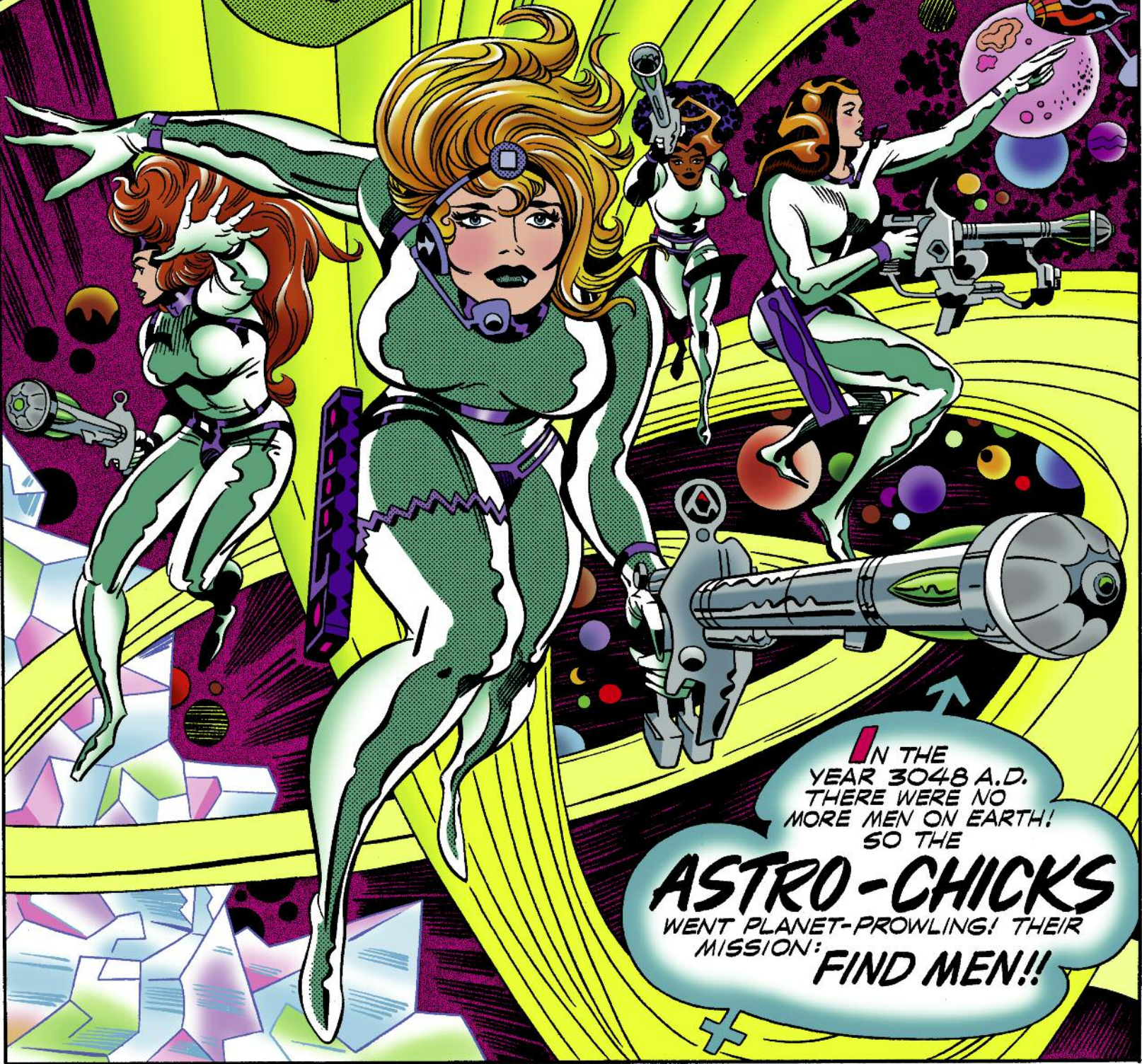


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ISSUE #56, SPRING 2011

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Front cover inks: **MIKE ROYER** (cover for the unpublished *Galaxy Green* #1)

Back cover painting: **ALEX ROSS**

Front cover colors: **TOM ZIUKO** (based on original color scheme by Reed Man)

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(above) This 1971 story from *True Divorce Cases* spun off into yet another unpublished Kirby magazine, *Soul Love*. Inks by Vince Colletta.

JACK F.A.Q.S



A column answering Frequently Asked Questions about Kirby
by Mark Evanier

(below) First page of Kirby's "Jack Ruby" story from the May 1967 issue of *Esquire* magazine. Inks by Chic Stone, colors by Kirby.

We start this time with a message from John Liff who writes to ask:

What was the deal with that story Jack did for *Esquire* magazine, the one about Jack Ruby? Did Jack write it? Ink it? Color it? How did it come about?



The May 1967 issue of *Esquire* featured a three-page story by Jack about Jack Ruby and the events that led up to Ruby shooting accused presidential assassin Lee Harvey Oswald on November 24, 1963.

Jack kind of half-wrote the piece. Someone at *Esquire* sent him a rough script that he rewrote. They also shipped him a set of all 26 volumes of the report of the President's Commission on the Assassination of President Kennedy, a.k.a. the *Warren Commission Report*, plus they sent about a dozen supplementary books. Jack said that about ten pages of the thousands he had in his studio were of any use to him.

Jack drew it. He hired Chic Stone to ink it and Stone arranged with Jon D'Agostino to letter it. D'Agostino, who died last year by the way, was a penciler, letterer and inker who worked primarily for Charlton and Archie Comics. He did occasional jobs for Marvel including the lettering of *Amazing Spider-Man* #1. Some of his work was credited to "Johnny Dee"—and while I'm in the area, I might as well mention that he was not John Duffy, another letterer who did some work for Marvel in the early sixties. Separate person.

Jack did the coloring. He told me that the editors at *Esquire* requested numerous revisions. A few of the word balloons in the published version are not the work of D'Agostino. I'm not sure, but they may be Jack's lettering.

How it came about: Jack had a brief relationship with *Esquire* that flowed from the magazine's decision to do a big feature on the then-current rise of Marvel Comics and the apparent interest in them among older, college-age consumers. He was called in (by Sol Brodsky, Jack recalled) and told that *Esquire* wanted him to do a number of illustrations for the piece itself and to draw a cover for the issue. Jack was quite excited about this, especially when (according to him) he was told that he'd be paid not at Marvel's low comic book art rates, but at *Esquire's* higher scale.

It didn't work out that way. There was some confusion and for a time, neither Marvel nor *Esquire* paid him,

each insisting that it was the other's responsibility. Moreover, when the issue came out, the cover he'd created in consultation with an art director at the magazine was not used. Instead, the front of the September 1966 issue featured a photo cover done in connection with another piece in that issue. The cover Jack did was never returned to him and I have never seen a copy of it anywhere. He said it was a shot of many Marvel heroes on a college campus where everyone was sitting around, reading comic books.

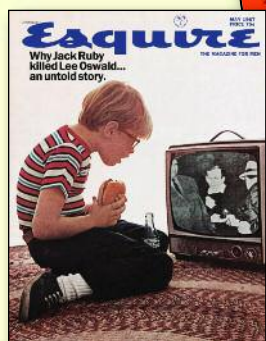
There was a brief squabble over Jack's compensation and I'm not certain I understand it completely, in large part because he didn't. Ultimately, Marvel paid him and he received comic book rates, which were a lot less than he believed he'd been promised. His contact over at *Esquire* apologized profusely for the mix-up and said, approximately, "Everyone here loved what you did and we're going to be calling on you to work directly for us." A few months later, they did. That was the Jack Ruby piece.

He was told the editors there were delighted with it and that they'd soon be in touch about doing another historical piece in the same format, as they intended to run a whole series of them. And that was the last Jack ever heard from *Esquire*.

(next page, top) Now we know why Jack drew those amazing interpretations of God!

(next page, bottom) Two-page spread and cover to the September 1966 *Esquire*, Jack's first appearance in that mag.

Esquire ©2011 Hearst Communications, Inc.



SUBPLOTICUS INTERRUPTUS?

See a video of this panel at: <http://kirbymuseum.org/2009SDPanel>

by Shane Foley

(below) Splash page for the Inhumans back-up in *Thor* #150 (March 1968).

(right) *Fantastic Four* #59 detail (Feb. 1967), as the Inhumans look for their place in the sun.

(bottom) Those Inhumans sure got around in the 1960s, and often without Kirby drawing them!

All characters TM & ©2011 Marvel Characters, Inc.

When I heard about a theme of Jack Kirby's 'aborted/unfinished' sagas, my first thoughts, like many others I guess, were of the Fourth World, OMAC, "Atlas," *The Eternals*, etc. But very quickly, my mind also went to one of my nostalgic favorite periods: the later 1960s. I find the period around Marvel's expansion when the split books disappeared (early months of 1968) to be continually interesting, not least because it's at this time that Jack Kirby clearly lost his zeal for Marvel. Even as a teenager I could see it, with his move to longer and less polished plots, less and less panels per issue coupled with needless, extra splash pages (no matter how well crafted artistically) and so forth. Today, with so much more history written about those times, we know some of why this was so.

It is from around this time that we know Kirby had an origin for his Silver Surfer character that he was forced to jettison due to Stan's alternate version. I think there are a number of other ideas and sub-plots that were also jettisoned. Were they aborted because of decisions by Stan Lee? Or because Jack lost interest

and decided to produce his allotted pages and little more? Or am I reading too much into it all?

See what you think. I have four examples.



THE INHUMANS SUB-PLOT IN THE FANTASTIC FOUR

Beginning in *FF* #44, the plight of the Inhumans continued in the *FF* for about 18 months. As at *FF* #59, after being on the run, then imprisoned, the Royal Family were roaming the world, now looking to see if there be a place for the Inhumans amongst the human race. *FF*'s #60, 61 and 62, then *FF Annual* #5 showed them doing just that. But then, their appearances suddenly stopped. Beyond Triton's visits in #63 and 64, nothing more about them appeared in the *FF* until #82, when they are clearly living back in Attilan. Huh? What happened to their search? The non-Kirby appearances of the Inhumans between *Annual* #5 and #82 began being consistent with their status as wanderers. First, they were seen in *Sub-Mariner* #2 and 3, scribed by Roy Thomas. Next, in *Spider-Man* #62, Medusa appears, citing orders from Black Bolt to check out mankind. At the end, she firmly and angrily states there was no place for them with humankind. Was this it? Did Stan mean to tie up the *FF*'s sub-plot here, without Kirby, in *Spider-Man*?

The next appearances seem to bear this out.

In Medusa's solo outing in *Marvel Super-Heroes* #15, appearing the same month as *Spidey* #62, the story has them in their home again (in an 'island sanctuary', rather than in the Andes/Himalayas/Alps—no doubt just a point showing scripter Archie Goodwin's unfamiliarity with the characters). A note on page 3 places the tale after her *Spider-Man* #62 outing, so readers would have known for certain that the Inhumans have returned to the Great Refuge.

However, when the Inhumans guest-star with Hulk in his first annual a few months later, the Royal Family are again absent. Probably, that *Hulk Special* was prepared months earlier when things were still unsettled. Here, Black Bolt arrives 'from far-off lands' (page 3—in a word balloon added after the rest of the lettering by the look of it) and on page 4 mention is made of 'the absent Black Bolt's rule' (also in a later-lettered speech bubble). Only Black Bolt and Gorgon of the regular Inhumans make appearances, underscoring the idea that the Royal Family weren't living there. Perhaps this story was meant to be the Inhumans' homecoming, after the verdict based on Medusa's experiences in *Spider-Man* #62? And perhaps chronologically it



2009 KIRBY TRIBUTE PANEL

When the *Dingbats Omnibus* comes out, we'll be the first in line to buy a copy. Till then, enjoy these pencils from the still unpublished *Dingbats of Danger Street* #3.

Dingbats TM & ©2011 DC Comics.

Unless otherwise noted, all photos for this article are by Chris Ng.

Held Sunday, July 27, 2009 at Comic-Con International: San Diego. Moderated by Mark Evanier, and featuring actor Bill Mummy, editor Steve Saffel, inker Mike Royer, Kirby Family attorney Paul S. Levine, and the reunion of the San Diego Five-String Mob: Mike Towry, Scott Shaw!, Barry Alfonso, Roger Freedman, and William R. Lund. Transcribed by Steven Tice, and edited by John Morrow.

MARK EVANIER: It's 10:00 AM at the San Diego Convention. Let's do a Kirby panel. [applause] You know who I am. An apology to anyone who got the wrong room number off my website. I don't have to say this every year, but I'll say it every year. We do these panels each year because we spend—at least, I do, probably everyone in this room does—we spend a lot of time talking about Jack. I get asked about Jack, we talk about Jack all the time, we think about Jack, and it's nice to get all of us with a shared experience together for an hour and talk about Jack, and to continue to, no pun intended, marvel at the continuing presence,



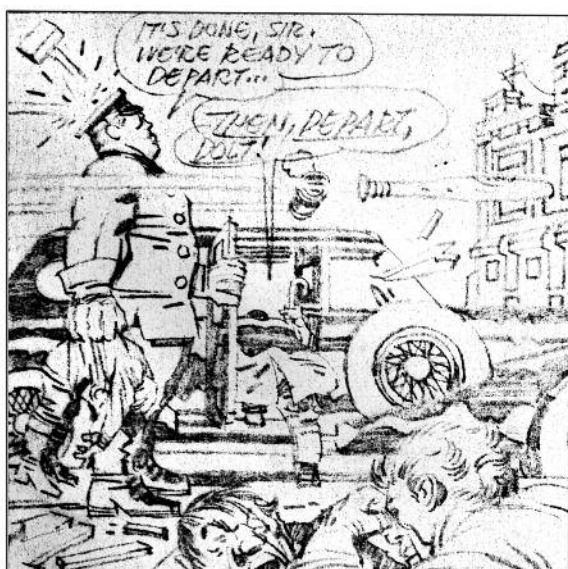
Mark Evanier

influence, and reprinting of Kirby. It feels somewhat like a State of the Kirby Address every year. Every year we get to tick off a new list of things that are going on with Jack. On the way up here, I was walking with Paul Levitz, and I said to him, "I'm going to the Kirby panel." He went, "Oh, novelty night." And I can announce that he said, "Yeah, well, we've got the *Sandman* hardcover coming out." I said, "I know, I wrote a foreword for it." "So just tell them that the only decision we have to make at this point, on the next one, is *Newsboy Legion* in three volumes or two." [applause]

People keep e-mailing me, asking me, "Is this going to be reprinted of Jack's? Is that going to be reprinted of Jack's? When are they going to reprint this?" The answer is, darned near everything; everything that can be reprinted of Jack's is going to be reprinted in the next few years. That's not an official announcement from anyone. It's just they keep coming to me and saying, "Where do we find this," or "which issues should we include," or "will you write the foreword?" or whatever it is. And there may be a few selective things, because they're on a licensed book like *2001*, or because there was some obscure company in the forties that nobody's ever heard of and such. Those they can't reprint, but everything else can be reprinted. DC is going to reprint everything Jack ever did for them if they can possibly reprint it. So I don't know if *Justice, Inc.* will be included, but everything else will be, that's not licensed.

SCOTT SHAW!: So we can look forward to the *Dingbats of Danger Street Omnibus*? [laughter]

EVANIER: Well, if you call three issues an omnibus, yes. [laughter] And, you know what? With Jack, three issues kind of was an omnibus. [laughter] Anyway, the reason you don't get it as fast as you would like is that they perceive, they are aware, that these are very expensive items, and they don't want to put out \$300 of Kirby reprints next month. We'd buy them, but a lot of other people wouldn't, so they're spacing them out. If it ever seems like it's a long time since the last Kirby reprint, that's not because they've lessened their commitment to Jack; it's just because someone there has assessed the market as not being ready for so much product at such a price point.



2010 KIRBY TRIBUTE PANEL

See a video of this panel at: <http://kirbymuseum.org/2010SDPanel>

Photography in this article is by TwoMorrows staff photographer Chris Ng.

(below) Courtesy of Nostalgic Investments, Bechara Maalouf, and the Jack Kirby Museum's digital archive comes this original art for *Captain America Comics* #6 (Sept. 1941). Cap was, of course, created by Joe Simon and Jack Kirby, and Stan Lee's first published work wasn't until a text feature in *Captain America Comics* #3.

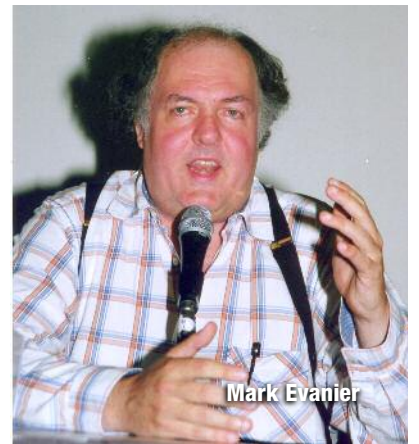
(next page) *Cap* #101 pencils (May 1968).

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Held Sunday, July 25, 2010, at Comic-Con International: San Diego. Moderated by Mark Evanier, and featuring Marv Wolfman, Kurt Busiek, Joe Rybandt, and Paul Levine. Transcribed by Steven Tice, and edited by John Morrow.

MARK EVANIER: Good morning, I'm Mark Evanier. We're going to get started right now, because we've got lots of stuff to cover. Every year I tell them to give me 90 minutes for this panel, every year they go, "Oh, sorry, we scheduled it wrong." And so next year I'm going to ask for three hours, and I might get 90 minutes. I'm Mark Evanier, as I said. This is the Jack Kirby panel. We do these every year; you know why we do these. How many people were here last night for the Stan Lee documentary? I'm in the Stan Lee documentary. I actually have three or four different cuts of this film that I've seen over the years. I'm in less each time. The documentary was fascinating, in its own way, and interesting,

and Stan comes off adorable. We had a panel afterwards, and I wish you had been there to hear the things Stan said in the panel about Jack, because they were very nice, and very wonderful. And I held my tongue pointing out that, at the end of the documentary, there is this list of, "The following characters were created or co-created by Stan Lee," and it had Captain America in it. [groans, laughter] It's a mistake that gets



Mark Evanier

made all the time. In Jack's files that I have, I've got a folder with a title like, "Stan created Captain America," and it's got about 35 of those newspaper clippings, and a couple that said he drew them. You have to either shrug these off, or maybe we can send Joe Simon over to beat him up or something. [laughter] But one of the nice things I keep reassuring myself of is that Jack's name goes on. Everybody knows who he is, everybody knows what he did. There was a time when I didn't feel that way, and Jack didn't feel that way. There was a time when Jack was very worried that—he used to liken it to how when Khrushchev fell, they wrote him out of the history books in Russia. One of the very traumatic things, I think, for Jack, was when Marvel in the sixties began reprinting the Golden Age *Captain America* stories in *Fantasy Masterpieces*, and they took the credits off. Joe Simon did not exist. There was a period there when Joe was having some legal action against Marvel, when Joe did not exist in Marvel history, just as, for several years, Siegel and Shuster did not exist in DC history. There's a book that DC put out in 1970 or '71 called *The Amazing World of Superman*, which was to commemorate the founding of Metropolis, Illinois. A man named Nelson Bridwell, who worked for DC Comics as the in-house historian, was charged with the phenomenal duty of writing a book on the history of Superman without mentioning Jerry Siegel and Joe Shuster. And that kind of thing Jack was always worried about.

We've gotten past that. That's not going to happen. You all know what Jack did. The world knows what Jack did. I have people stop me—I swear to you this is a true story. About a year-and-a-half ago I was in a Costco in Tustin. Don't ask me why I was in Tustin. I was in Tustin because my girlfriend Caroline's doctor lives in Tustin. And to show you the way my life works, her doctor's name is Dr. Skrenes. A year of so later, when we were helping deal with Steve Gerber's burial, I was talking to his old partner, Mary Skrenes, and she happened to mention to me that her brother was a doctor in Tustin. [laughter] What are the odds?

So I had purchased the CD or DVD of the



NEW GENESIS

Ross & Busiek are present at the re-creation of Kirby's cosmos

(below) A page from *Kirby: Genesis*. Layouts by Alex Ross (shown elsewhere this issue), pencils and finished art by Jack Herbert, color by Vinicius Andrade.

Characters TM & ©2011 Jack Kirby Estate.

Interview with Alex Ross and Kurt Busiek conducted on January 10, 2011 by Adam McGovern

(Kirby is legendary for the new universes he took readers to—but for some, most fascinating of all are the territories he never reached himself. Boundlessly prolific, the King left behind—and left forward—a still uncounted trove of sketches and ideas that never made it to comic page or cartoon screen. Discovery was the essence of the Kirby ethic,



and two of the more intrepid creators in contemporary comics are taking up the trails he mapped out, in an industry where everyone already follows in his footsteps. *Kirby: Genesis* from Dynamite Entertainment reunites artist Alex Ross and writer Kurt Busiek—who first teamed on Marvels, which made fans see Kirby's marquee concepts in an utterly new way—to show a new generation Kirby creations they've never witnessed. It's often been as much a surprise to Ross and Busiek as it will be to *Genesis*' intrigued audience; the Kirby archives have been opened more extensively than ever before by the Kirby Estate itself, and the rights to their many treasures brought under one roof with unprecedented range by Dynamite. Busiek and Ross have brainstormed the eight-issue story that reintroduces Kirby's newest world; Busiek will bring his singular gift for a spectrum of heroic voices to the script; and Ross (in addition to painting specific interior pages himself) will art-direct and lay out the series for the project's principal artist—the phonetically fortuitous Jack Herbert, most dynamic and accomplished visual contributor to the breakout *Black Terror* book from Ross' Project: Superpowers line, and well-suited to the blockbuster energy and emotional atmospherics the new series promises. In advance of *Genesis*' May debut, TJKC went on-location in hyperspace to ask Ross & Busiek to describe what they were seeing so far.)

THE JACK KIRBY COLLECTOR: What was the genesis of *Genesis*; did the Kirby Estate folks approach you, or did one of you have the idea that you'd really wanna do this, or was it Dynamite that thought they would really be a good home for it?

ALEX ROSS: Well, Dynamite's been pursuing it for a number of years, getting all the stuff together under one house, anything that might fit into one giant Kirby Universe. A lot of that has really come down to things we've discovered with the full blessing of the Estate, going through various artworks of Jack's that had never before been given any kind of anointing of being part of any project. Concept drawings, paintings, even just simple works of art that would make wonderful additions to an actual story project.

TJKC: Are any of those works going to be incorporated, like in *Galactic Bounty Hunters*? Or is it all newly generated?

ROSS: You mean actually recycling a piece of [Kirby's] artwork? No, it would then be a sort of pantomime of trying to reproduce the specific talents of the one man; we need to show how it can be translated in the hands of the artists. If you think about it, the history of Marvel and DC, for what they've used of Jack's concepts, when something's successful as a design, it can easily be handled by other artists with great, distinct qualities of their own that they bring to it. That's why something like Spider-Man or the Hulk are great designs, because it almost doesn't matter who draws them, they still come off looking fantastic.

TJKC: And you'll obviously be going for a more modern-day, modeled-color approach rather than the kind of heavily black-plated, Kirby-era look. I guess you just feel that his designs are strong enough to burst into that third dimension?

