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Numerous images in this issue are courtesy of the Jack Kirby Museum and whatifkirby.com, which have our eternal(s) thanks!

(right) This issue's "Past" cover started life as a gorgeous late-1960s Bullseye drawing.

Bullseye cover inks & colors
(Version A): **BILL WRAY**



Don't miss our alternate **TIGER 21** cover (Version B)!

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THE JACK KIRBY~ COLLECTOR

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TO PULP RETURN

A conversation with graphic biographer Tom Scioli, conducted by Adam McGovern

(This page) The myths both young Jacob Kurtzberg and the prototypical Jack Kirby were born from.

All images by and © Tom Scioli.

King Kierkegaard told us that life must be lived forward but it can only be understood backwards; in a life like Kirby's, many things are seen far ahead of their time, and we can gain something new each time we look back. One of the artists best known and regarded for taking Kirby's legacy forward is undertaking a voyage to its very beginning. Titled simply Kirby, in his signature, this new life story by Tom Scioli (8-Opus, Godland, Transformers vs. G.I. Joe) turns back every page on what we know about Jack and what we've seen of his achievements. Taking Kirby's epic approach to the quieter realities of the artist's own life, Scioli's narrative collages the comics being produced at the time with the elusive essence of the decades and locales themselves, for a major work in the making. On February 12, 2018, I got on the phone with Scioli to go back to the most important drawing board in comics.

TJKC: The current, declarative form is also a medium for telling a historical account with as much objectivity and accuracy as possible.

SCIOLI: I wanted to take a just-the-facts approach, no comicbook hoopla and salesmanship.

TJKC: And yet there is a feast of period flavor in the way you render the story—the settings feel like we've walked into old photographs, machinery looks straight out of a vintage catalogue, etc. How did the way we see those times influence the way you show it?

SCIOLI: When you're telling Kirby's story, you're telling the story of the 20th century—he's there at the outset of comics, he serves in WWII, he's there for the '60s cultural revolution. And as this story progresses, we'll see it progress in those styles too.

TJKC: Is this unintrusion of you as the storyteller a reason for the vérité use of untranslated languages at the beginning?

SCIOLI: Yiddish is a super-interesting [hybrid] language; Kirby says that's the first language he learned. That happens a lot with children of immigrants, and then they go to school, and it's almost like the parents learn English from the kids. That's how it was in the Kirby household. Language fascinates me so I have maybe way too much fun with those early episodes, where it's almost a pantomime.

TJKC: True, the unfamiliarity of many readers with the language(s) being spoken enables (and necessitates) pure visual storytelling; befitting for the comics medium.

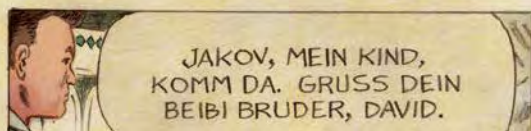


THE JACK KIRBY COLLECTOR: When did you start telling this story?

TOM SCIOLI: A bit before Kirby's 100th birthday.

TJKC: The full pages at your own site are dynamically composed, but it also had a feel of completeness when I was first seeing it one panel at a time on Instagram...

SCIOLI: I want this to be extremely accessible, so layouts are very no-nonsense. When it goes to print, I might throw in some splash pages, etc.—at that stage, you're solving book-design problems.





by Dwight Boyd



(above) Just for the record, this scenario wasn't part of the Wolf Waco story, and this baddie wasn't even Wolf! Still, the fusion of this back-up story scene and the main tale was another nice effort by Kirby and Ayers.

(next page, bottom) Waco fights the Rawhide Kid in this page-and-a-half action sequence from RK #18, Oct. 1960.

(right) Another Wolf Waco met the original Two-Gun Kid in TKG #59, April 1961.

Comics, wasn't such a bad guy, especially since this Billy was a relative of his more famous relative. And this Billy rode the trail to clear his family name by doing good deeds.

Other legends "lost some of their shortcomings" at other publishers' offices, also. With Lee and Kirby in the early 1960s (before the *Fantastic Four*), the western frontier was dominated by the Two-Gun Kid (a carry-over from the post-WWII era) and the Rawhide Kid, a tall, buckskin-clad, blond straight-shooter with fists as quick as his draw. Two-Gun was blond also; the pair was practically interchangeable.

In time, Jack and Stan would take the names and change everything else except their self-sacrificing heroics. The readers came to accept these changes, and the Kids, along with Kid Colt (who, like Batman following DC's *Crisis on Infinite Earths*, needed no changes) continued to star in modest-selling series throughout the '60s.

But this article's not about the Kids, really. It's about a one-shot gunhawk they both faced on separate occasions. "Say what?" you may be asking. I'll explain.

The real Old West was full of bullies, raging sociopaths, and territorial no-goods who rode from town to town, alone or in small bands, hell-bent on robbing banks, stagecoaches, ranches, or trains.

Some of their stories are quite ugly, and were certainly too ugly or warped for the Code-approved western ten-and-twelve-centers that youngsters found enthralling during the Eisenhower years.

So, the legends of the West got cleaned up considerably and made homogeneous for television and comics. Billy the Kid, for example, over at Charlton

WATCH OUT FOR WOLF WACO!

Wolf Waco (great moniker—it just screams cow-town villainy with two smoking pistols!) led a gang of outlaws, and it was young Johnny Bart's misfortune to run afoul of them in *Rawhide Kid* #18 (Oct. 1960), in just his second Lee/Kirby/Ayers issue. After a narrow escape from the townsfolk who've just recognized the outlaw, the Kid spots a seemingly abandoned mine where he hopes to rest. Nope, Waco is there and the two get into a fistfight. The Kid's smaller, lighter, but determined not to be bullied by the gruff, domineering Waco. (Bullied... I'll get back to that later.) Wolf's men show up and point their guns in the Kid's direction, ending the pummeling their leader's taking. Wolf's temper subsides and he offers the Kid a chance to join his group. Rawhide thinks, "And why shouldn't I join up with them? There's no place for me anywhere else!" Aloud, he announces, "All right, Waco, yuh got yoreself a new man!" (Peer pressure, right? I'll return to that later, as well.)

Still, as gangs are wont to do, the Kid has to "prove" himself. He's told to throw a bunch of lit dynamite sticks at the mail train a-comin', a notion that quickly eats at his conscience. If he doesn't do it, Wolf and his men tell him he'll be shot down from behind... at their hands. But Johnny outwits them and tosses the explosive bundle back over his head at his bloodthirsty "friends." The smoke and shock allows him some time to make it to the train. There, he "proves" himself to the train people. He blasts their guns out of their hands and then quickly returns them, explaining that he's not going to rob them. He only wants another chance at Waco and his men. As most of the Wolf Waco Gang turn tail, Wolf and the Kid return to throwing the

fisticuffs. The enraged young gunman and his foe move unwittingly toward a cliff and the treacherous owlhoot goes over. This marked the end of Wolf Waco... or did it?

WOLF WACO II: NO GOOD, JUST... BAD AND UGLY!

Wolf Waco became a one-shot bad man again... in *Two-Gun Kid* #59 (April 1961). This new Wolf (no one without Marvelous super-powers could've survived that fall!) was just as much a bullying, lowlife cur as the other gunnie who shared his name.



by Rand Hoppe,
director of the
Jack Kirby
Museum

HIDING IN PLAIN SIGHT!

Kirby ghosted three
weeks of Davy Crockett
daily strips in the 1950s.

(right) January 14-19,
1957 dailies.

(below) February 24,
1957 Sunday strip.

(next page, top)
Sunday strip from March
3, 1957.

(next page, bottom)
January 21-26 and
January 28-February 2,
1957 dailies.

Courtesy of Bill
Blackbeard's San
Francisco Academy of
Comic Art Collection at
the Billy Ireland Cartoon
Library and Museum at
Ohio State University.

In August of 2012, the Jack Kirby Museum posted a reworked translation of Jean Depelley's article (seen in *TJKC* #64) about Jack Kirby's ghosting of the *Davy Crockett*, *Frontiersman* comic strip. What was notable about the article, originally published in French earlier that March, was that Jean and Bernard Joubert found evidence that the work was, in fact, a comic strip reworked to comic-book-size in *Marvelman* (UK), and digest-size in *Zoom* (France).

Since then, Hans Kiesel sent the Museum an e-mail in late 2015, letting us know that he and fellow comics researchers in Germany found a *Crockett* Sunday strip in black-and-white translated into German, that was obviously by Kirby. Hans also included a mention from Allan Holtz' *Strippers Guide* stating that Kirby had ghosted two Sundays. I continued, on-and-off, researching the strip, along with Kirby's *Blue Beetle* daily strips in the 1940s, on the Internet without any results regarding *Davy Crockett*.

In early 2018, however, meticulous comics researcher Michael J. Vassallo (also known as "Doc. V") shared on Facebook and his blog the color version of the same Sunday strip we'd had in German. Doc. V had embarked on an ambitious project involving scanning and cataloging the Sunday comics sections of the *New York Daily News*. Finding the strip in a big NY newspaper felt somewhat ironic after I'd scoured obscure daily news-



papers on *newspapers.com*. This raised the question, though: "Did any daily strips also run in the *New York Daily News*?"

The Kirby Museum has had a pleasant relationship with collector, scholar and collage artist Tom Morehouse since our formation in 2005. In fact, Tom allowed us to scan his copies of the *Crockett* reprints in *Marvelman* in 2011. Since I'm comfortable researching newspaper microfilm at the New York Public Library—you know, the big one with the lions in front on 42nd Street & 5th Avenue—Tom suggested we go there together and look at the *Daily News* microfilm. And, *voilà!*

But what about that other Sunday strip? Well, on one of the Facebook comics groups where Doc. V shared his discovery, Mark Evanier mentioned that the Billy Ireland Cartoon Library & Museum has a large collection of comic strips. I dove into their search engine, and found that they did, indeed, have



RE-FOUND

ANNOUNCING THE RELEASE OF THE HARDCOVER JACK KIRBY CHECKLIST: CENTENNIAL EDITION

by
Richard
Kolkman



"Comic book fans are pussy cats compared to the insatiable collectors who roam this world like predators in search of priceless and forbidden artifacts."

— Jack Kirby (March 1977, *Black Panther* #2, below)

Unknown in Kirby's time, a third evolution has emerged: The super-fusion of comic book fan *and* collector. The kind of creature who claws their way through dealers' long-boxes at conventions—and virtual long-boxes online.

In 2017 we celebrated the August 28, 1917 birth of Jacob Kurtzberg. On July 14, Disney threw a party in honor of Disney Legends at D23 Expo—to the delight of comic book and movie fans.

Hollywood and fandom meet every year at Comic-Con International, a celebration that began in Jack and Roz's living room in 1969. We owe the Kirbys much.

Priceless old comic books, long considered junk culture, are now germinating billion-dollar movie universes that promise to electrocute you in the mind! These flickering franchises rest upon the shoulders of giants. We are watching

the twin worlds of culture and commodity collide.

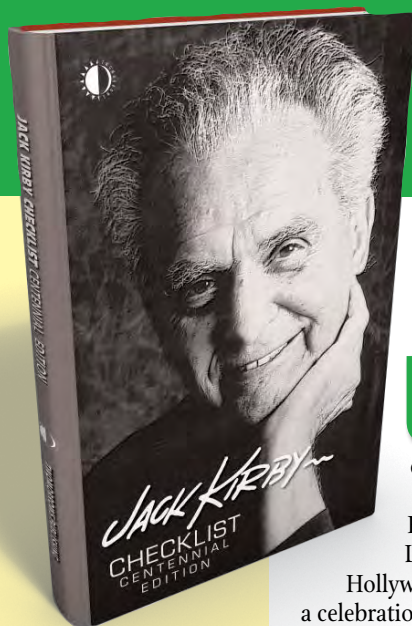
Crack open those slabbed comics! The real treasure is within—not without. Comic book collectors exist in a duality: Spiritualism (collector fans) and materialism (collector speculators). The *Kirby Checklist: Centennial Edition* is for them all!

The purpose of the *Centennial Edition* is best described by plagiarizing the Jack Kirby Museum mission statement: *The Checklist is organized for educational purposes; more specifically, to promote and encourage the study, understanding, preservation and appreciation of the work of Jack Kirby.*

We share the same mission. The new 272-page *Checklist* is a trusty road map that navigates all the way back to the streets of the Lower East Side in New York City. (See *Argosy* V3#2, "Street Code.")

To the purist, comic books are a fun, ridiculous, authentically collectible art form. After 18 successful Marvel films—comic books are now all the (panther's)

IT'S THE
CHECKLIST
BIT!
BUT LIKE YOU'VE
NEVER SEEN IT
BEFORE!



(above) The new Jack Kirby Checklist: Centennial Edition is now shipping from TwoMorrows. It's been dramatically expanded from the previous 2008 paperback version, up to a whopping 272 pages. It's available only as a hardcover edition (limited to 1000 copies), and is crammed full of details about Jack's life and work.

(next page, top) An example of the rarities you'll find detailed in the new Centennial Edition: This 1930s drawing is the earliest known comics art by Kirby. It appeared on the television program *Antiques Roadshow* in February 2011.

(next page, bottom) One of the rare "Beta" versions of the Kirby Checklist we produced in November 1997—an interim edition for the purpose of getting preliminary feedback, and receiving numerous additions and corrections before going to press with a "final" edition in 1998.



THE TERRIFIC ROY THOMAS

A comic book legend reflects on the King of Comics



(below) In 1946, material was prepared for Stuntman #3 and Boy Explorers #2, but the post-War newsstand glut caused those titles to be cancelled prematurely. So Harvey Comics produced a black-&-white edition of each, which contain this ominous notice at the top of the first page:

"PUBLISHER'S NOTE: For the present emergency, newsstand sales will be temporarily discontinued and subscribers alone will receive copies of these issues. Hope you like them."

[The following panel was held August 18, 2017 at TerrifiCon, at the Mohegan Sun Expo Center in Uncasville, Connecticut. It was moderated by Matt Herring of the Secret Identity podcast, transcribed by Steven Tice, and copyedited by Roy Thomas and John Morrow.]

MATT HERRING: Welcome to *Celebrating Jack Kirby*. This would have been his 100th year if he were still with us today. And I'm pleased and excited to have Mr. Roy Thomas here, so let's hear it for Roy Thomas. [applause] Roy will be able to give us some insight into the world of Jack Kirby, whereas myself, my name's Matt Herring. I am the co-host of the *Secret Identity* podcast, which we've been doing for twelve years, almost 800 episodes. [one person claps] Thank you to the guy who was in Episode #8! We are winding down on Episode #800 and doing a music podcast, because talking about comic books is great, but twelve years of it has been a little much. But when I was asked to moderate this panel about Jack Kirby, I was ecstatic. My introduction to Jack Kirby goes back to 1975. I was probably seven, eight years old, and my parents used to bribe me with comic books to be good in church, to do good in school, and to do stuff around the house. I was a big war comics guy, so the first time I ever saw Jack Kirby's work was in *Our Fighting Forces* #154, which was "Bushido!" And it was when the

Losers ended up getting dropped onto a Pacific island, and they had to go kill a guy, or they had to go take out an officer. And they assaulted him, all sorts of crazy things happened. But that was my first introduction to Jack Kirby, and what I loved about it was—as a young kid not having any frame of reference because there was no Web, there was no nothing—I remember thinking, "Wow, this Jack Kirby guy is pretty good. I think he's going to have a good career." [laughter] Not realizing that he was already thirty, forty years into his career. It was his second stint at DC, which had a lot of just amazing stuff. But, Roy, I will ask you, since—has anybody here met Jack Kirby before? [silence, Roy raises hand] All right, so we're going to go to Roy. What was it like when you first met Jack Kirby?

ROY THOMAS: Well, the funny thing is, I remember the day I met a number of people—Stan Lee, sort of Steve Ditko, John Romita, Bill Everett, and a lot of different people, but I don't remember the exact day I met Jack Kirby. The only thing I can be sure about is it was on a Friday, because Friday was the day that Jack, who lived out on Long Island, would come into Manhattan, usually delivering some work, and he and Stan would often go out to lunch. Sometimes they

even drove home together. They

would drive, and John Romita might also be in the car. And sometimes [Jack] would go out to lunch with some of the rest of us: Stan Goldberg, Sol Brodsky, John Romita, and myself. One or two other people might be around. I was the little kid of the group. The rest of them were all seasoned pros. Once in a while Stan would join us. But I don't remember the exact day [I met Jack].

I just remember I was really impressed, because, since the age of about five, or six, or seven, somewhere back in there, one of my—right after Joe Kubert, my favorite artists in comics were whoever "Simon & Kirby" was. I didn't know if that was one guy, or two guys, or twelve guys, or whatever. I just knew that, whenever their names were on a story, it was pretty



exciting, just like with Joe Kubert's name. It had a certain dramatic look. The Simon & Kirby stuff was very exciting, and it was always of interest, no matter what the subject matter was, it seemed to me. And so it was fascinating to me to actually meet this person, because by now I even had much greater appreciation for him than I had back in the late '40s, when he was doing stuff like *Stuntman* and things that were not—they were good comics, but they weren't going to add to his luster the way *Captain America* had, or the way that the Marvel Silver Age stuff would later on. But he was a nice, amiable person. Kind of friendly and outgoing. You very quickly figured he wasn't giving away too much. He was a little guarded. But he was friendly, and very unpretentious. He'd been around a long time. He'd been up, and he'd been down, and he was sort of up, then. Being up was better.

HERRING: About what year was this?

THOMAS: This would have been 1965, because I went to work there in the Summer of '65, and somewhere in that first two or three weeks I would have met Jack.

HERRING: So that was in the time when he and Stan still had the good working relationship. He was still kind of "the guy" at Marvel.

THOMAS: When I came in there—of course, other things were on the stands, but some of the first stuff that I was seeing [in terms of original artwork around the office] was those stories that were slowly introducing the Inhumans. And it was right before, two or three months before the Galactus Trilogy started, and even more before Black Panther. So things were really beginning to build to a real high. Not that I, necessarily, or anybody knew that at the time, but it was really coming close to the peak of their work. Obviously, there were strains, and within a very few months, I saw those strains, especially when this article came out at the turn of 1966 in the *New York Herald Tribune*, where the reporter made it look as if Stan was everything, and made Jack look like just some clown—mostly because Jack didn't say that much, the reporter somehow assumed that Jack wasn't contributing that much to Marvel, and he was just some guy who did whatever Stan told him to do. And, unfortunately, Stan kind of took the rap for [the tone of the article] from Jack and Roz, who somehow felt that Stan was trying to grab credit away from him, and though Stan could do that, he wasn't doing that in this instance.



HERRING: When you look back at that—.

THOMAS: I was in part of that conference. I was a firsthand witness to some of it, and the way the guy described it was just his interpretation. I don't think it had any objective reality to the situation.

HERRING: And, obviously, you were there, we weren't. And when

we read about it years later, you know, Stan Lee, as we all know—and I'm a marketing major, and Stan Lee is one of those guys—you look at, like, Gene Simmons of KISS. They know how to market what they're doing. It could be garbage, and you know what? Gene Simmons is going to put such a



Posted by Sean Howe online, is likely the earliest known recording of Stan Lee speaking in public, recorded at Princeton University in March 1966. In it, Lee announces that Steve Ditko has left Marvel, and gives props to Kirby for his creativity.

STAN LEE: Now we just lost the artist that does "Doc Strange," Steve Ditko, who also does *Spider-Man*. [audience gasps and hisses] I feel as badly about it as you do. He's a very... peculiar guy. [audience laughs] He's a great talent, but he's a little eccentric. Anyway, I haven't spoken to this guy for over a year. He mails in the work, and I write the stories, and that's the way he liked to work it. One day he just phoned and he said "That'll be it." So that was it. This is the acid test now, because he was such a popular artist. I think that we've managed to find people to replace him, where those "boos" will change to a chorus of cheers. I know how it is; you get sentimental about an artist, especially one as good as he, and I feel the same way. But at any rate, we're so tight, and we're so limited with men, that if we lose one artist, it's a major crisis.

STAN LEE (discussing the Marvel Method): Now I give an artist the synopsis, and he draws this for himself, and I have no idea what I'm going to get. Sometimes it comes out so far removed from what I expect. Now a guy like Kirby who's every bit as imaginative as I am—I love to say this for public consumption: Probably a lot more—we discuss a plot, he throws in an idea, and I do, and a few days later I get the drawings back, and by God they... for instance, we have this new thing, the Silver Surfer. [audience laughs, applauds] I'll have to tell Jack about [your applause], because it was as much of a surprise to me as it was to you. He brought the strip in, and all we had discussed was Galactus! And I said, "Who's this naked nut running around...?" [sustained laughter] He says, "That's the Silver Surfer!" [more laughter] "Jack, you've gotta be kidding!" He says, "No, Stan, he rides the air currents of space!" [laughter, applause]

To hear the full 20-minute audio, go to: <https://www.youtube.com/watch?v=A73KehrmPOU>

This is just one example from the wealth of interviews we've gathered and excerpted for next issue's double-size book edition, Kirby & Lee: Stuff Said! In it, we examine the creation of the Marvel Universe, through the chronological recollections of both Stan and Jack, and others including Steve Ditko, Wallace Wood, John Romita, and Roy Thomas. It's our attempt to paint an accurate picture of how it evolved, and how perceptions changed over time. The 160-page Trade Paperback serves as TJKC #75 and ships in September!



than the Mego action figure, was *Invaders* #1, and I was there buying every single one of them. And then all of a sudden I remember probably maybe issue #2. I don't think he did the first cover.

THOMAS: No. Robbins and Romita did the first [*Giant-Size Invaders*] cover, and Romita did the second, which was *Invaders* #1.

HERRING: Yeah. And then I think it was, like #2 to about #12 or #13—.

THOMAS: It was Jack.

HERRING: I remember getting those covers, going, "Oh, that's the guy who did *Our Fighting Forces* featuring the Losers! That new guy!"

THOMAS: And I was thinking, "Can I get Kirby to do them?" I didn't ever see him, but we were both in California. I would just call him up and get him to do the covers. As long as I could get Jack Kirby to do the covers of *Invaders*, I was going to do it. If I could have gotten him to do a whole issue—see, this is an interesting thing, but I was going to come back as editor-in-chief for a second time in '76, for about a week before I reneged on it, after Marv and Len were both leaving that job. I was trying to figure out a way to get Jack back on *Fantastic Four*. Since Stan was knocking himself upstairs and trying to keep out of stuff, I decided I would write *Fantastic Four* again, and I would get Jack to work with me on it. And I had a great plan. I would have Jack do the plots and get

credit for the plots. I mean, I would guide him as the editor, because I would be the editor and the scripter. I could even give him first credit on the page, because, since he was doing the plot and that's part of the writing, it wouldn't disturb the regular balance, so that all of a sudden you'd have writers and artists arguing about which one's name came first. But I told Jack, if he'd do the plot and penciling, I'd write it.

Jack agreed to do it—under one condition. He insisted that I plot out the stories, panel by panel, and send him that to pencil from. And I balked at that. I could see that Jack was determined that he wasn't going to add one incident, one thought, to the story that I hadn't given him. And if I was going to have to do that, I really didn't see any special value in having Jack pencil the *FF* at that point. I'd prefer to work with Rich Buckler or someone else Kirby-influenced. So that was the end of my attempt to get Jack to do *Fantastic Four*.

Just the same, I was responsible for Jack's last true *Fantastic Four* story for the comics, in *What If* #11. I came up with the concept "What If The Original Marvel Bullpen Had Become The *Fantastic Four*?" I told Jack, "Look, Stan will be Mr. Fantastic, you'll be the Thing, and I'll be Johnny Storm," and Flo Steinberg, who wasn't around anymore, but just because she'd been there, she'd be the Invisible Girl. And Jack said, "Great." And I was originally going to write the dialogue for the story. But when the pencils came in, I saw that Jack had double-crossed me. Instead of having me be a

character, he had made Sol Brodsky [*Marvel's production manager from 1964–70*] the Human Torch, rather than me. Remember, being the series' editor, I could have made him change that, or I could have refused to accept it. But then I got to thinking about it, and I said to myself, "You know, this really makes a lot of sense. Sol Brodsky, while not known that well to the readers, was around before I was. He was the production manager, and he even was the guy who inked *Fantastic Four* #3 and #4, and he was around with Flo and Stan, so I said, 'I'll just let Jack write the whole thing.' I had no real interest in writing it at that point. That became the last, not counting something made out of the animated stuff, *Fantastic Four* story, in essence, that Jack ever really did.

I'm kind of proud that I got him to do one last *Fantastic Four* story, even though, God knows, I had trouble steering that through Stan—because, for one thing, for some reason Stan, once "Stanley Lieber" became "Stan Lee", did not like being called "Stanley." That had been his name. He's not ashamed of it. He writes it himself. But he didn't like being called it, and Jack loved to call him Stanley. [*laughter*] I think Jack just did it because he knew Stan didn't care much for being called Stanley. So all the way through that story, every time Jack wrote "Stanley"—and there were a number of them—Stan said, "I want all those Stanleys changed to Stan." I would have left them all. I would have loved it, because it's the way Jack talked. That's the way Jack often addressed Stan, so it would have been realistic. But Stan felt that he was Stan Lee now; he wasn't going to be Stanley. That was the end of the relationship.

Then, of course, soon after that Jack was gone. But he was always a nice enough guy. There was a lot of hostility in him, in general and toward Stan, and before that, toward Simon, all his partners. Toward Carmine Infantino, I think, at a certain stage, too, the guy who brought him over to DC. I loved Jack, but I think he was one of these guys who, whenever he got a partner or was working with somebody, it was inevitable that before long he would just hate them. Jack was an unfettered kind of guy in his mind,



THE TIME MACHINE

by Ted Krasniewski

(this page) Scenes from *Fantastic Four* #5 (July 1962).

(next page, top and center) Doom's time machine at rest and at work from *FF* #19 (Oct. 1963).

(next page, top right) In *Tales of Suspense* #3 (May 1959), Jack had an earlier opportunity to draw a more "conventional" time machine (if there is such a thing).

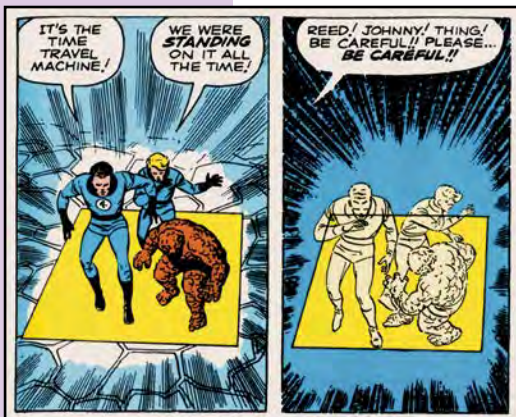
(next page, bottom) For one of his final comics stories, Jack one again returned to time travel, but in a much more futuristic vein. Details from *Captain Victory Special* #1 (Oct. 1983),

(page 48) A Kirby collage, undated and untitled—but we'll just call it "About Time."

Drawing a time machine is an opportunity for an artist to really get creative. Being one of those things that yet eludes invention, neither its appearance nor the depiction of its operation need conform to any preexisting rule.

The design of the one that Dr. Doom takes credit for creating (we know it was Kirby) produces a wonderful effect that I've never seen duplicated by any other such machine. But we only see this effect in a single panel on the last page of *Fantastic Four* #19 (Oct. 1963), a full fourteen months after the device's debut in *FF* #5 (July 1962)! It's as though Jack himself isn't initially aware of just how beautiful a design he's crafted, discovering the way to its full delineation only by increments.

Doom's apparatus (go straight to page 5 in *FF* #19, atop the opposite page, for the best depiction of the time machine at "rest") doesn't seal the traveler inside some protective capsule; it consists of a plain rectangular



transmission platform, flush with the floor, and—some feet away—a control panel and chair, both of which remain behind, along with the operator. (It's a revealing reflection of Doom's personality that his design completely separates the traveler from the operator, and requires the former to cede all control to the latter!)

When Doom sends Reed, Johnny, and Ben back into the 18th century for pirate treasure in *FF* #5 [above], we see the machine in action for the first time (page 9, left). That novelty, however, is tempered by the rather conventional imagery Jack seems content to employ in describing the way the machine sends its travelers out: The transmission platform begins to glow; the travelers become transparent; the travelers disappear. When the team has occasion to journey into the past again 14 issues later (*FF* #19, page 5), there'll be no alterations to this model.

But if the manner in which Jack sends the team out each time can be characterized as

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Numerous images in this issue are courtesy of the Jack Kirby Museum and whatifkirby.com. You have our thanks forever, people!

This issue's "Future" cover is a 1966 redesign for Tiger 21. Drawing & colors (Version B): JACK KIRBY



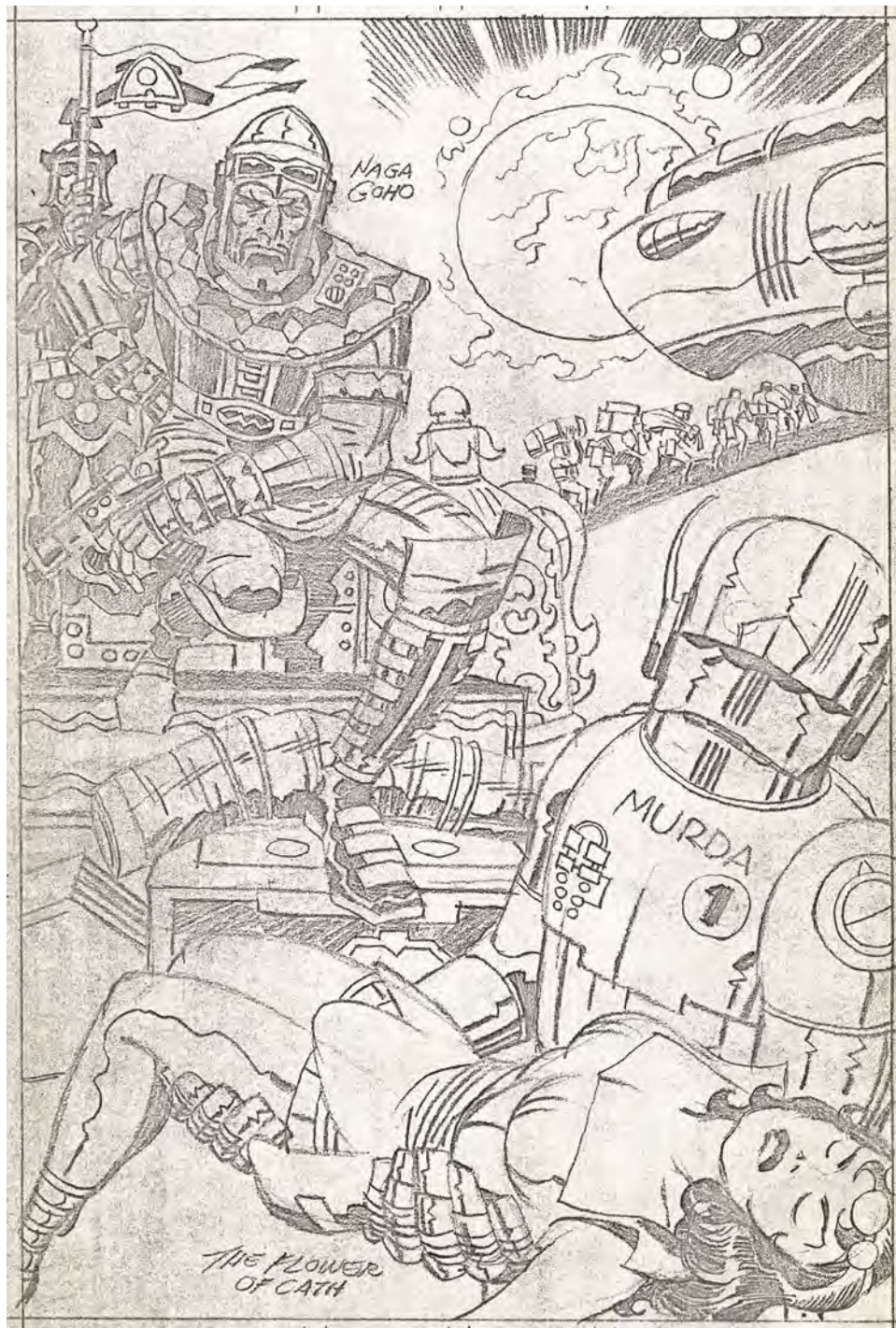
Don't miss our alternate BULLSEYE cover (Version A)!

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THE JACK KIRBY~

COLLECTOR

ISSUE #74B, SPRING 2018

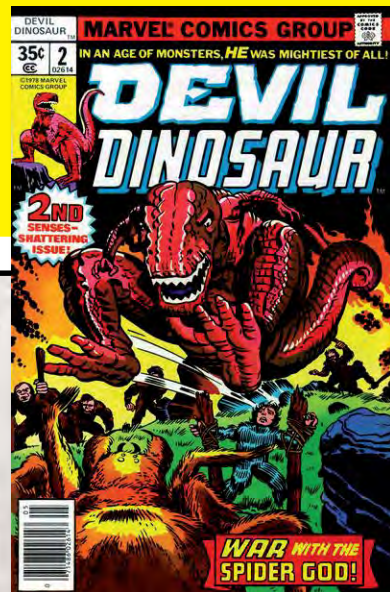
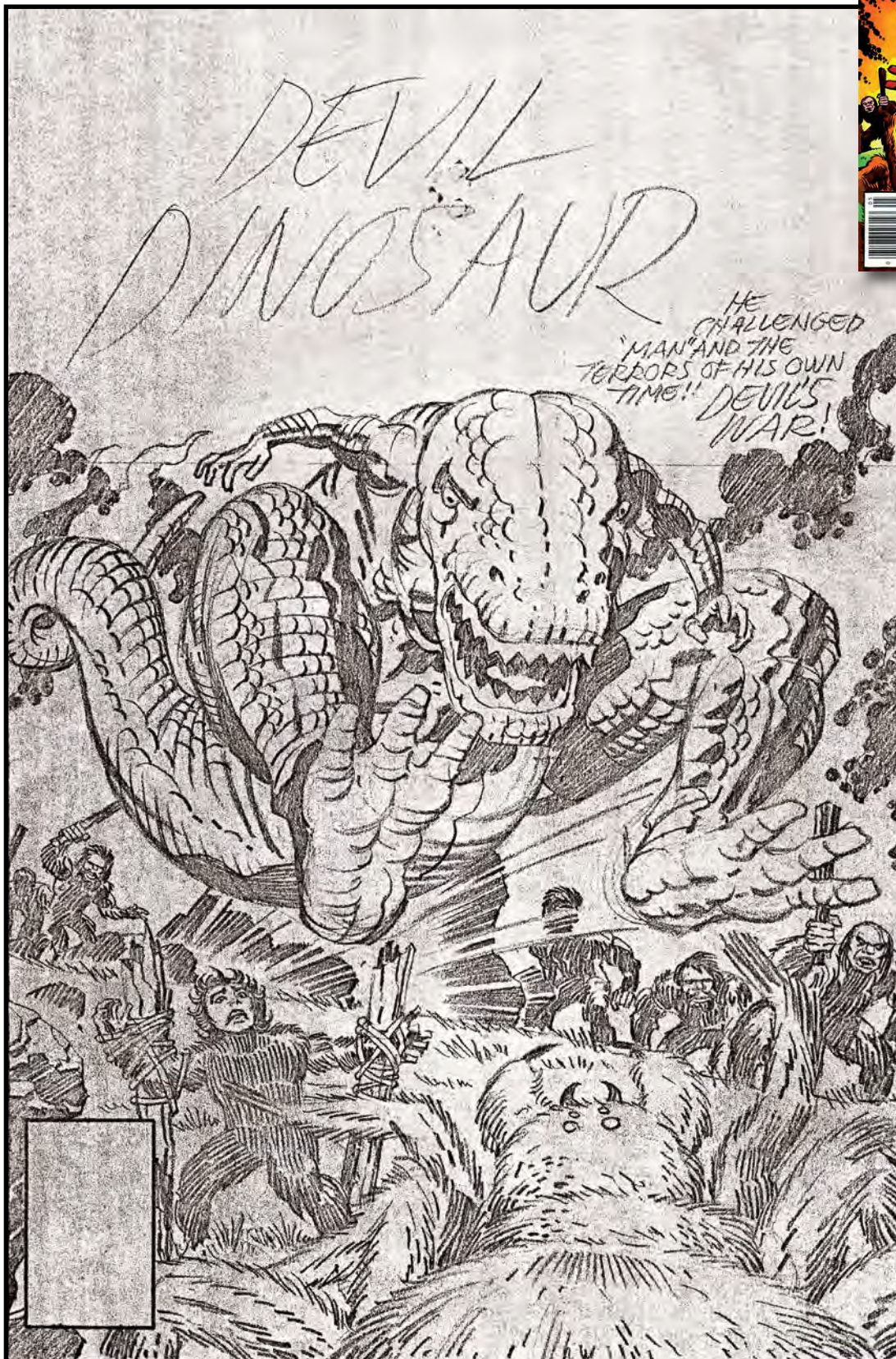


(above) An illustration apparently intended for a 1970s comics adaptation of the first of Jack Vance's sci-fi Planet of Adventure novels, City of the Chasch (first published in 1968). In it, astronaut Adam Reith's futuristic spaceship crashes in a star system 212 light years from Earth, and he encounters Naga Goho, the tyrannical ruler of a technologically primitive society, visualized here by Kirby.

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FUTUREPAST

A Kirby art trip through the ages, with your tour guide Shane Foley



(left) Devil Dinosaur #2 cover.

Kirby's super-intelligent scarlet tyrannosaurus lived in the prehistoric past, not some other dimension or Ka-Zar's Savage Land. But elements of a sci-fi future—Kirby style—were not far away, with aliens and UFOs appearing very early in the series. I always found these particular ape-men of Kirby's unconvincing. They had the facial hair and features of modern day ruffians, yet the total body hair of an ape—they looked to me like men in hairy suits. (Then again, I guess I really do know some people like that! And their social manners are fairly Neanderthal!)

But look at this cover—only Kirby could make a dinosaur leaping like this look convincing!

Yet why was the copy flopped for publication? I can't see a reason....

(page 3) First Issue Special #1 (Atlas), page 8

Moving chronologically forward somewhat to a time not unlike the Hyborian Age of Conan, Kirby's "Atlas" dripped with potential. Would he have chronicled the stories of Kubla the Oppressor, the Headless Idol, the Gorgon masks, and the Warwomen of Nefra, as postulated in his presentation sheet? He certainly began with Chagra and the Crystal Mountain, as also presented there—yet we know from his OMAC presentation that he often went in a totally different direction as the muse caught him. Notice, on this page, that panels 1, 2 and 4 are not quite complete, with extra blacks being added by Jack before passing it on to be inked.

PRE-
HISTORY...

...TO POST-
HISTORY!

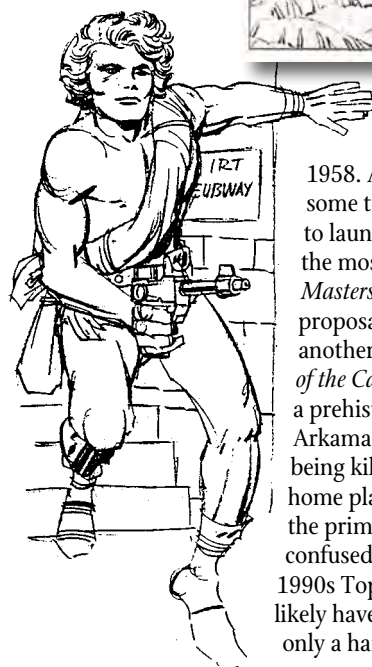
INCIDENTAL ICONOGRAPHY

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



In this issue's column, I'll be taking a look at Kamandi, the last boy on Earth. You might think it odd to devote an entire column ostensibly talking about how Jack changed his character designs over time to center around certain iconic elements to a character whose design was scarcely more elaborate than a naked person. But there are some interesting things to look at here, as with any of Jack's work.

Despite Kamandi debuting



in 1972, the design actually harkens all the way back to 1958. As you may recall, Jack spent some time in the late 1950s trying to launch some newspaper strips, the most successful of which was *Sky Masters of the Space Force*. One of his proposals that didn't go anywhere was another adventure strip called *Kamandi of the Caves*, in which aliens land on a prehistoric Earth and leave a young Arkamandas there, to save him from being killed by the ruling class of their home planet. He's evidently taken in by the primitive Roag the Hunter (not to be confused with Doctor Roag from Jack's 1990s Topps *Secret City Saga*) and they likely have adventures together. There are only a handful of uninked sample strips

that survive, so we have to guess a bit at the plot, but we clearly have the strip labeled with Kamandi's name.

While Arkamandas (presumably later nicknamed Kamandi) bears little physical resemblance to the last boy on Earth, Roag looks pretty familiar, wearing only a tattered loincloth and loose boots, with a small circlet keeping his long hair in place. Naturally, he doesn't wield a gun like the later Kamandi, but he does keep a sheathed knife on his hip in the same spot. In effect, Roag's garments are a prehistoric version of the same outfit we see Kamandi in when he first paddles past the destroyed Statue of Liberty.

It would seem that when DC editor Carmine Infantino approached Jack with the *Planet of the Apes*-inspired "kid alone in a post-apocalyptic world" idea, Jack (probably subconsciously) pulled some elements out his own work from the past to start developing *Kamandi*. The loincloth was updated to torn denim shorts, the boots became proper boots instead of leather wrappings, and the knife sheath became a gun holster. And while Roag's circlet didn't carry forward, Jack did give Kamandi a small bracelet on his left wrist in his initial pitch design [left], but this was dropped by the time Jack began working on the first issue.

by Robert L. Bryant Jr.

From Justice League: A parademon (right), Steppenwolf (below), and three Mother Boxes (center).



(bottom) In a dream sequence from Zack Snyder's 2016 film *Batman v Superman: Dawn of Justice*, Batman views Darkseid's signature Omega symbol amidst his troops' carnage. But this precursor didn't lead to an actual appearance by Darkseid in the Justice League movie, just a name-drop.

(next page, top) Amazons attack in a scene similar to the cover of *Super Powers* #3 (1984).

(next page, bottom) You call this a Boom Tube? A missed opportunity from Justice League.

"Fourth World created by Jack Kirby."

That's what it says in the end credits of *Justice League*, Warner Bros.' tentpole release for Thanksgiving 2017, the much-reshot, much-rewritten, much-CGI'd mash-up of DC's movie heroes.

The credit, floating amid a torrent of listings for nearly every special-effects house and computer wizard in Hollywood, says a lot and says a little at the same time. Since no one in the movie uses the term "Fourth World," the typical movie-goer might get a little... confused.

Zack Snyder, who directed most of the film before being sidelined by a family tragedy (*Avengers* director Joss Whedon completed the movie), told *Comic Book Resources* in 2016 that he was heavily tuned into Kirby's Fourth World frequency during production. "Kirby's crazy in

a great way, and there's a lot of influence, you know, the *New Gods* stuff, we were digging on that—and that's the Mother Boxes and that sort of Apokoliptian world and all that," he told *CBR*. "The kinda scope-y sci-fi cool, what I think is fun stuff. I think inherently when you start to talk about a bad guy that would justify the Justice League, you have to have a good threat that's fun and kinda crazy. And the Mother Boxes are always fun, DC weird tech, you know?"

Let's look at how much of the Fourth World—the god-war between Apokolips and New Genesis that played out in *Jimmy Olsen*, *The New Gods*, *Mister Miracle*, and *The Forever People* in the early 1970s—makes it into the movie.



DARKSEID: *Justice League* name-drops the granite-faced ruler of Apokolips, but he is not seen or heard. When the film was planned as a two-parter, many people assumed that the sequel would bring out Darkseid as the uber-villain. That's still an option, but any sequel is now free to go in different directions... and it probably will, considering how poorly many critics responded to the Fourth World concepts. (Mother Box? *Hee hee.*)

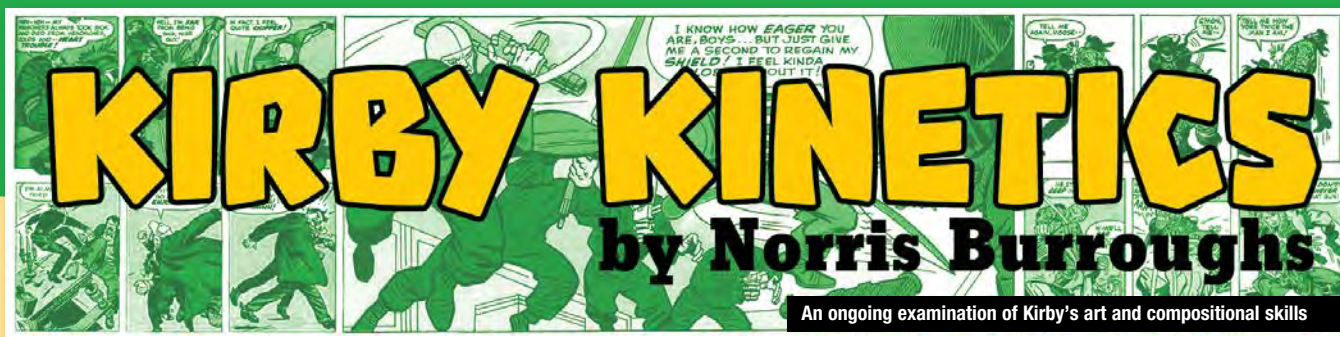
APOKOLIPS: Darkseid's hell-planet is alluded to, but not seen or mentioned by name. Maybe, maybe not, more to come in the sequel.

STEPPENWOLF: Kirby created the film's big bad guy, but the movie Steppenwolf is not Kirby's Steppenwolf. Kirby's character was a vicious warrior, a member of the elite with an eye for Apokolips politics but no apparent super-powers. In the film, Steppenwolf is a huge goat-man-god-thing, powerful enough to fistfight Superman himself. (Kirby's Steppenwolf was also Darkseid's uncle; no such family connection is mentioned in the film.) The movie Steppenwolf also commands a swirling army of ...

PARADEMONS: Again, it's Kirby's name and concept, but the execution is far different. Kirby's parademons were intelligent, speaking beings, soldiers of Apokolips, sort of flying trolls whose bodies were weapons. (Kirby: "Nothing equals the parademon for ferocity and speed!") In the film, they are explained as victims of Steppenwolf who've been zombified and who seem to have been reborn as cyborg-robot-insect things with buzzing wings and glowing eyes. They do not speak. And—get this—they feed on fear. Fear draws them like a discarded taco draws gnats. So if, say, Steppenwolf himself should fear for his life... you get the idea.

MOTHER BOXES: Again, a total Kirby concept, but used in a radically different way. Kirby envisioned Mother Boxes as living computers, linked to the Source, that aided their wearers in large and small ways. Orion's Mother Box soothed his Apokolips rage and smoothed his Apokolips face; they also allowed their users to "phase out" and dodge danger. Kirby's Mother Boxes were benevolent god-tech you could carry in your pocket—cellphones with a soul. The *Justice League*





(above) These figures appeared on a 1981 Pacific Comics press release, announcing Jack's upcoming Captain Victory series. The inking is undoubtedly Mike Royer's work, indicating these were done well before Pacific decided to publish the series, so we believe these were drawn to accompany Jack's original Captain Victory screenplay.

the villainous Darkseid. It is only a matter of time before we will see the relationship between Darkseid and the Source. This should be an interesting cultural moment because at some point more people will begin to see a similarity between those concepts and another high profile sci-fi film franchise.

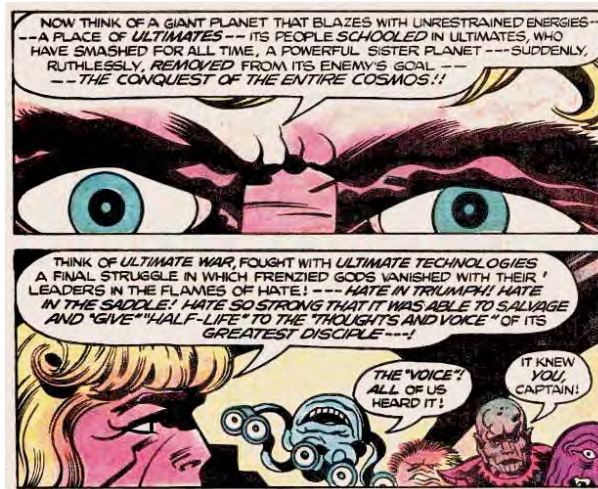
At some point, DC will probably introduce Orion into the mix, and his status as Darkseid's son and potential heir to the "Dark Side" of "The Source" will also be outed into the mainstream. What then? How well will they cinematically elucidate Kirby's somewhat Manichean cosmology?

What is fascinating is that very late in Kirby's career, he revisited those concepts in order to put an entirely different spin on them for at least one possible future.

After leaving Marvel for the last time, circa 1978 Kirby created *Captain Victory*, which was eventually published by Pacific Comics in 1981. Throughout the Seventies, as a result of a boom in sci-fi-based films such as *Star Wars* and *Close Encounters of the Third Kind*, the notion that Earth would be visited by beings from another world was an idea that the King also felt compelled to exploit. In Kirby's series,

CAPTAIN VICTORY, PAST & POSSIBLE FUTURE

DC Comics and Warner Brothers, in an attempt to establish a cohesive cinematic DC Universe to match Marvel's, is gradually introducing us to some of the early '70s Kirby characters from the Fourth World, such as Steppenwolf, and even



the extra-terrestrials visiting Earth were not nearly as friendly as the cuddly E.T. or the seemingly benevolent aliens from *Close Encounters*, and a force of Intergalactic Rangers was necessary to fend them off. With Pacific Comics, Kirby retained the copyrights as well as complete creative control over his creations. The King proceeded to let his imagination run wild, exploring the strange edges of precisely what a Galactic Ranger might be composed of.

Captain Victory was a powerful and enigmatic addition to the Kirby-verse, as well as another reason to unleash dynamic spectacles for his readers' enjoyment. Here in CV #1 [left] is one of my favorite double-page spreads, with a bravura display of Kirby's uncanny sense of spatial design, as the Captain uses an amazing device to fend off invaders as they burst through a space wormhole.

In the twelfth issue [above], Captain Victory reveals his incredible past, when he tells a group of amusing alien creatures how he came to be a Captain in the Rangers. He tells them of his home planet, and its description is quite similar to the



[This has to be the largest Kirby Tribute Panel ever conducted, in terms of number of panelists. Since Comic-Con 2017 commemorated Jack's 100th birthday, it's only fitting that the stage ended up fully packed, with not enough chairs for everyone. So rather than give a full list of the panelists—some who never got to speak due to the all-star crowding—we'll just let readers be surprised as they read the responses, and see the special guests in the photos. Enjoy!]



Photos by Chris Ng

MARK EVANIER: Good morning everyone. This is the Jack Kirby Tribute Panel. I'm Mark Evanier. This is the Centennial Jack Kirby Tribute Panel... [applause] As I've been telling people, if Jack had been as immortal as his creations, we'd be celebrating his 100th birthday with *him* on August 28th of this year. But, you know, while I miss this guy every day, when I come to a convention like this, I look around and I see Jack everywhere. Not only do I see characters he designed; not only do I see Kirby artwork; I see people who were inspired by Jack or people who were inspired by people who were inspired by Jack. And it's not just comic books. It's movies, it's television, it's science-fiction, it's video games... I haven't seen a video game yet that didn't have some Kirby element in it someplace.

2017 COMIC-CON INTERNATIONAL KIRBY TRIBUTE PANEL

Held July 23, 2017 at
Comic-Con International: San Diego.
Transcribed by Sean Dulaney, and copy-edited
by Mark Evanier and John Morrow.

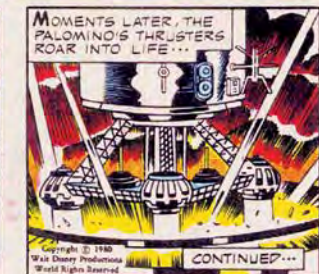
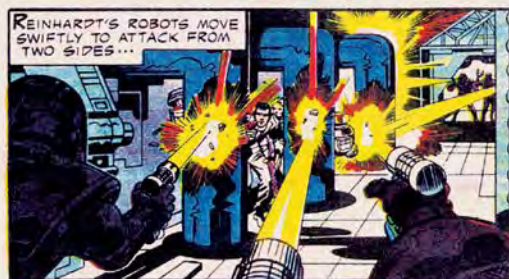
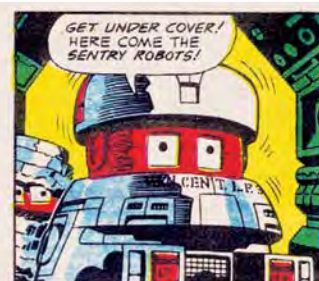


I am a very happy person this year, because I see Jack's fame expanding. Last weekend at D23, which is what this convention would look like if Disney owned it, they made Jack a

Disney Legend. Now some of you will say, "Wait a minute. Jack Kirby didn't really work for Disney." He only did one real job for them, *The Black Hole* newspaper strip, and Mike [Royer] got him the job. [laughter] Isn't it nice how it turns around and Mike Royer is getting Jack Kirby work? [applause] So, watch that video. If you think it's odd that Jack was made a Disney Legend, watch that video on YouTube of the film

(right) Sunday, January 6, 1980 *Black Hole* strip. Jack penciled it, working from the supplied rough layout (next page, top right), then Mike Royer inked it, making minor adjustments when needed to keep the characters on-model.

(next page, bottom) January 25, 1987 Sunday Los Angeles Times article on Jack, which delved into his original art battle with Marvel Comics.



(below and opposite)
Jack was not only drawing several books a month of his own at 1960s Marvel—he was doing layouts for other artists like George Tuska, as shown here from *Tales of Suspense* #70 (Oct. 1965).



happy to see Bill Finger's name on stuff, to see Jack's name on stuff. Talk a little bit about it.

KURT BUSIEK: I've always been very interested in comics history. What went on behind the scenes, not just... I mean, anyone who has read my work knows I'm very interested in what went on between the stories. But also, who did what, how things worked... what was the human side of things? And as I learned more about comics' history, two things that you knew were Jack Kirby was never going to get proper credit for all the work he did, and Bill Finger was never going to get credit for Batman. And they did. [smattering of applause before he continues] The world changed.

It's wonderful to see an injustice—or, in this case, two—that you just knew, “Oh, it's a matter of contracts

and it will never be fixed,” and... it got fixed. I was going to say “we” got it fixed. I meant “we”, the industry. I didn't actually play a part. [laughter] But, yes. Very happy.

EVANIER: Thank you, Kurt. Now, tell us briefly, how do you feel when they come to you and say, “We want you to write this Jack Kirby character”? Is it different from other assignments you get?

BUSIEK: In some cases, it's hugely different. Recently—a couple of years ago, I did a project for Dynamite Comics with Alex Ross called *Kirby: Genesis*, where we got to take all of the Kirby creator-owned properties. Not merely the ones that saw print, but just this cornucopia of sketches, notes, and concepts, and built the project out of those. In some cases we'd be working with something, that I want to say and be appropriate, it was *only* a sketch. “Here's a character named Andron,” who—with Kirby—“only” a sketch meant so much. Because just looking at a single drawing of a character, you can tell so much about the character. There was so much implied. So much atmosphere and... flavor to it, that I didn't feel like I was co-creating something off of an artist's sketch. I felt like I was unearthing what was implicit in that drawing. [applause]

EVANIER: Jon, talk to us about drawing Kirby characters.

JON BOGDONOVE: Well, there is no artist working in super-hero comics—the good ones anyway—that aren't profoundly influenced by Jack Kirby. It doesn't matter if they know it or not. You can't really understand or place anything of value in the medium without having absorbed some of the lessons. I guess I'm up here because I'm one of the artists who is lucky enough to *know* that I stand on the shoulders of giants. Because Jack did more than just create all these immortal characters that have indeed become part of our cultural mythology. He also really invented, or elevated to the point of invention, the visual language of super-hero comics, as well as a lot of other genres, but in my case... virtually *all* of the techniques of visual storytelling that we use, come from things originally from Jack's imagination. They've been processed and reprocessed by every succeeding generation. I don't think I ever draw a line that isn't influenced by Jack. I don't ever solve a storytelling pictorial problem, that isn't in some way either drawn directly from a lesson I learned from Jack Kirby or is an outgrowth from something I learned from Jack Kirby. And this only increases as I get older. The closer I come to mastering my craft, the more I appreciate what the greatest master of us all did. So it makes me enormously glad and happy to be part of a generation who gets to see Jack receive the recognition that he deserves, and it makes me really happy to be part of a comics community that saw that through.

I guess I'm supposed to plug *Sandman*, but Jim's done a good job with that, so I'd just as soon not, [laughter] but I was really lucky to participate in a few





art had all that dynamic quality and exciting freshness was Walt. [applause] Walt, talk about how a Kirby assignment is different from a non-Kirby assignment.

WALTER SIMONSON: Well, you can't live up to the original for one thing. You just have to do the best you can do. I have two things I can say about Jack. One of them is—I came up with this at this convention in another interview—which is, to me, Jack is like Prometheus. He brought fire to man. When he did his work, to me, in the '60s at Marvel—I know the guys were there in the '50s, but I don't think the audience was as big as my generation. So, in the '60s with Jack and his brilliant work at

Marvel Comics, he reinvented the form to me, so he's a watershed artist where you have artists who are pre-Kirby in the super-hero genre, maybe other genres as well, and you have artists who are



post-Kirby. I'm one of the post-Kirby guys. I took what I could. I never wanted to be the guy who "did Jack Kirby", because you would always be second-, third-, fourth-, or fifth-rate Jack Kirby. I'm not a bad forger. I can do it if I have to. But it's a lot of work. [laughter] I know Jon does it, but it takes a lot of work to try to "be" those guys. I'm better off being a first-rate Walt Simonson than like a fourth-rate Jack Kirby. [clapping] Thank you. But I thought he remade everything. The way comics were story-told. Their energy. One of the things about Jack you don't hear as much is the "acting" of his characters. Everyone is so wowed by his energy, which is phenomenal, but his acting is phenomenal. When he had Kanto of the Fourth World at DC, he's bowing and wearing a Renaissance costume and his movements are like what you would imagine a Renaissance guy would be like. I don't have a time machine, I can't go back and look, but that's the way it came across. So, that to me is what Jack was. I can't think of any other artist I would regard as a watershed artist in that same way, where there are "pre-" this guy and "post-" that guy. Jack is the man standing in the middle who was "that guy" who split the industry between old and new. That's one thing.

The other is, I didn't think it was possible to appreciate Jack Kirby more than I already do. That turned out to be wrong. This is not meant to be a plug for any product, but one of the things that the Artists Editions that have been coming out from IDW and now from other companies have done, is they enable you to see facsimile editions of the actual art, scanned full-size reproductions of the artwork. They show the art, they show the cut lines, the rubber cement stains... they show everything. You see the art. And if you see some of Jack's work in those full-sized books, especially the twice-up stuff, it is astounding! We just thought, "Newsprint and crappy printing"—and it still looked great. But to see it in its full size... I was completely wowed. It's like discovering Jack again... for about the 25th time. It was just *astounding* to see that

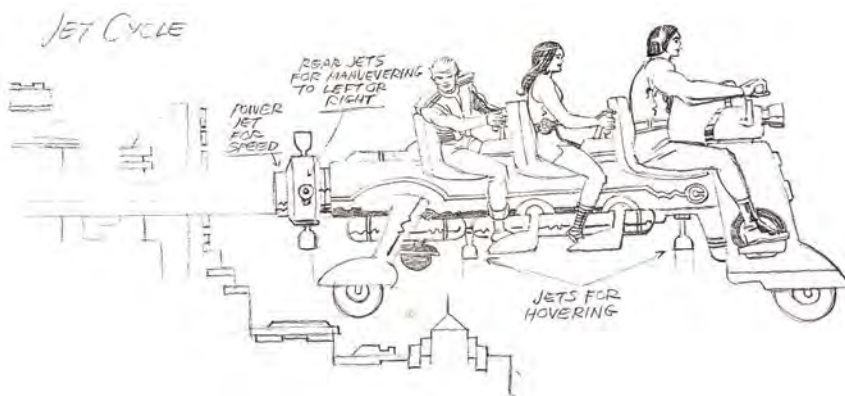
work and to see what he was able to accomplish at a time when it was piecework and he was just—he was doing it for love, clearly. And to make a living for his family and everything else Mark would say about it. It's amazing stuff. If you get a chance, you know, buy one. It's absolutely worth it to look at one of those books and see what that work looks like in real life. It's incredible and, as I said, I couldn't actually have appreciated Jack more... and I do, which is really irritating. [laughter and applause]

BOGDANOVE: Mike [Royer] has a great book of this sort out, where he has a photograph of Jack's pencils next to the finished inks. And it does exactly what Walt said. It also shows the phenomenal fidelity of Mike's inks, which is why he's everyone's favorite Kirby inker. But that's a really good one. Also, if you're studying to be an artist and you're trying to get these great Kirby lessons—everybody talks about the Kirby crackles and the Kirby machines and the extreme foreshortening and all the... stereotypical Jack tropes that you notice

BACK TO THE FUTUREMEN

by John Morrow

Previously, all we knew about the Ruby-Spears concept *Future Force* is what we could glean from the 1994 Comic Images card set *Jack Kirby: The Unpublished Archives*—simply that its premise was heroes battling villains from the future. But digging through Jack's archives uncovered the original penciled concept art, titled *Future Men* (possibly changed later since there was a female lead character).



Where they would've time-traveled and what villains they'd have fought, is lost to the sands of time. But these presentation pieces (and several others we don't have room to show here) give a glimpse of Jack's creative thinking about the team, and a look at yet another example of a Kirby time machine design. ★



Jack Kirby's Interpretation of Arthur C. Clarke's 2001: A Space Odyssey, by John Misselhorn

(below) Page 7 pencils from Jack's 2001: A Space Odyssey Treasury Edition (1976).

Throughout the 1970s, you can find echoes of Arthur C. Clarke's novels in Jack's work, from OMAC (consciousness transferred into new, healthy bodies) to Eternals (the Uni-Mind harkens back to Clarke's Overmind).

(next page, top) Dave Bowman prepares for the (final) ride of his life.

(next page, bottom) The final page of the 2001 Treasury Edition originally had a blurb alluding to the new ongoing series, but it was jettisoned for a typeset alternative.

In 1976 Jack Kirby did a comic book adaptation of 2001: A Space Odyssey in a Marvel Treasury Edition format [right]. Then he continued with a comic book series expounding further on the ideas presented in the movie and novel. The opinion of extant scholarship on these works has been mixed. Indeed, the series has been described as weird (see the bibliography at the end of this article)! Kirby's adaptation of the movie/book, although very psychedelic like the movie, is fairly straightforward. But his real interpretations of the story and his own creativity are revealed in his ongoing series that followed. This article does not intend to review the past opinions, but rather present a fresh understanding of Jack Kirby's 2001: A Space Odyssey comic book series as it relates to Arthur C. Clarke's original novel.

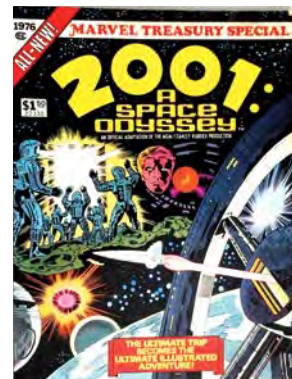
First, it is necessary to present the most important themes of Arthur C. Clarke's novel. Clarke was obsessed with the evolution of Homo sapiens into higher beings. It was this aspect of Clarke's themes that Kirby was most interested in. In his previous novels, Clarke had

speculated about human evolution and the possibility of immortality. In *Childhood's End* (1953), the children of the last generation merged with a great cosmic being known as the Overmind. In *The City and the Stars* (1956), the consciousness of each of the inhabitants of the city Diaspar was stored in a giant computer to be retrieved and placed into a physical body. Clarke would continue his musings on this theme in his novel, 2001: A Space Odyssey (1968).

In Chapter 32 of 2001: A Space Odyssey, titled "Concerning ETs", astronaut Bowman speculated how the aliens had created the Monoliths and were guiding human evolution—and by extension, how humans might be able to travel massive distances throughout the galaxy, and how they might evolve to accomplish this. Human bodies are so fragile, wear out, and have a short life span. Perhaps initially organic human brains could be transplanted into machines. Eventually the consciousness of the individual would be transferred into these machines, and the organic parts could be completely discarded. Finally all physicality could be abandoned, and we could become beings of pure energy, indestructible and immortal. Clarke even speculated how this is really no different from spirituality or even God:

"There were other thinkers, Bowman also found, who held even more exotic views. They did not believe that really advanced beings would possess organic bodies at all. Sooner or later, as their scientific knowledge progressed, they would get rid of the fragile, disease-and-accident prone homes that Nature had given them, and which doomed them to inevitable death. They would replace their natural bodies as they wore out—or perhaps even before that—by constructions of metal and plastic, and would thus achieve immortality. The brain might linger for a little while as the last remnant of the organic body, directing its mechanical limbs and observing the universe through its electronic senses—senses far finer and subtler than those that blind evolution could ever develop.

"Even on Earth, the first steps in this direction had been taken. There were millions of men, doomed in earlier ages, who now lived active and happy lives thanks to artificial limbs, kidneys, lungs, and hearts. To this process there could be only one conclusion—however far off it might be. And eventually even the brain might go. As the seat of consciousness, it was not essential; the development of electronic intelligence had proved that. The conflict between mind and machine might be resolved at last in the eternal truce of complete symbiosis... But was even this the end? A few mystically inclined biologists went still further. They speculated, taking their cues



TWO NERDS IN A POD...

by Shane Foley

Some "Rodneys" and "Nortons" visit Jack at home in Irvine, California on Nov. 9, 1969. Little did they know what the future held for them!



From left to right: Richard Alf, Wayne Kincaid, Jack Kirby, Mike Towry (in back), Dan Stewart, Bob Sourk, and Barry Alfonso (in front). Richard, Dan, Bob, Barry, and Mike co-founded Comic-Con with Shel Dorf. Mike was 14 in this photo, Barry was 12, and Richard 17.

Most comic book lovers, like most artists and dreamers, know what it's like to be "outside." They don't fit in with the crowd. Some are almost total pariahs—others, who socialize a little better, are still seen as a bit strange if they confess their interest too loudly.

As R.A. Jones wrote in his "Comics in Review" for *Amazing Heroes* #100 (August 1986, page 85): "Those of us who collected comics—and perhaps more so those who aspired to create them—were slightly out of step with our friends. We marched to a drummer they could not hear."

Comics-loving people all know that feeling—of knowing and almost living in a world that others can't fathom. Of being misunderstood and often looked down upon because of our strange, perceived-as-childish hobby. (And if you are a religious person, like me, that makes you doubly afflicted, and doubly a "stranger in a strange land".)

Some, because of peer pressures, or because of other, more basic interests and desires, decide to leave. They stop absorbing the



worlds of comics. They stop drawing ("I used to draw when I was kid"). And they rein-in the dreaming.

They give in to mundane "real" life (which is usually not "real" at all, but merely an acceptance of a more unimaginative existence).

But others won't. And don't! And can't!
Like Jack Kirby!

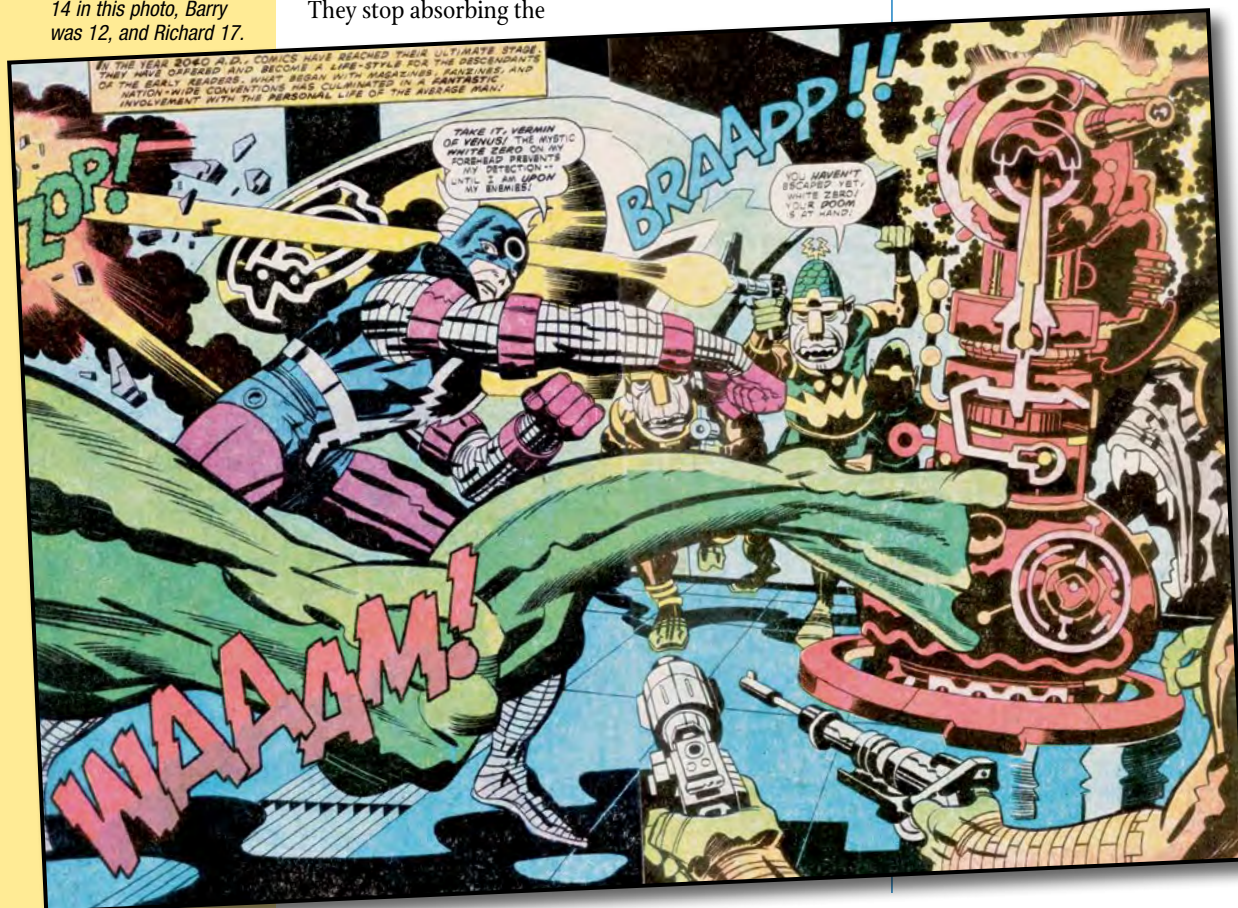
Kirby must have lived in his other world big time, often cut off from his peers and feeling out of place.

He was a comic and sci-fi reader—absorbing the big and oddball ideas often presented there.

He was a dreamer—seeing beyond what he read and imagining what very few others could begin to perceive.

He was an artist—not just any artist, but one who increasingly smashed barriers and created methodologies and artistic language that had never been seen before.

To create as much as he did, year after year, from the beginning of his career, he must have thrived on quietness and his own company, and the worlds



THE NINE LIVES OF TIGER 21

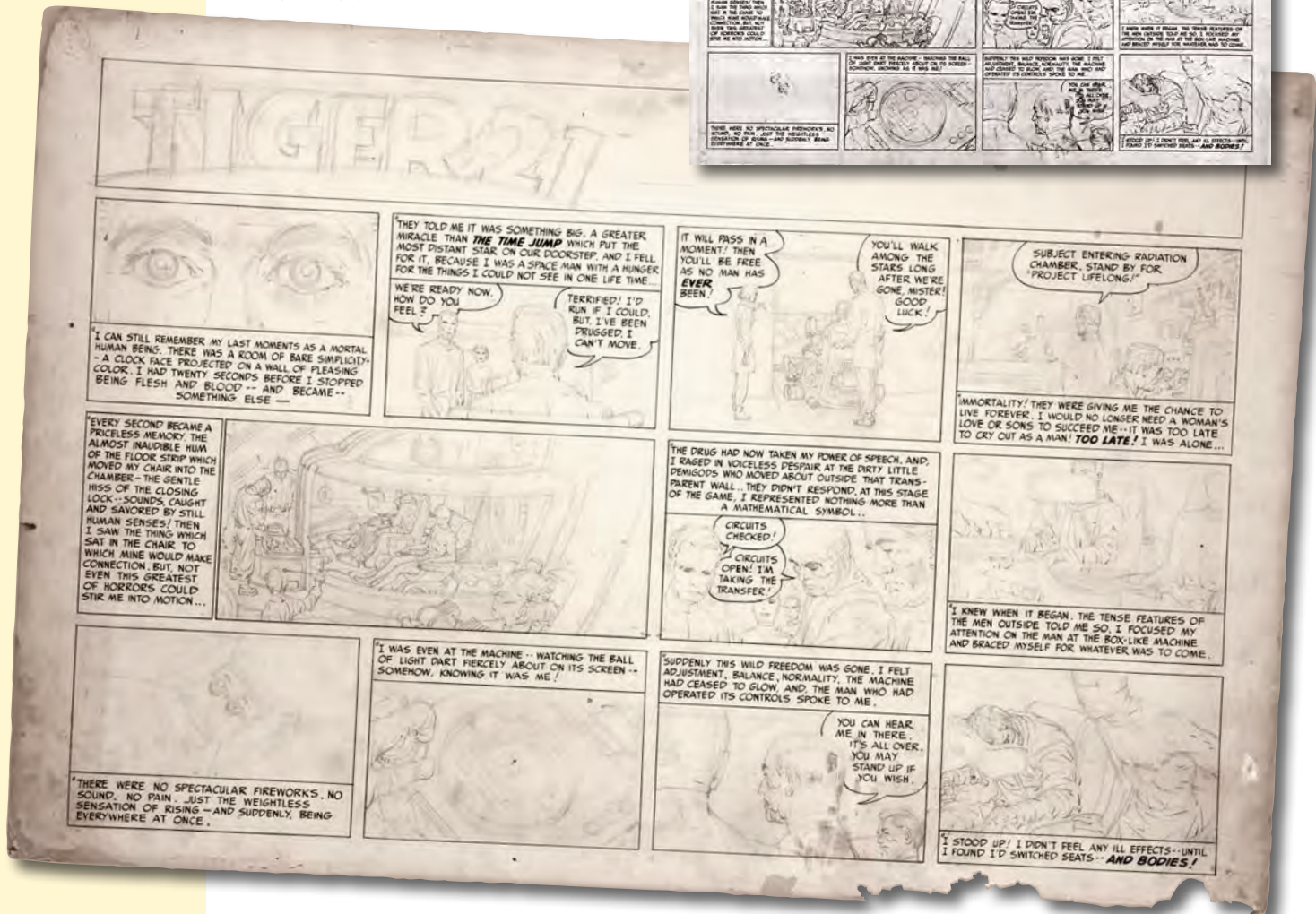
by Jean Depelley & John Morrow

In 1958, Jack tried to turn *Starman Zero* into a CBS show, and changed its name to *Tiger 21* (an old photo-stat of the first Sunday has it titled *Starman Zero*, but the actual art that sold at auction had a *Tiger 21* logo penciled where it used to say "*Starman Zero*").

The mind-transference depicted below was likely inspired by Arthur C. Clarke's 1950s sci-fi novels.

In the late 1940s, in the midst of their success with *Young Romance*, Joe Simon and Jack Kirby tried to diversify their activities, adventuring into the field of comic strips. Several strips were imagined, including *Inky*, *Red Hot Rowe*, and *Starman Zero*, this last one produced by Jack Kirby on his own. For this science-fiction project, Kirby drew several Sunday pages in pencil, plus ink/wash presentation pages of the character [right]. *Starman Zero* tells the adventures of an astronaut whose mind is transferred into an android to survive long interstellar journeys, one of which is to the star system *Tiger 21*.

The first six Sundays for *Starman Zero* are presented here, but additional ones were produced. Also, as you can see at right, the strip was definitely titled *Starman Zero* in Jack's handwriting on this early photostat, with a *Tiger 21* logo added later to the still-existing first Sunday art [below]. We'll explore why in a moment; for now, just enjoy these rare strips!





developing the *Tiger 21* property. This begs the question: If Grossman had already left NBC by this point to start his own advertising agency, why would he be part of the agreement?

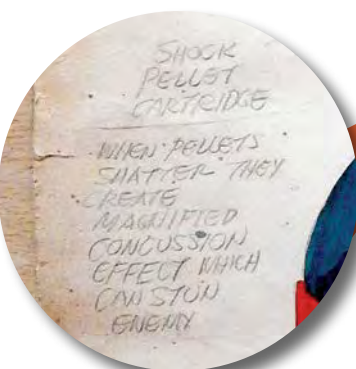
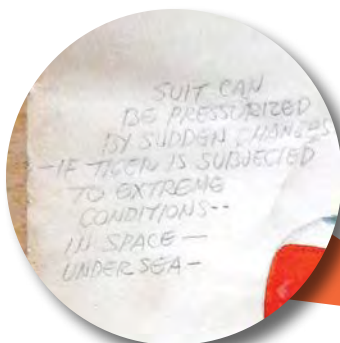
This lends more credence to the idea that Grossman was involved with the earlier 1958 version at CBS—his prior involvement may've given him claim to any profits from the new updated NBC version.

But in 1966, Marvel didn't want to share its main creator with another medium. Kirby was told that he had an exclusive contract, even though he was just a freelancer for the publisher. Thus, the TV project dropped dead, and Kirby retained the original drawing of Tiger 21 [below].



Shane Foley noticed that the *Tiger 21* design is taken directly from one of Jack's unused *Captain America* redesigns, above. Jack obviously knew a good design when he saw one, and wasn't about to waste it. (Stripes must've been a hot fashion trend during this era, since he used them on *Captain Nice*, *Coal Tiger*, and the new *Cap* costume...)

TIGER 21



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