Puppet Master in *Fantastic Four* #8 is fairly derivative; another Puppet Master appeared months earlier in *Justice League of America*. This Puppet Master "died" similarly to Mrs. Dolman in "Voodoo on 10th Avenue" from Simon & Kirby's *Black Magic* #4 (right).

JACK F.A.Q.S

A column of Frequently Asked Questions about Kirby

[For this issue's column, we're asking and answering some questions about two of Kirby's finest FF inkers, Joe Sinnott and Dick Ayers.

Presented here is the Jack Kirby Tribute Panel held April 20, 2008 at the New York Comic-Con—not the usual one held at Comic-Con International every year in San Diego. Mark Evanier was in attendance that year in Manhattan, promoting his book Kirby: King of Comics, and the event wisely chose to take advantage of

that fact by asking him to moderate this discussion. The panel was transcribed and edited by John Morrow.]

MARK EVANIER: Good afternoon, this is the Jack Kirby Tribute Panel and I'm—well, who would I be, right? I'm the only guy who does Jack Kirby panels these days. Thank you for being here. We do these panels at every convention that invites me, because otherwise I spend the whole convention talking about Jack. I talk about Jack all the time to people anyway. He is so important to this industry, and to all of our lives, that it seems always appropriate to get together. It's interesting that we have not exhausted the subject of Jack yet. We never *will* exhaust the subject.

To forestall a question that we'll get if I don't answer it up front, the book that I have out now on Jack is the first of two. The second one is so long, even John Morrow will fall asleep reading it. *[laughter]* Since well before Jack passed away, but especially since then, every time I come across a Jack Kirby fact that I didn't know, I add it in to the manuscript. I

open up the file and write in another couple of paragraphs here and there. The thing gets longer and longer, and I keep finding out new things about Jack. I just got another cache of Jack's personal papers, documents, memos, correspondence, contracts, things like that which I had not had access to before. What happens is, it's like a Chinese puzzle. You get a new piece, and suddenly you have to go back and reassemble the other pieces. You go, "Oh, I get that now," and you have this very complicated timeline of Jack's life, and you try to figure out when things happened in relation to one another.

Dick Ayers here kept wonderful records of when he worked on everything, and that gives me a guideline of when Jack worked on them, because Dick was not far behind him when Dick was inking his work. So I was able to calculate what Jack was working on during key events of his life. I figured out what story he was doing each time one of his kids was born, and figured out what story he was probably working on when the Kennedy assassination took place, and things like that. And then you plug those into the matrix, and you suddenly discover, "Oh, that's why Jack was writing about that, that's why Jack was interested in that." It's a fascinating thing, and one of the things that happens is, as I read more of Jack's work over and over again, I keep seeing more of Jack in those stories. I'll read a Kirby story that I previously had read dozens of times, and I'll suddenly go, "Wait a minute, there's Jack. He was *that* character, and he was also *that* character. And that was Roz, and that was Neal. That was Jack's brother-in-law." There are levels of subtext in his work, even when he was only plotting stuff that other people were dialoguing,



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(above, l to r) Kirby with comics writer/editor Len Wein 30 years earlier at the 1978 San Diego Comic-Con.

(below, l to r) Dick Ayers, moderator Mark Evanier, and Joe Sinnott at the 2008 New York Comic-Con.



and I look at these things and go, “Why didn’t I notice that before?” I suspect someone has snuck into my room and reprinted some of my own comics, and added in new details and new plot points I didn’t realize before, because the material is so rich.

I don’t know when the second book will be out; it will be out when it’s finished. I don’t know how long that will be. When you see it, you’ll understand why it took so long. It is enormously detailed, and it would not be unfair for me to say I’m also kind of waiting for certain things to happen in the world that will make it easier to tell some parts of Jack’s story.

We have less than an hour here to talk about Jack. I’ve asked two people to whom we all are very grateful for their fine work without Jack Kirby, because both of them have done distinguished work in comics over the years on their own.

I was at Bob Kane’s funeral, standing there watching the coffin being lowered. There were four people from the comic book industry: Paul Smith, Mike Barr, Stan Lee, and myself. We’re standing on top of this mountain, watching Bob Kane’s casket. Bob Kane was buried, so help me, with Batman toys in his coffin. It’s an open coffin, and there’s Bob all stretched out, and they’re putting toy Batmobiles and Bat-Copters into the coffin, with no comic books. I wanted to check the coffin to make sure [Kane ghost-artist] Shelley Moldoff wasn’t in there with him. [laughter] So they take us up to the mountaintop, and they’re lowering the coffin into the ground, and I’m standing next to Stan Lee, and we’re bored, because it takes a long time to lower the coffin. And Stan turns to me and he says,



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“You know who did a great job inking Kirby? Steve Ditko; great job inking Kirby. He was too valuable to use as an inker too often. He was great.” “Oh, thank you. How about if we sit here and watch Bob lowered before we discuss other artists?” [laughter]

We love the work Dick and Joe did inking Jack. I also like the work these guys did on their own. Would you join me in welcoming Mr. Joe Sinnott [applause] and Mr. Dick Ayers? [applause] And I’d be surprised if your favorite inker of Jack’s work at Marvel was not on this stage at this moment. [laughter]

Gentlemen, thank you for joining us. Let me ask you a little bit about the reaction you get now from people, about having inked all of Jack’s work over the years. I love the fact that these guys are mobbed at these conventions. You go up to them, and they have lines of people wanting autographs and prints, and cover recreations and books. I go to artists’ alley, and I want to go over and say hello to them, and there’s a huge line, and I’m annoyed that I can’t get through the line to say hello to my friends, but I’m also so pleased that these guys are, rightly so, considered superstars and celebrities at this convention, and the industry has finally woken up to how valuable and treasured these people are. [applause]

Joe, when people come up to you and say, “I love the way you inked Kirby on...” —finish the sentence. What do people say to you about Jack’s work all the time?

JOE SINNOTT: Hey, what you just said, Mark. We are amazed, and they are so sincere; you can tell they’re sincere, they’re not just saying that. Actually, we feel like rock stars. [laughter] It seems the older you get, we’re given more acclaim than we ever had. Years ago, of course, we had no acclaim whatsoever. And we’re amazed at all the people—look at the crowds out here today—that know our work. Our work is known all over the world. My son Mark has a website, and he gets so many e-mails from people all over the world, saying how much they love it, and they also mention the first book they ever saw. Of course, they all want a little sketch here and there, but I’m amazed at how sincere they really are, and you can tell that.

EVANIER: What’s the thing you did with Jack that most people mention? Is there a specific issue or cover you hear about more?

SINNOTT: Oh, sure, FF #51. People came up yesterday and today, and they have #51. One fellow yesterday had the original



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(top) Kirby signs autographs at San Diego Comic-Con in the mid-1970s. (above) *Strange Tales Annual* #2 (1963) featured Ditko inking Kirby on the interior, while Ayers got to ink a Kirby Spider-Man on the cover.

EVANIER: What questions would you like to ask either of these gentlemen, or me for that matter, about Jack, or about anything? Steve—this is Steve Rude, ladies and gentlemen. [applause]

RUDE: My question is for Joe. I'm dying to come up and shake your hand after this, but I want to know how a guy, with your hand, could do such perfect lines, and do three pages a day.

SINNOTT: I was always proud of the fact that for many, many years, when I did *Fantastic Four*, I never used a French Curve. The only thing I used was a compass, and a Hunt 102 nib, and a #3 Winsor Newton series 7 brush. Everything I did was freehand, but it got to the point where I said, "Gee, I'm doing a lot of work freehand, because if I happen to miss a line, I've got to white it out." So I did buy myself a French Curve, even though I didn't really know how to use one. Most of the early stuff I did with Kirby was all freehand, no mechanical means whatsoever. But even today—I'll be 82 in October, and thankfully I still have a very steady hand. Of course, it could go overnight, but I did some stuff this last week. A friend of mine has a newspaper, and he wanted me to do something to commemorate Memorial Day, so I did a picture of a soldier kneeling down, like in prayer, muddy field with the rifle stuck in the ground with the helmet on it, and it turned out really good. It was as good as I could've done in 1962, when I felt I was at my peak. But I felt my peak has been pretty steady over the years. I've been grateful for that. I think it's all because of my steadiness. Of course, I always did put a lot into my work. With Jack, even though you didn't have to add a thing to it, I'd add just a little here and there; maybe a little black here, or whatever. To me, blacks are the most important part of an artist's rendering. In fact, when I get a page finished, I squint my eyes and look at it, to see if it's balanced. So the blacks, and the weight of the line—I like a thick and thin line, and with Kirby you could use a brush. You could do probably 80-85% brush with Kirby's work, because it was so big and dynamic. In those days, the brushes were a lot better than they are today.

But Mark knows; Kirby was just one-of-a-kind. Even though he wasn't the greatest draftsman in the world, nobody could tell a panel like him. If you want good drawing, John Buscema, John Romita, Gene Colan, they did beautiful drawings. But Kirby is just unbelievable. And if you could see his pencils when they came into me; I used to marvel at them. I saw so many of them; I probably did 75 stories with him, *FF* and other stories, if not more. And you'd marvel, because he never gave you less than his full effort. I did *FF* #5—well, I did a couple of westerns with him before that—but from that point on, right till the end, when he did *FF* #102, everything was the same. His work never deteriorated. It was just great all the way through. People used to say "Kirby's slipping a little bit," up in the 80s and 90s, but if you look at some of those stories, like "Ben Grimm, Killer" and "The Thing

Enslaved," *FF* #92 and #91—Jack with those gangsters, and those double-breasted pin-striped suits, boy, Jack loved to do that kind of stuff.

EVANIER: Another question.

AUDIENCE: It's great to see so much of Jack's work back in reprint from the '60s, '70s, '80s, both from Marvel and DC. Are we going to see some of his '40s and '50s stuff coming, Newsboy Legion...

EVANIER: Yes. I'll give you a stock answer. People ask, "Why doesn't DC reprint this, why doesn't DC reprint that?" DC believes, and I think they're probably correct, that they don't want to glut the market. There is a marketplace for a Kirby book every 8 months or so. If they put them out too fast, they'd step on each other's sales, and



Gangsters—with Jack's mention of (Bo-) "Gart"—in these pencils from *Fantastic Four* #91 (Oct. 1969).



KIRBY

OBSCURA



A regular column focusing on Kirby's least known work, by Barry Forshaw



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Only one story from *Black Magic* #25 has been reprinted (in DC Comics' 1970s *Black Magic* #5 reprint issue), but we expect Titan will eventually release a volume of *Black Magic* reprints, with more great art reconstruction by Harry Mendryk.

All of Kirby's 1950s mystery work for DC has just been reprinted in their latest *Kirby Omnibus* volume.

How's your moral fibre? Crumbling? Already crumbled? In the 1950s, Jack Kirby—along with many other comics illustrators—was accused of corrupting American youth, his dangerous creations producing a nation of murderous juvenile delinquents. Jack may not have succeeded with his (clearly Communist-inspired) agenda, but a few examples of his attempts to turn a nation from the straight and narrow are discussed below...

TRUE AMAZING ACCOUNTS OF THE STRANGEST STORIES EVER TOLD

Clearly embarrassed by his involvement in the horror comics hysteria in the 1950s (with comics blamed for destroying the moral purity of American children), Jack Kirby would routinely play down the books that he and his partner Joe Simon put together for the Prize comics group, notably their durable macabre title *Black Magic* (possibly because an issue of the title was a prime exhibit for the Senate Committee investigating juvenile delinquency). But, to some degree,

Kirby was on a hiding to nowhere. What's more, it might be said that he was massaging the truth slightly; while it is true that the Simon & Kirby team did not (generally speaking) go in for the kind of gruesomeness that was the stock in trade of Al Feldstein, William Gaines and their massively talented cadre of artists at EC Comics, S&K could most certainly deliver the gruesome goods when required, and it might be argued that *Black Magic* was a grittier, edgier title than most other books vying for supremacy in the crowded horror comics market of the day. Apart from anything else, Jack Kirby had a natural gift for the grotesque, and bizarre, disturbing imagery worthy of the mediaeval artist Hieronymus Bosch flowed from his pen

with effortless skill. However, there were issues of the title with material which conformed to the more gentle supernatural tale that Kirby would retrospectively try to persuade people was what he had mostly done in *Black Magic*, and issue #25 (July 1953) is most definitely in this vein, in tune with the beautifully turned, horror-free supernatural titles that work-horse writer/editor Richard Hughes was to produce for the American Comics Group when the draconian Comics Code put paid to more erratic affair involving vampires and werewolves, now proscribed.

ADDED VALUE KIRBY

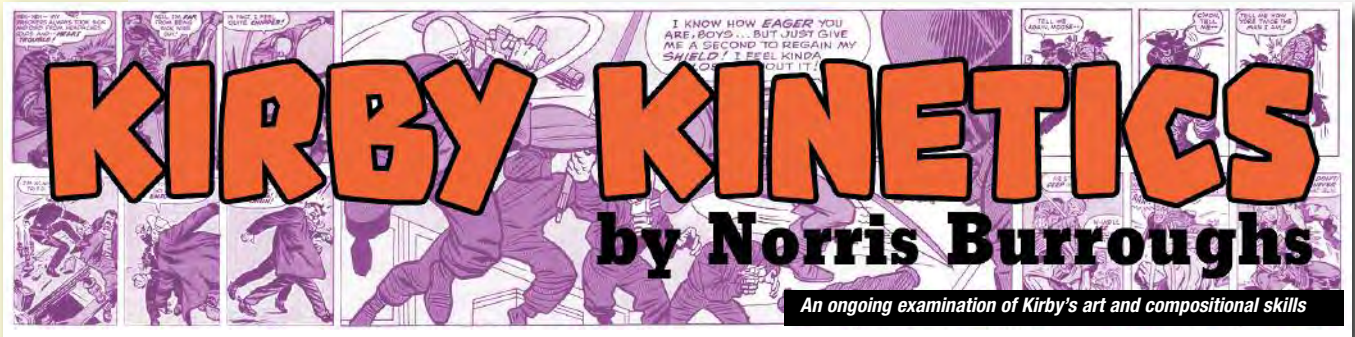
The cover to issue #25 is an indication of the gentler tone that the issue will take, with a young couple crouching in an unfinished house, pointing at a sedate-looking ghostly couple walking past. The fact that the ghosts are particularly unthreatening (and the young woman does not appear to notice that they are completely transparent—perhaps she'd forgotten her contacts) is an indicator of the approach here, as is the fact that Kirby places his mortal couple in the foreground when what one would have thought was the selling point of the issue—the ghosts—a given a relatively small amount of space.

For *Black Magic*, Kirby would often provide one story per issue, but with layouts for the splash panels of the other tales (or even, sometimes, a fully inked splash), so the larger amount of Kirby in this work makes it a particularly collectable issue, even though one of the tales has been reprinted. The first story, "Strange Old Bird", features nothing less than the legendary phoenix, the supernatural avian which famously rises from its own ashes after bursting into flame, but the two mature protagonists of this tale (unthinkable today) are affected forever by their encounter with the phoenix. The bird replaces the pet of a lonely woman, and the scene involving the creature's transformation and its effect on the two protagonists (the frustrated middle-aged Miss Stewart and the elderly janitor who is the narrator) boasts all the atmospheric skill that was Kirby's hallmark. What's more, the writing here has a genuinely poignant and poetic strain—as when the janitor, being thrown through a door in a blast of energy as the Phoenix begins its spectacular regeneration process, a caption reads: "I'm ashamed to say I got to the door before Miss Stewart. That's when the atom bomb went off—and the sun came out and a sensation of almost unbearable joy sang through me even as I was flung out into the hallway." Writing like this was not often encountered in comics, and needless to say Kirby was in the perfect position to do this text justice.

Traditionally, in this title, a Kirby opener would be followed by a piece by one of the other artists in the Simon & Kirby studio: Bill Draut, say, or Mort Meskin. But the second tale here is another Kirby special, called "The Human Cork." The splash panel (partly miscoloured) shows two men flinging a hooded, bound figure from a jetty into the water, with a ball and chain ensuring that the victim will not survive. Of course, he does come back, as the Human Cork of the title is a Houdini escapologist type—and (it might be suggested)



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(throughout this article) Art from *Fantastic Four* #4 (May 1962).
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DYNAMIC CHEMISTRY

Fantastic Four #4 was probably the first comic book that actually opened my mind to the possibilities of the comic art medium. I'd picked up on the series with issue #12, and was instantly hooked on the self-

proclaimed World's Greatest Comic Magazine. I began searching around for back issues and was lucky enough to have a good friend loan me issue #4. As wonderful as they are, there is something slightly rushed and desultory about the first two issues of this series. Perhaps the innovation of costumes in the third issue started to get Kirby jazzed, but in *FF* #4, with the re-introduction of Timely's second Golden Age star, the Sub-Mariner, Kirby and Lee really began to hit their stride.

The story begins powerfully, with three members of the team arguing about the disappearance of the fourth. Reed is chastising Ben about the latter's jealousy over Johnny's exploits in the previous chapter. It is Ben's bad attitude that has caused the Torch to quit the team. By now it is clear that it is the Thing's brooding resentment over his condition that provides the dynamic chemistry that sets this series apart. This is the factor that kicks off the much-touted revolutionary concept of heroes with problems, since it is obviously the Thing's inability to deal with his grotesqueness that leads to conflict within the group.

It is also clear that this is not a simple tale of good guys vs. bad guys and that Kirby and Stan Lee are dealing with serious issues of emotional turmoil and the dynamics of relationships within a family, such as parental authority and sibling rivalry. The members of this team are obviously a surrogate family, working out their problems, and the plot is merely what Alfred Hitchcock would call the McGuffin, a device to set the characters in motion.

The three go in search of the Torch, who is hiding out in a local garage with his sport's car enthusiast pals. Kirby is beginning to stretch out with the *Fantastic Four* as a sequential storyteller now. He is using more of a full palette of continuity techniques herein.

In his unparalleled study of the genre, *Understanding Comics*, author Scott McCloud describes various transitional techniques used in sequential art. Generally, the most common of these in western comics is subject-to-subject, an example of which would be the last four panels of page five in *FF* #4 [left], wherein the artist's point of view is confined to the same general scene, but is moving from the subject of the Torch to the subject of the Thing. However, the upper tier of panels is a different story. This sequence would be best described as moment-



CONTINUED AFTER NEXT PAGE...

LATE ERA FF ART

ON EARTH--THE BATTLE-- COUNTERPARTS ARE DIFFERENT-- EVIL BEN IS FASTER-- EVIL REED IS MADE OF FLEXIBLE METAL-- HARD TO BREAK HIS HOLD



AND WANGS IT AT BEN IN SECONDS

BEN TO SAVE HIMSELF FROM DAMAGG-- SMASHES IT INTO HUNDREDS OF PIECES

Fantastic Four #75 (June 1968), page 12 pencils, from faded stats in Kirby's files. For more of this type of pencil art, be sure to join the Jack Kirby Museum (www.kirbymuseum.org), and check out Tom Kraft's site whatirkirby.com

STAN & JACK: EXCELSIOR



Interview originally published in Excelsior #1, 1968

(below) Courtesy of Mike Burkey at www.romitaman.com, here's a very late era Kirby drawing, from 1986. Jack never did quite get the feel of Steve Ditko's Spider-Man's costume design, even till the end of his career. (Which reminds us that, as far as we know, Jack's original Spider-Man pages—drawn before the assignment was handed off to Steve Ditko to redesign—have never surfaced, and remain this magazine's editor's Holy Grail of Kirby art. Anyone seen them?)

(Here's an interesting curiosity: interviews conducted by mail with both Stan Lee and Jack Kirby, circa 1968, and published—in handwritten form—in the fanzine Excelsior #1 and, as far as we know, the only issue. The editors of the fanzine were listed as Salvatore Caputo and "The Kizer"; we were unsuccessful in attempts to track them down, but if you're out there, please contact us for a free TJKC sub. First up were the questions for Stan Lee:)

EXCELSIOR: What made you write in the new style that marked the inception of the Marvel Age?

STAN LEE: Needed the dough! Also, bored with old style.

EXCELSIOR: Did you feel you would rise to your present height of achievement or just fade out as others with as much ability to entertain had previously?

STAN: Shucks—I thought I'd rise higher!

EXCELSIOR: Do you feel differently about comics now than you did then? If not, why have your comics

changed so since the inception of the Marvel Age?

STAN: I'm older—wiser—hungrier!

EXCELSIOR: What hero or heroes in your youth really inspired you to write comics?

STAN: No hero—I just wanted to write.

EXCELSIOR: At that time, did you idealize the stories that Joe Simon wrote with Jack Kirby?

STAN: Yep!

EXCELSIOR: Did you think that Simon & Kirby were a better team than Lee & Kirby?

STAN: Nope!

EXCELSIOR: Who conceived the F.F.? You or Jack?

STAN: Both—'twas mainly my idea, but Jack created characters visually.

EXCELSIOR: Why is the Hulk a carbon copy of the Thing?

STAN: He isn't!

EXCELSIOR: What makes former DC fans so enthusiastic about Marvel, that two of them—Gary Friedrich and Roy Thomas—write for you?

STAN: They have good taste—(some of 'em).

EXCELSIOR: Why do you think that the latest Charlton Comics bid for power in the comics world failed when they had artists like Ditko and writers like Friedrich?

STAN: It would take a whole book for me to answer that.

EXCELSIOR: Why has Spider-Man changed so radically? Is it because of Steve Ditko's departure?

STAN: Partially—also, all our characters keep changing.

EXCELSIOR: Have you achieved all the goals you wanted to reach at the outset of the Marvel Age?

STAN: Nobody ever fully achieves a goal—by the time it's achieved, there's another one ahead.

EXCELSIOR: Do you have a favorite character in the Marvel group? If so, who and why? If not, why?

STAN: I love 'em all. It's like asking a parent, "Who's your favorite child?"!

EXCELSIOR: Which character has been the most well-received by your fans?

STAN: It varies from month to month. Almost all are extremely popular.

EXCELSIOR: What do you think of these questions?

STAN: I'm getting writer's cramp!

EXCELSIOR: Why did you bring out *Not Brand Echh*?

STAN: It seemed like a good idea at the time—I like to write humor. 'Nuff Said!

S.L.



COLONEL JIM BOWIE WAS JUST A CAPTAIN WHEN HE FOUND HIMSELF IN ONE OF THE MOST ASTOUNDING EXPLOITS OF HIS CAREER. WITHOUT THE COURAGE THAT MAKES GREAT AMERICAN HEROES -- JIM AND HIS MEN COULD NOT HAVE SURVIVED IT!

JIM BOWIE

LOSES A FORTUNE

and wins an INDIAN FIGHT!



THE CALL TO ADVENTURE WAS ALWAYS PART OF JIM BOWIE! EVEN AFTER HE'D MARRIED AND LIVED IN A FINE HOUSE IN SAN ANTONIO, TEXAS. HE DREAMED OF DISTANT HORIZONS AND DANGER...

THERE IS SOMETHING ON YOUR MIND, IS THERE NOT, MY JIM?

WHAT MAKES YOU SAY THAT, URSULA?



YOU WALK LIKE ONE ASLEEP... YOU BUMP INTO THINGS! DID YOU NOT UPSET MY PRIZE FLOWER POT?

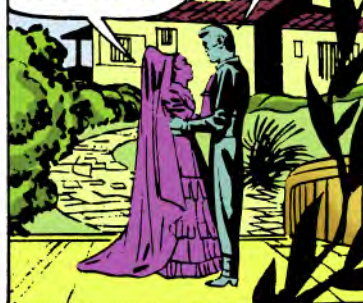
IT WAS JUST AN ACCIDENT, MY DEAR!



JIM'S WIFE WAS MARIA URSULA, DAUGHTER OF DON JUAN MARTIN DE VERAMENDI, THE LIEUTENANT GOVERNOR OF TEXAS. SHE SEEMED WORRIED ABOUT HER FAMOUS HUSBAND.

NO, JIM. IT'S MORE THAN THAT... YOU ARE RESTLESS--

NOW, NOW, URSULA--



WHAT IS IT, JIM? ARE YOU NOT CONTENT HERE WITH YOUR BUSINESS AND FRIENDS?

URSULA-- I MAY AS WELL TELL YOU-- I'M GOING TO SEARCH FOR THE LOST SAN SABA MINE!



KEY 1960s MOMENTS

by John Morrow

It's long been discussed that the changes Stan Lee made to Jack's story in the "Him" storyline in *FF* were pivotal in Kirby's decision to stop offering Marvel new characters and concepts in the 1960s. So here's original stats from Jack's files of issue #66 (the first issue of that arc, before the big changes were made). The timeline of events we present here should help give you an idea of Jack's mindset up to the point when these editorial changes were made. Don't forget that these stats are from Jack's files, sent to him by Marvel—he saw and read all these notations while working on the next, pivotal issue.

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Page 8, panel 4: There's a note from Stan to have John Romita pretty-up Crystal's face.



There were many key moments at Marvel in the 1960s, but the first one that really sent shockwaves through fandom (and Marvel) was the 1966 departure of Steve Ditko from the company. Don't you suppose that got Stan to thinking, "Gee, what if I lose Jack Kirby, too?" Shortly thereafter, in an odd twist, Stan began occasionally letting Jack script a few stories here and there in the latter 1960s. Was that an effort on Stan's part to keep him happy at the company?

To clarify the chronology of events in my mind, I decided to prepare this timeline of key moments that affected Marvel, and Lee and Kirby's relationship in the 1960s. Of invaluable help were Rand Hoppe, past research by Mark Evanier and Pat Ford online, as well as online excerpts from Sean Howe's *Marvel Comics: The Untold Story* (I plan to read the full book soon).

This isn't a complete list of every important date in Marvel's 1960s history, but hopefully hits most of the key ones. I'm sure I've left some out, and more will come to light in the future, so please send us additions and corrections. Next issue, I'll update it, and continue the timeline into the 1970s and beyond.

My rule of thumb: Cover dates were generally two-three months later than the date the book appeared on the stands, and six months ahead of when Kirby was working on the stories, so I've assembled the timeline according to those adjusted dates—not the cover dates—to set it more closely to real-time.

1961

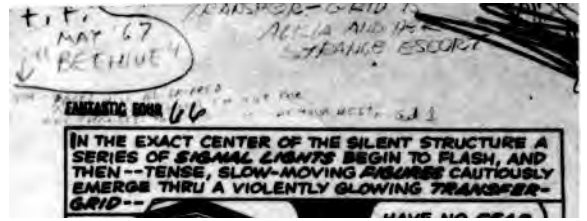
- This year: Marvel sells 18,700,000 copies of its comics.
- February 25: Final *Sky Masters* daily strip sees print.
- April-May: *Fantastic Four* #1 conceived by Lee and Kirby, and drawn by Kirby.
- August 8 (November cover date): *FF* #1 goes on sale.

1962

- This year: Marvel sells 19,740,000 copies of its comics. 1158 Kirby pages are published (most in a single year).
- June (August cover date): *Amazing Fantasy* #15 published, featuring Ditko's Spider-Man, after Kirby's original version was rejected.
- November (January 1963 cover date): *FF* #10 features the first appearance of Lee and Kirby in a comic. On the letters page, Stan tells readers to drop the formal "Dear Editor" salutation in letters, and to instead address them to "Dear Stan and Jack."

1963

- This year: Marvel sells 22,530,000 copies of its comics.



Page 4 note to inker Joe Sinnott from letterer Artie Simek: "Joe, pages will be skipped -- Stan took em out for art changes -- [illegible] -- do your best. -Art S."

1964

- This year: Marvel sells 27,709,000 copies of its comics, with an expectation of 32,000,000 for 1965, showing a nearly 50% increase in 3 years. 102 Kirby covers are published (most in a single year).
- Also this year: Martin Goodman becomes worried about Stan's popularity and the control he has over the Marvel line, and pressures him to have other writers handle some of the stories. Stan develops "writer's test" using four Kirby pages from *FF Annual* #2, with the balloons whited-out.
- May (July/Summer cover dates): *FF Annual* #2, *FF* #28, and *Avengers* #6 are published. Original art for these issues are the earliest pages to show Kirby's handwriting in the margin notes, but all these issues also feature Chic Stone as the inker for the first time, so it's unclear if Kirby included notes prior to these, and other inkers simply erased Jack's notes when they erased the pencil art after inking.
- September: *Addams Family* and *Munsters* television series debut (influences Kirby's creation of the Inhumans later).
- December (February cover date): *FF* #35 published, with first ad for MMMS fan club, using Kirby art to sell \$1 memberships and, later, promotional products. Flo Steinberg has said, "Nobody expected the fan-club to be so big. There were thousands of letters and dollar bills flying around all over the place. We were throwing them at each other."



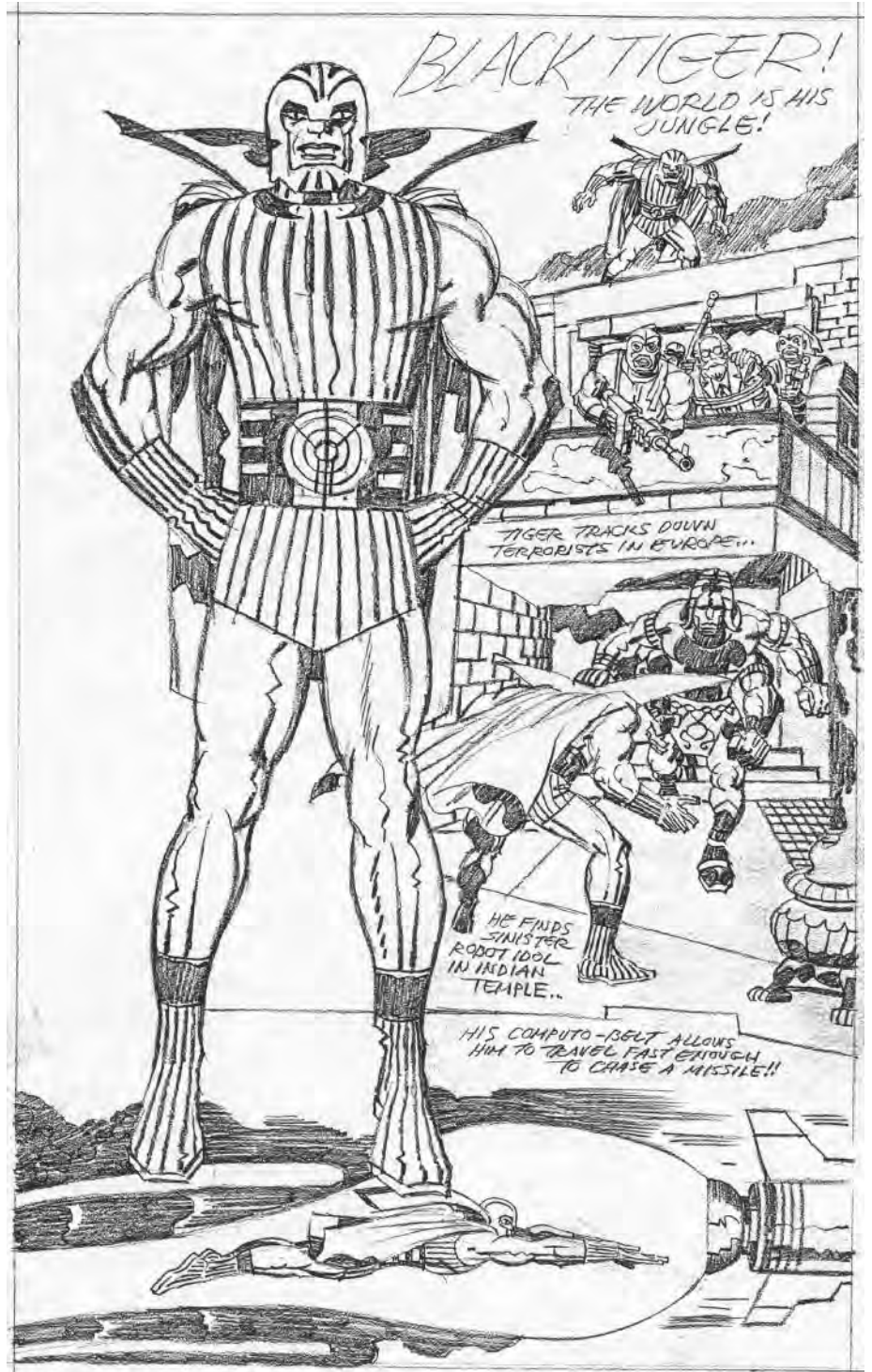
Page 6 margin notes by Kirby have the police officer telling Ben he was in the police detail that fought the Super Skrull, and Ben saved his hide in the battle; Stan didn't carry this through in the final dialogue.

1965

- Early this year: Marvel reacts to news of an impending *Batman* TV series, and of new publishers jumping on the super-hero bandwagon due to their success, as Martin Goodman tells Stan to add more books, to keep Marvel from getting crowded off newsstands. Soon thereafter, Lee and Kirby develop the Inhumans and Black Panther (originally named Coal Tiger)—both of which feature a character visually similar to Batman—but DC controlled Marvel's distribution, and wouldn't allow the new books to be added to Marvel's output (they were eventually included in the *FF*).



(above) Jack's original watercolor concept presentation for the Coal Tiger, later renamed Black Panther.



(right) A 1980s animation concept for a very similar looking Black Tiger.

NOVEL GRAPHICS, PART ONE

by John Morrow

Everyone rightfully hails the “Galactus Trilogy” (*Fantastic Four* #48-50) as the highwater mark of Lee & Kirby’s run on the *FF*, due largely to the introduction of the Silver Surfer to the Marvel mythos of the 1960s. Stan is on the record as saying that, while he and Jack had discussed the concept of Galactus prior to Jack putting pencil to bristol board on *FF* #48, when those pages came into the office for dialoguing, Stan discovered a new character he wasn’t expecting: A shiny man flying through space on a surfboard, which Jack dubbed “The Surfer” in his margin notes.

With the addition of the word “Silver” by Stan, the character quickly became one of the most talked-about creations of the 1960s, and a personal favorite of Stan’s. But outside of the pages of *Fantastic Four*, Jack had just three opportunities to utilize the character in the 1960s.

The first was in *FF Special* #5’s short Surfer/Quasimodo back-up story. The second was a parody called “The Silver Burper” in August 1967’s *Not Brand Echh* #1. And the final was after an unsuccessful run by Stan and John Buscema on the Surfer’s solo title, when Stan decided to try to jump-start the book with a new direction in #18, bringing Kirby on for the art on what would be the final issue.

Cut to 1976. Jack, after leaving Marvel in 1970, had recently returned to the company, but disappointed many fans by refusing to work on the *FF*. But behind the scenes, there was talk of a live action *Silver Surfer* film being developed, and the opportunity arose for Lee and Kirby to work together again on a *Silver Surfer* Graphic Novel. Stan took a trip from New York to Thousand Oaks, California for an in-person conference about the book’s direction with Jack, and then Jack mailed in the first batch of 20 pages on January 24, 1977, with a second stack sent on March 14, and a promise of more to come soon.

For the 2011 TwoMorrows book *The Stan Lee Universe*, Danny Fingeroth traveled to the University of Wyoming’s American Heritage Center, spending a week rummaging through the personal archives that Stan had donated to the university. Included was a healthy section of materials from the first 20 pages of the *Silver Surfer Graphic Novel*, with letters from Jack to Stan about the project, Jack’s typewritten notes (in lieu of the margin notes he put on pages in the 1960s), plus Stan’s typewritten script pages, and copies of Jack’s pencil art marked up with notations by Stan.

In *The Stan Lee Universe*, we presented the materials from pages 1, 2, 11, 14, and 15, as well as Jack’s letters to Stan explaining his motivations behind his penciling choices. Here we have pages 3-8, and we’ll show more pages in next issue’s “Jack Kirby: Writer” theme issue of the *Kirby Collector*. On the following pages, the top notes are Jack’s, the bottom are Stan’s script. ★



Panel descriptions for *Silver Surfer* Graphic Novel are from the Stan Lee Collection, box #55, folders 2 & 4, American Heritage Center, University of Wyoming.

Photocopies of pencil art with balloon placements and script for the *Silver Surfer* Graphic Novel are from the Stan Lee Collection, box #55, folder #1.



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Panel 1---Description of Silver Surfer. His relationship to Life, death, and Galactus. He shuns the ~~the~~ darker depths of space to search for light, energy and the variety of wonders which abound everywhere.

Panel 2---As hunting dog for Galactus, he passes up the places massively equipped to put up the kind of resistance that would even keep Galactus at bay. Of course, this also points up the immense power represented by Galactus.

PAGE 3

1. CAPTION: Like a glistening, gleaming comet, he streaks through the currents ~~of space~~ of space-- ever seeking, ever searching-- for he alone is herald to mighty Galactus!

2. CAPTION: Many are the worlds he has beheld! Gaseous worlds, ~~metal~~ liquid worlds, worlds of metal, worlds of glass! Worlds built by races which have long since vanished!

SS: Such worlds as this are not for me!

~~SS: I see no spark of sentient life! It will not appease the hunger of Galactus!~~

SS: I see no trace, no spark of life! It will not appease the hunger of Galactus!

74

~~Panel One~~---Surfer is adapted to Space and Time environment. He Panel One

shoots across the universe as if it was just a big, dark wave. He hops from galaxy to galaxy.

~~Panel Two~~--- There are corners of space ~~in~~ which twist and warp. The Surfer knows them well. They are dimensional short-cuts and he leaps through them without harm.

Panel Three--- This is how he finds the Solar System and Earth.

He is stricken by its beauty and decides to examine it.

Panel Four--- The Surfer descends. The atmosphere is thick and rich. Its land masses and oceans look like treasure houses filled with life-giving elements.

Panel Five--- The sight of what he sees, somehow, stirs old memories, deep within the Surfer. He has not always been a creature of space. He remembers a similar world somewhere in his past.

PAGE 4

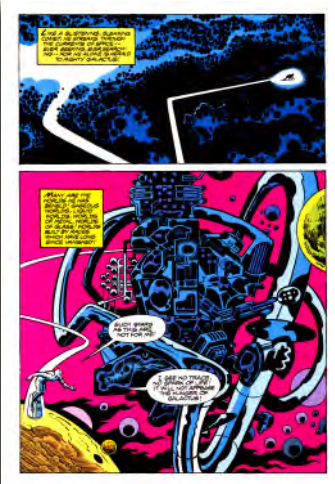
1. SS: How VAST is the universe! How LIMITLESS the cosmos!
SS: Even I, who have journeyed beyond the ~~far~~ farthest reach of thought, have seen but a DROPLET ~~of~~ of the rolling sea of space!

2. SS: And the more I behold, the more do I WONDER!

3. SS: All LIFE is a mystery, but where rests ~~the~~ the KEY?
SS: Surely ONE ~~fabulous~~ fabulous world-- WAIT! What have I found?
fateful

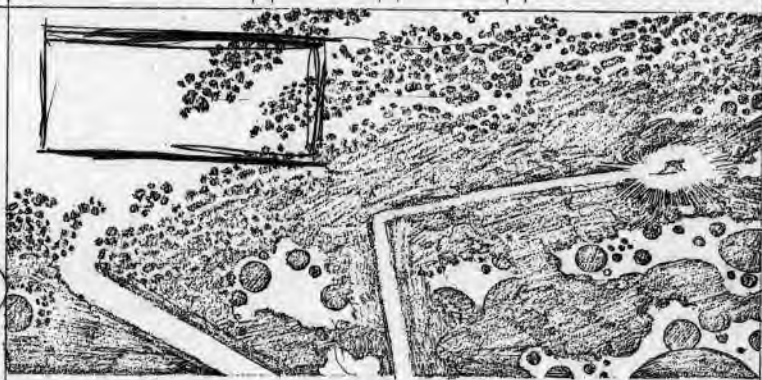
4. SS: Beneath me spins a verdant sphere like none I've ever seen!
SS: So green, so lush-- both warm and cool, both wet and dry!

5. SS: How like a PARADISE it seems! How like my own ~~long-lost~~ ^{beloved} ZENN-LA-- which is ~~deemed~~ ^{lost} to me forever!



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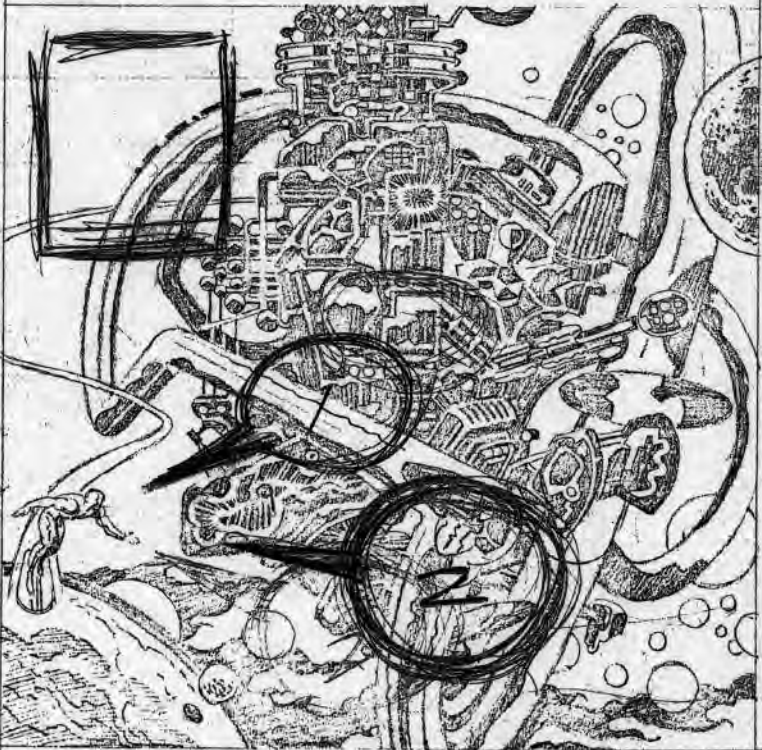




WHO IS
SUNNER?
A HERALD
SEARCHING
COSMOS
FOR SUSTINANCE
FOR GALACTUS

~~TO BE
A PART~~

SS
SHUNS
GALACTUS
TO
MIGHTY
FOR GALACTUS
TRICKS



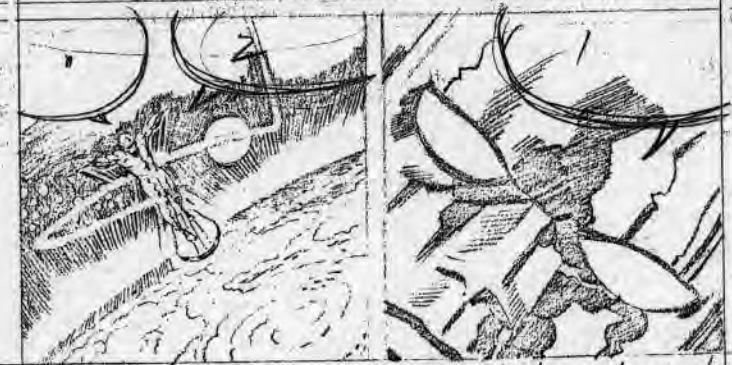
TO SS,
SPACE & TIME
ARE AS ONE

WHILE PENETRATING
A SPACE-TIME
WORLD
HE FINDS SOLAR SYSTEM
(EARTH)

HE'S DRAWN BY
ITS BEAUTY
LIKE A GALACTIC
JEWEL

ATMOSPHERE
RICH & LUSH
BELOW
LAND, SEA,
WARM, COOL,
DRY, WET
EVERYTHING
A
VIRTUAL
IDYLL!

S.S. CAN TAKE DIMENSIONAL
SHORT CUTS



Reminds him of his own home
world before he became SS

Reminds him of his own home world before he became SS

ATMOSPHERE
RICH & LUSH
BELOW
LAND, SEA,
WARM, COOL,
DRY, WET
EVERYTHING
A
VIRTUAL
IDYLL!

WHILE PENETRATING
A SPACE-TIME
WORLD
HE FINDS SOLAR SYSTEM
(EARTH)

S.S. CAN TAKE DIMENSIONAL
SHORT CUTS

2012 KIRBY TRIBUTE PANEL

Transcribed by Steven Tice, and edited by John Morrow • Photos by Chris Ng

(below) Here's the original art for the cover of *Tales To Astonish* #101 (March 1968), officially credited as Kirby/Shores/Marie Severin/Giacoia. All the background figures look to be Kirby, and we're betting this was originally an unused *Thor* cover, and the Hulk figure is a paste-up.

(next page) This issue's cover inks by Mike Royer.

Held Sunday, July 15, 2012 at Comic-Con International: San Diego. Moderated by Mark Evanier, and featuring Stan Goldberg, Charles Hatfield, Paul Dini, and Paul Levine.

[Due to microphone issues, some of Stan Goldberg's comments were inaudible, and were edited out.]

MARK EVANIER: Good morning. Let the record show that this is the Jack Kirby Tribute Panel. I am Mark Evanier, and we are in a larger room with a little more time because of the fine turnout we've had the last few of these. [applause] If we keep this up, we will have Hall H and the entire Saturday. [laughter] This is, I think, my tenth panel of the convention. I've got five today, and this is the one I look forward to the most because I spend a lot of the convention talking about Jack, and it's nice to just talk only about Jack and not have him be an aside, to just focus on him for a while. And I got into an interesting discussion yesterday when we were down at the Kirby Museum booth. You have all visited, I'm sure, the Kirby Museum, [and] the TwoMorrows booth. They're about three steps from each other. At either booth, you'll find many treasures about Jack and people who are enthusiastic about him. We got into a little discussion with Charles [Hatfield] here, and with Tom Kraft,



Mark Evanier

whom I see is here somewhere. Tom's over there, and Arlen Schumer, who is over there. I almost introduced him to someone last night as Arlen Specter. [laughter] I'm sure this is not the first time this mistake has been made.

ARLEN SCHUMER: He's the only other Arlen that I know.

EVANIER: Okay. To keep it clear, for those of you, so you'll remember this: Arlen Specter is the man with the single bullet theory of the Kennedy assassination. Arlen Schumer is the man with the Auteur Theory of Comics. All right? [laughter] You've got the difference on that? Fine.

SCHUMER: The single panel theory.

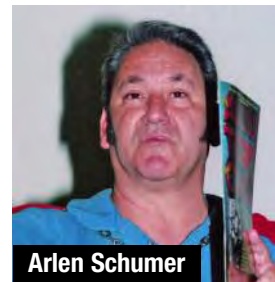
EVANIER: That's right. [laughter] And we started talking about—the discussion was keyed off a discussion of Mike Royer's lettering, which we should've actually had in this room one of the years Mike was on this panel. [laughter] I love Mike Royer. I learned to letter from Mike Royer, and I thought he was one of the greatest letterers of all time. I always appreciate that there are people who have different opinions about inkers, or their favorite Kirby books, their favorite Kirby colorists—although we can all agree that nobody ever colored Jack's work better than Mr. Stan Goldberg. [applause] I hope this doesn't get too sprawled, here. You can look at this from a couple of different viewpoints, if you're discussing Mike's, anyway. With Mike Royer, who lettered for Jack, one aspect is just looking at the work and evaluating it. You know, some people say, "Well, I like Sam Rosen better," or, "I like—".

SCHUMER: Simek!

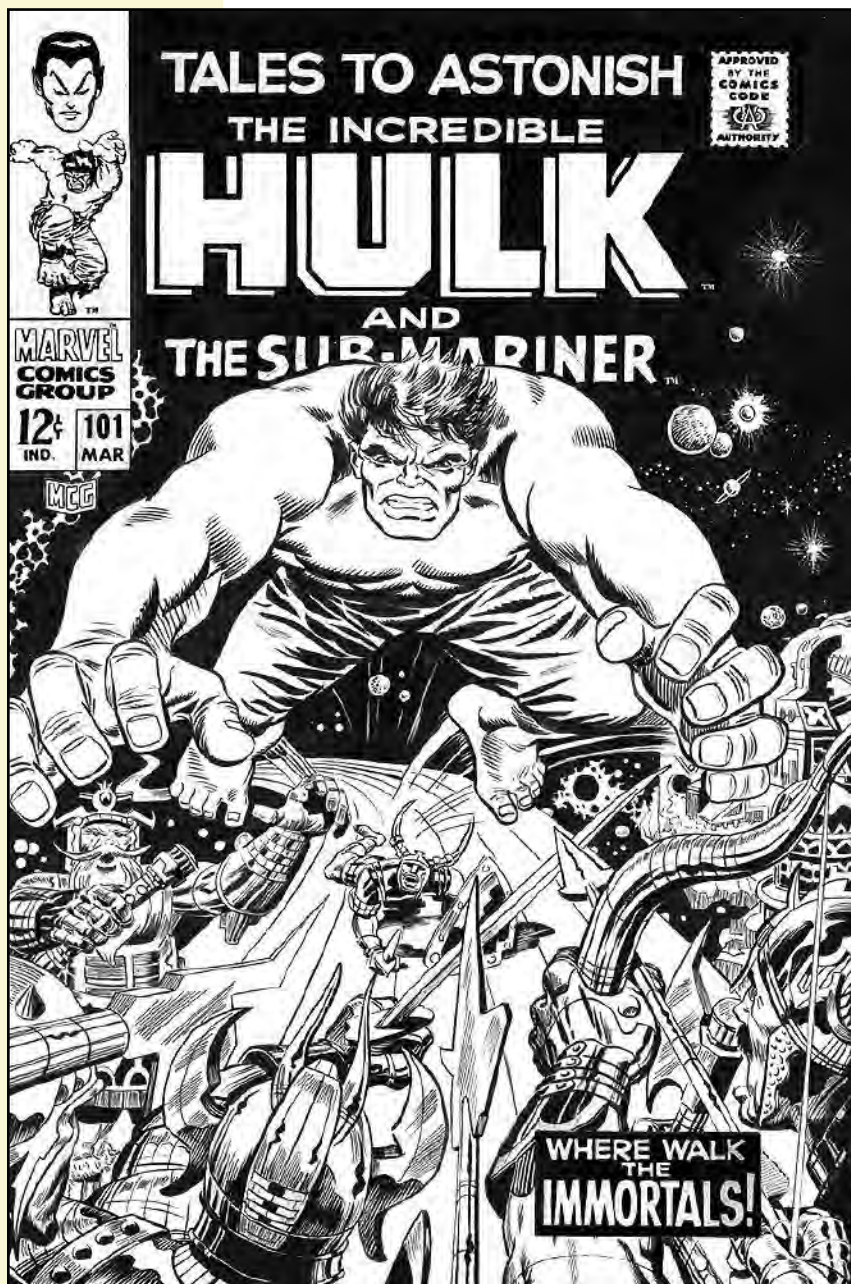
EVANIER: I'm talking about letterers.

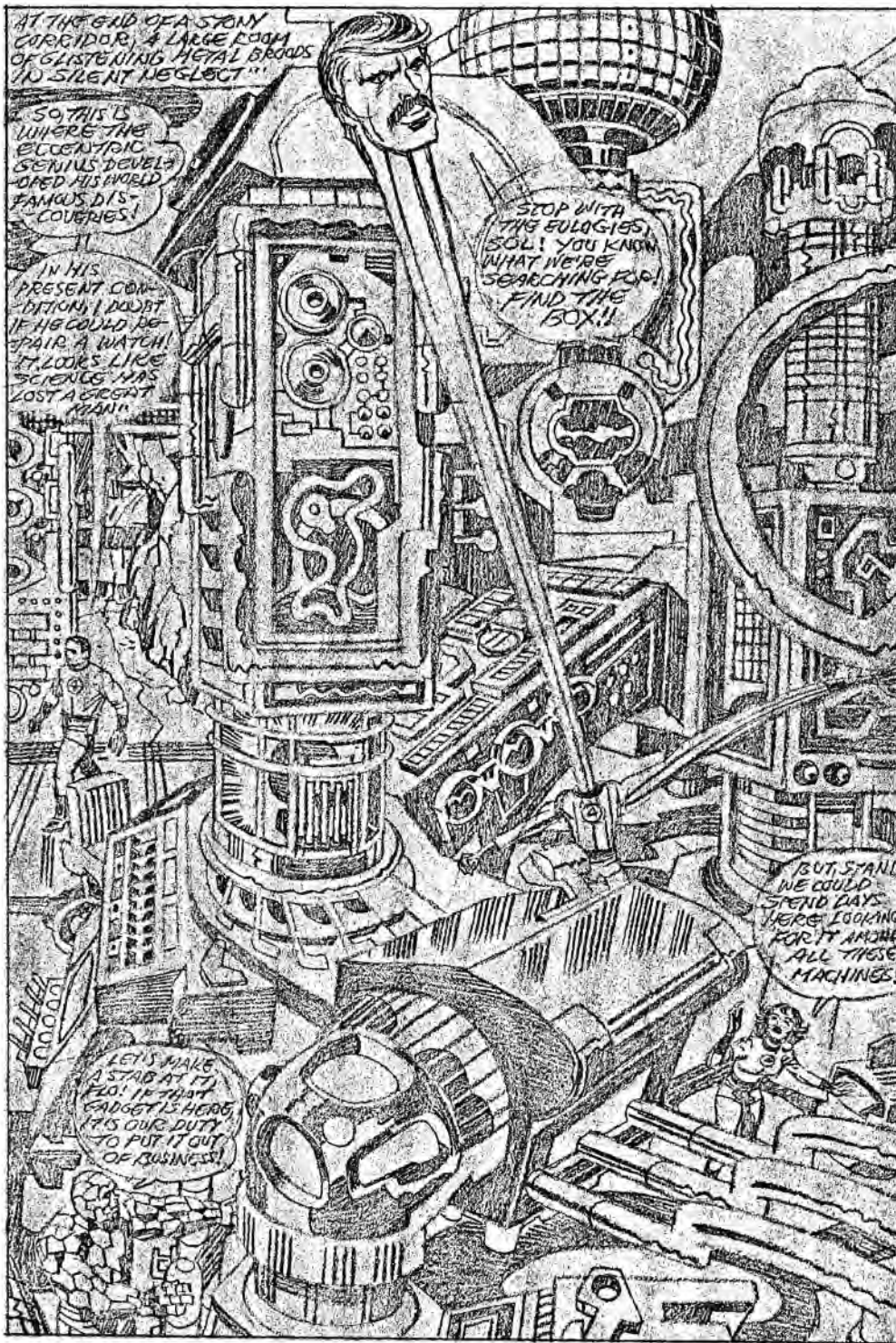
SCHUMER: Simek!

EVANIER: Oh, Simek! I thought you said "Sinnott". I'm sorry. Artie Simek. Anyway, it's just a subjective thing. Another thing is, and I want to ask Charles to talk about this. This is Charles Hatfield, the author of *Hand of Fire*, a fine book about Jack. [applause] Friday night, it won an Eisner Award. [applause] Although I've got to tell you, it's kind of easy. I've won an Eisner



Arlen Schumer





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Full-page splash from *What If?* #11 (Oct. 1978), featuring the Marvel Bullpen as the FF, with Jack as the Thing.

SHERMAN: Do you remember what he said? At the same time [Marvel] had Hulk toilet paper, which was printed in blue. And he saw that and he said, "Oh, it's toilet paper." [laughter]

EVANIER: And now it's a hardcover for, how much is the book?

RAND HOPPE: \$40.

AUDIENCE MEMBER: Is it fully colored?

EVANIER: No, no, it's blue ink. Actually, I don't blame them for replicating the old book. If Jack wanted reprints done, he didn't want his work tampered with, and once it was published, it was

done. If he could magically go back to his old pencils and bring in Mike Royer or Joe Sinnott, Jack would have said, "No, no. It's historically accurate. That's the way the book came out. That's the way we did it. Let's do the next book better." That was his attitude. But, I was impressed as hell that *Spirit World* came out; I'm sure they'll do *In the Days of the Mob* one of these days. They'll do everything they've got nailed down, and then once they've done it all—get ready for this, folks—they'll find a way to reprint it again and make you buy it again. [laughter] There'll be more deluxe versions. Maybe next time they publish *Spirit World*, they'll say, "Here's the color version. You've gotta buy this. You already have the other one." And it just gladdens my heart to see all this stuff that was not valued properly at the time, now costing \$49.95. Especially since I don't have to pay it. [chuckling]

Let's go over Kirby announcements that people may have here, or Kirby-related projects. John, what have you got coming up that people should know about?

JOHN MORROW: We have the brand new issue of the *Jack Kirby Collector*, which has shrunk in size, but expanded in page count and added a color section—due largely to the fact that the post office keeps raising postage rates on oversized tabloid pieces, and we didn't want to jack up subscription rates double. But we have these down at Booth 1301 if anyone wants to come check it out. Other than that, just moving ahead with our next few issues.

EVANIER: Thank you. [applause] Arlen, do you want to talk for a minute about your project?

SCHUMER: Sure. In conjunction with John Morrow and Rand Hoppe of the Jack Kirby Museum, we've worked on the *Auteur Theory of Comics*, which essentially lays out the idea that the artist, when working with another writer in comics—obviously *vis-à-vis* Kirby and Stan Lee—that it is the artist who is the auteur, the author of the

comic-book-reading experience. So we have these sixteen pages that I wrote and designed, and it's for sale to benefit the Kirby Museum down at Rand Hoppe's booth, so if you come down today, we'll be selling these, and all profits go towards eventually opening up a real museum. Right now the Kirby Museum is online, but the idea is to raise money to open up a real museum in the Lower East Side, where Jacob Kurtzberg—Jack Kirby, I





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Compare panel 5 of this page from *Journey Into Mystery* #88 (Jan. 1963) to the published comic, and you'll see it was completely redrawn, with new art pasted over Jack's original.

was just so much fun getting to know him. He was just a little different, and as the years go on, I find him to be a lot different. And I never get tired of working on his stuff.

Now, the story. We spend the winters in an old town high in the mountains of Mexico. We were down there, and I found another great artist living down there, somebody that I grew up being my idol. I loved his work; it was Frank Robbins, the great *Johnny Hazard* and *Scorchy Smith* artist. [applause] This was many years ago, and he was painting, and not drawing comics. Some people thought Frank disappeared, but he always loved Mexico. And I look in the local directory, and I see a man called Franklin Robbins. It was that simple. And I'm a little nervous, cause I think he "dropped out," and I'm going to impose on him. But he knew I was there already, that there was somebody in town who knew comics. So I phone him, and the first thing he said to me, he says, "Stan, why don't you come over? I know you're in town. Come on over. Spend time with me." And we got to know each other quite well.

But then, fast forward [to February 1994], I'm sitting there, when all of a sudden, I hear somebody call my name. "Stan, Stan, Stan,

Stan. I need to tell you something." And I said, "What happened? What happened?" And he said, "I just heard that Jack Kirby died." Frank was an inventor and other things, and he had this shortwave radio, so he picked it up on the radio. And I know that Jack was important to him.

But as the years went on, I just thought of Jack, of all the good times, and all his crazy ideas. I say "crazy" because, the more I think about him, he grows bigger and bigger, as I'm thinking about him all the time. [applause]

EVANIER: I'm going to guess the following scene took place a couple times in your life. You see Jack and you say to him, "I've just colored *Thor*," or, "I've just colored *Fantastic Four*. Anything that you want me to change? Anything about it?" And he would say, "Whatever you do is great with me, Stan." That's exactly the way he said it, right?

GOLDBERG: I could just see him. I could see him with the cigar, the full head of hair, that Stan [Lee] wanted all the time. [laughter] There was another man whose name is known in the industry, and he was another great artist. I can't imagine Jack and my dear friend Joe Maneely together in this industry run amok. Those two guys would have taken on the world, and Jack would have been the biggest supporter of Joe Maneely. He was that type of a guy. Jack, he shared a lot of things. He was a wonder his whole life.

EVANIER: Jack had a casual friendship with Joe Maneely at the office. Joe Maneely died in a train accident at the age of 32, was it? And Jack believed—and I have no idea how much validity it has—he would say, "Comics killed Joe Maneely." Because Joe Maneely was working night and day, never sleeping, and Jack believed, rightly or wrongly, that wandering like a zombie as he was doing with no sleep is what caused the accident. That may not be the case, but for years after when Jack would talk to other professionals, he would give them what he called the Joe Maneely Warning. "Don't do that." Because by dying, Joe had done the thing which Jack thought was the absolute worst thing in the world for a man to do, which was to leave your family in financial trouble. He was a Depression era kid, and there was nothing worse than a man who didn't provide for his family and leave

them comfortably when he was gone. When I first met Wally Wood, he would say, "Every time I talked to Jack, I heard the Joe Maneely Warning." And Wally was a guy who worked like mad, around the clock, for three or four days, frequently using medicinal stimulants to keep himself up. And Jack, of course, did not follow the Joe Maneely Warning, himself. He dispensed it freely to people. [laughter]

We've got a few more minutes, here. Stan, I'm going to ask you to indulge me. I'd like to ask you a few questions, and I want you to give me real short answers, okay? [laughter] Short answers. Okay. Between the time of *Fantastic Four* #1 and, let's say, around 1969, what percentage of Marvel's line do you think you colored? Just a short answer. [laughter]

GOLDBERG: Colored? I mean, those books were 48 pages—

EVANIER: Thirty-two pages. How many of those books did you color?

GOLDBERG: I'd like to give you a quick answer because I have 99% of them in the house, and I was smart enough, when I did ten books,