



\$10.95
FALL 2015





CONTENTS

DOUBLE TAKES!

OPENING SHOT2
(double vision on Cap and Spidey)

HEAD-TO-HEAD5
(it's Kirby, without words)

GALLERY 19
(seeing double?)

KIRBY OBSCURA22
(the claw!)

JACK F.A.Q.s24
(the Curator Talk at the big CSUN Kirby Exhibit, with Mark Evanier)

KIRBY KINETICS36
(Norris Burroughs on the Hulk at midnight)

JACK KIRBY MUSEUM PAGE39
(visit & join www.kirbymuseum.org)

INTERVIEW40
(a 1986 interview with Jack)

DUAL DUEL55
(Ditko vs. Kirby on Spider-Man)

INCIDENTAL ICONOGRAPHY60
(taking command of the Boy Commandos)

BOYDISMS62
(Jerry Boyd assembles an all-star line-up to weigh in on Kirby as writer)

GLEN GOLD75
(more on Galactus' origin)

GALLERY 276
(ReWrite or ReWrong?)

COLLECTOR COMMENTS87

PARTING SHOT95

Front Cover inks: **MIKE ROYER**
Front Cover color: **TOM ZIUKO**

This issue dedicated to our pal Adam McGovern. Hang in there, buddy!

If you're viewing a Digital Edition of this publication, PLEASE READ THIS:

This is copyrighted material, **NOT** intended for downloading anywhere except our website or Apps. If you downloaded it from another website or torrent, go ahead and read it, and if you decide to keep it, **DO THE RIGHT THING** and buy a legal download, or a printed copy. Otherwise, **DELETE IT FROM YOUR DEVICE** and **DO NOT SHARE IT WITH FRIENDS OR POST IT ANYWHERE**. If you enjoy our publications enough to download them, please pay for them so we can keep producing ones like this. Our digital editions should **ONLY** be downloaded within our Apps and at

www.twomorrrows.com

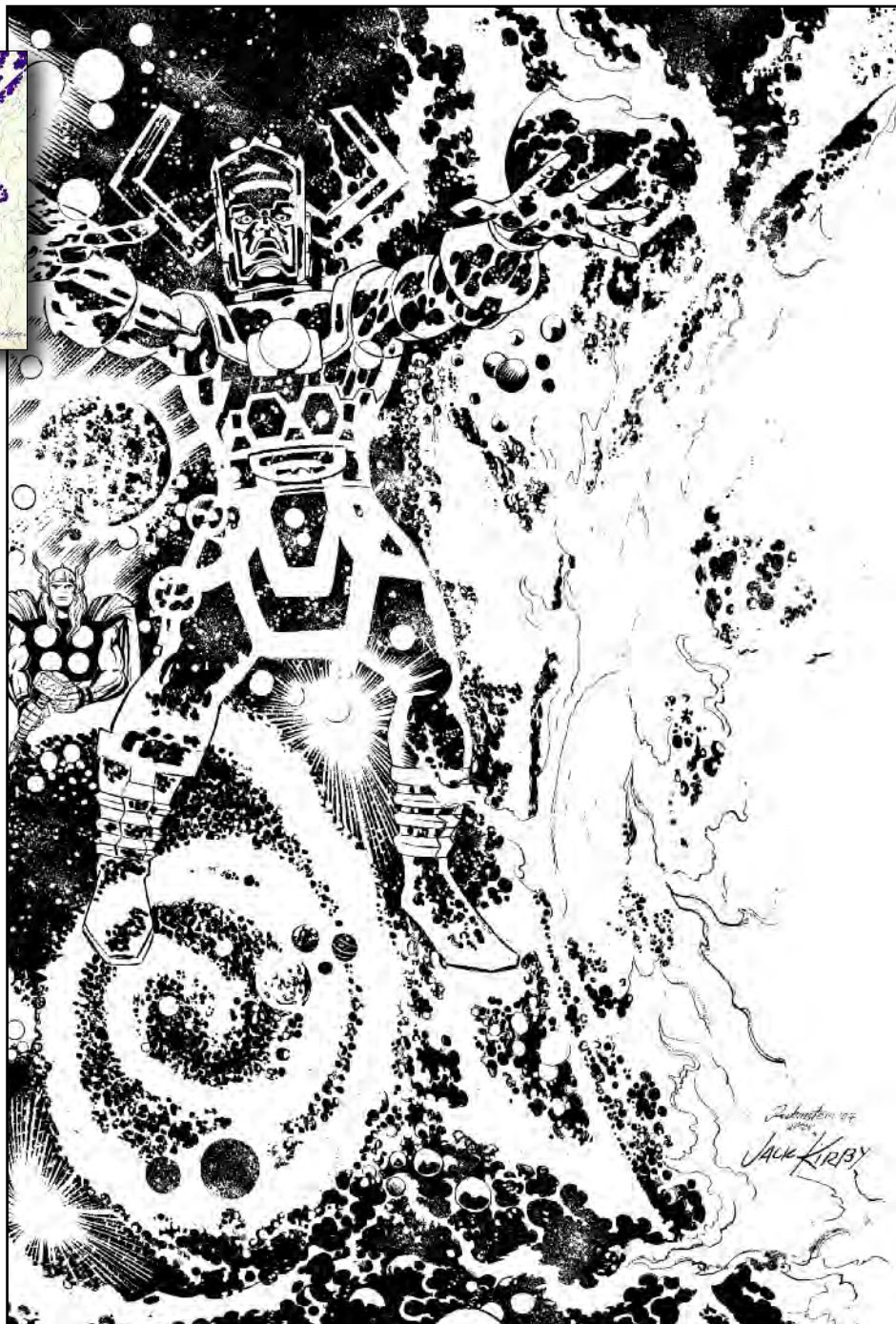


THE JACK KIRBY COLLECTOR

ISSUE #66, FALL 2015



This issue's cover art first saw publication on the envelope that held the four plates in Jack's GODS Portfolio (above) in the early 1970s. Turns out there was an unused Thor page, still in pencil form in Jack's files, which got used as a plate in the Marvelmania Portfolio. So Jack had Mike Royer ink it, altering it to turn Galactus into a more generic character, and completely eliminating a Thor figure that was lurking in the background. Joe Rubinstein did this fantastic inked version of the original pencils in 2007 for Ferran Delgado, and Ferran inked and added the erased Thor back in. Enjoy this double-take of two great inkers!



The Jack Kirby Collector, Vol. 22, No. 66, Fall 2015. Published as often as possible by and © TwoMorrrows Publishing, 10407 Bedfordtown Drive, Raleigh, NC 27614, USA. 919-449-0344. John Morrow, Editor/Publisher. Single issues: \$14 postpaid (\$18 elsewhere). Four-issue subscriptions: \$45 US, \$61 Canada, \$66 elsewhere. Editorial package © TwoMorrrows Publishing, a division of TwoMorrrows Inc. All characters are trademarks of their respective companies. All artwork is © Jack Kirby Estate unless otherwise noted. All editorial matter is © the respective authors. First printing. PRINTED IN CHINA. ISSN 1932-6912

COPYRIGHTS: Captain Victory, Gin Seng, Gods character, Jupiter Plaque characters, Tribes Trilogy TM & © Jack Kirby Estate • Destroyer Duck TM & © Steve Gerber and Jack Kirby Estate • Ant Extract, Stuntman TM & © Simon and Kirby Estates • 2001: A Space Odyssey TM & © Warner Bros. • Richard Dragon TM & © Dennis O'Neil and Jim Berry • Justice Inc./The Avenger TM & © Street and Smith Publications • The Black Hole TM & © Walt Disney Productions • Bruce Lee TM & © Bruce Lee Enterprises, LLC • Fly, Shield TM & © Archie Publications • Big Barda, Boy Commandos, Challengers of the Unknown, Darkseid, Deadman, Demon, Flash, Forever People, In The Days Of The Mob, Jimmy Olsen, Kamandi, Lex Luthor, Lightray, Losers, Mr. Miracle, New Gods, Newsboy Legion, Oberon, Orion, Sandman, Shilo Norman, Super Powers, Superman TM & © DC Comics • Avengers, Balder, Black Panther, Bucky, Cameleon, Captain America, Dr. Octopus, Ego, Enchantress, Eternals, Executioner, Fantastic Four, Galactus, Giant-Man, Goliath, Hawkeye, Hercules, Him, Hulk, Human Torch, Ikaris, Inhumans, Invisible Girl, Iron Man, Jack Kirby Crash Course, Ka-Zar, Kang, Loki, Mad Thinker, Man-Thing, Midnight Monster, Mole Man, Mr. Fantastic, Mr. Hyde, Nick Fury, Phoenix, Psycho-Man, Puppet Master, Quicksilver, Rawhide Kid, Recorder, Scarlet Witch, Scorpion, Shanna the She-Devil, Sif, Silver Surfer, Skrulls, Spider-Man, Sub-Mariner, Super-Adaptoid, Swordsman, Thing, Thor, Vulture, Wasp, Wizard, Wrecker, Yellow Claw, Zabu, Zeus TM & © Marvel Characters Inc.



**STAN LEE TOLD STORIES WITH WORDS.
JACK KIRBY TOLD STORIES WITH PICTURES.
THE TWO DIDN'T ALWAYS AGREE.**

If you look closely at early Marvel comics, there are moments when the words and pictures aren't telling the same story.



HEAD-TO-HEAD

KIRBY WITHOUT WORDS

by Kate Willaert, excerpted from the original online examination of the same name, found at: <http://kirbywithoutwords.tumblr.com/tagged/kirbywithoutwords/chrono>



(above & below) Can you spot the typos in each example? These and more can be found on Kate's blog.



Stan Lee and Jack Kirby were the chief architects of the Marvel universe. Like most collaborations, there were times when the two disagreed. Unlike most collaborations, their disagreements sometimes made it onto the printed page. The purpose of this article is to document and analyze these instances of Lee-Kirby Dissonance. Tight deadlines meant there wasn't always time for Lee to get an art correction when it didn't match his sensibilities, so he'd try to change it with text. In later years, the two sometimes just willfully ignored each other's ideas, which they were able to do because they collaborated using the Marvel Method.

WHAT'S THE MARVEL METHOD?

Originally a writer would write a script and the artist would draw it. Since Jack Kirby and Spider-Man co-creator Steve Ditko were accomplished storytellers rather than just illustrators, Stan Lee devised a way to hand off some of the story creation to them so that he could write more books.

In the Marvel Method (also called working "Marvel Style"), the writer gives the artist a basic plot summary, and the artist fleshes it out into a story. Once the pages are drawn, the writer then adds dialogue to each panel.

It's important to note that the writer was not always the one coming up with the initial plot. Lee and Kirby would often discuss the plot together before Kirby went off to draw it. Steve Ditko went one step further, eventually plotting his own stories and leaving the dialogue to Lee.



FANTASTIC FOUR #1 (PAGE 13)

The first time the Human Torch uses his powers, he accidentally starts a forest fire!

Stan Lee attempts to downplay it, describing it as a "small fire he had started in the underbrush." Also note how the thought balloon is strategically placed to try and obscure the burning trees and smoke in the sky.



FANTASTIC FOUR #1 (PAGE 25)

On their Baxter Building podcast, Jeff Lester and Graeme McMillan wondered whether Jack Kirby might have intended the explosion in the second to last panel to have been caused by the Human Torch.

The team do appear to be trying to get out of there fast, as if they're anticipating something. Stan's text is saying,

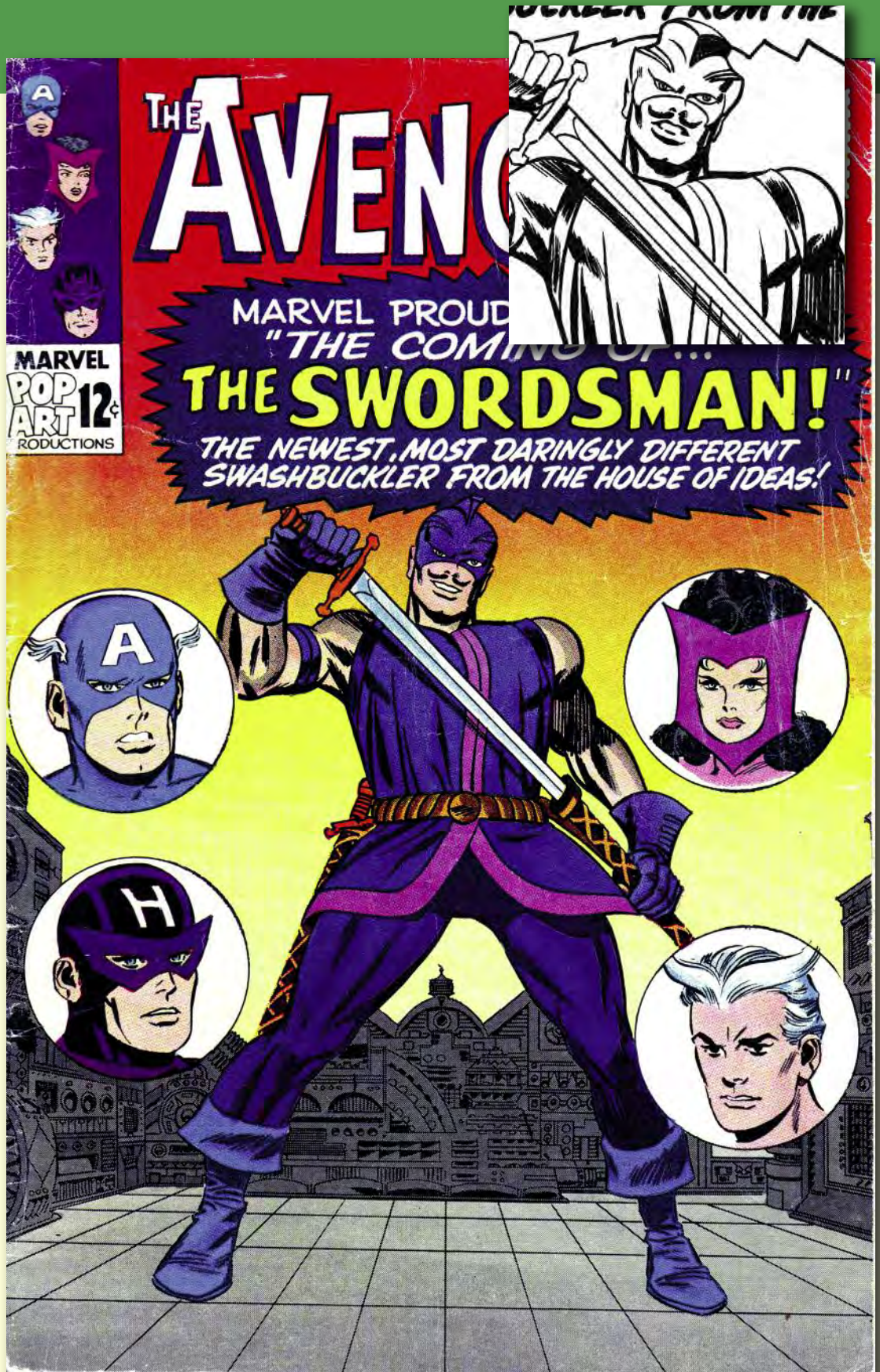
SEEING DOUBLE?

Commentary by
Shane Foley

There are many examples of artists' work being editorially altered for publication, and Kirby was no exception. Whether the changes were for better or worse was the editor's subjective call. Here are some examples from Marvel in the '60s of Kirby work being "fixed." It seems many of the changes occurred late in the production process, with copies of the work having already been made before final editing, because most of the examples shown here come from Marvel itself using unaltered masters when issuing reprint material. Here are 15 examples, in roughly chronological order:

**Avengers #19 cover
(Aug. 1965):**

I think this change is a good call—but it's not because of a subjective feeling about a cover. It's all about a design element that Kirby probably did which Stan or someone felt needed to be improved on. In the reprint of this issue in Essential Avengers #1, we see the Swordsman with really different, clunky headgear. I remember seeing this version in an Aussie reprint somewhere years ago and being mystified by it, since I knew these issues well in their original form. Could Don Heck have made Kirby's helmet version work? Was it Lee or Heck who wanted a more straightforward hood? And look—he's even smiling in the revised version, maybe to appear more like the mocking, swashbuckler type.





Tales of Suspense #84 cover (Dec. 1966):

This wonderful Kirby cover went through both artistic and lettering changes. Preserved in Essential Iron Man #2 (and in the first printing of Essential Cap #1, though not in the second) is the cover as first prepared. Apart from changing how the caption was (why change that? The first version with the jagged outline looks fine to me), it was decided one of the Adaptoid's wings should be repositioned, and that both wings should be without their blacks. Talk about being pedantic! In the end, I think the first version, shown in the reprint, is best.



Fantastic Four #57, page 14, panel 1 (Dec. 1966):

Another interior panel—here, the same artist who inked that final Thor panel in Thor #133 a month earlier is at work. Look at the Surfer's hands! They are not Kirby/Sinnott. It seems Kirby had only the Surfer's face. Adding those hands works well.



Barry Forshaw is the author of *British Gothic Cinema* and *The Rough Guide to Crime Fiction* (available from Amazon) and the editor of *Crime Time* (www.crimetime.co.uk). He lives in London.

KIRBY

OBSCURA



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

REVISITING THE UNACCEPTABLE

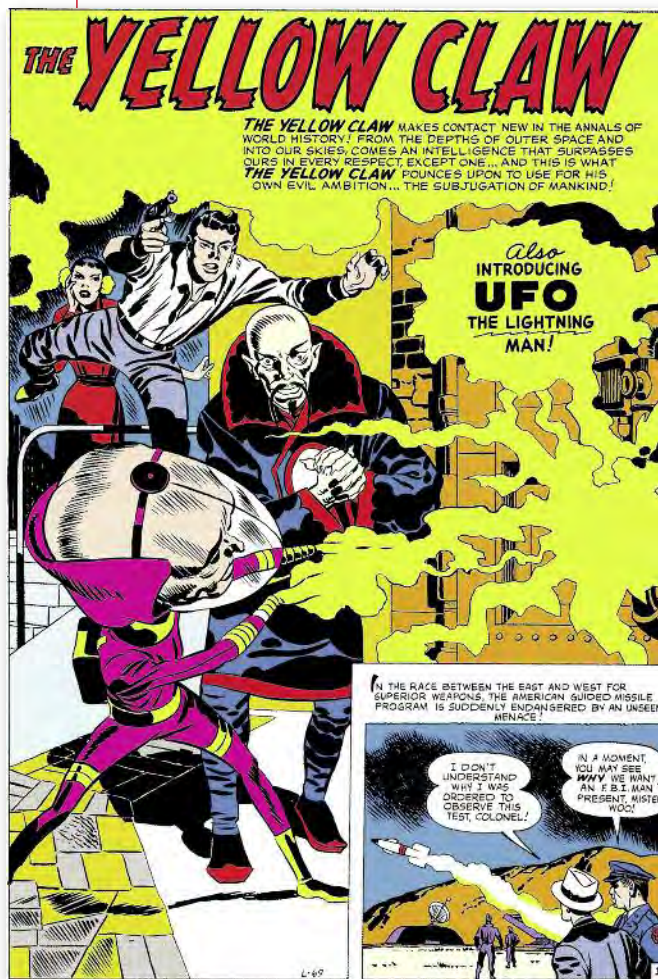
I've discussed in this column before one short-lived comic book series, which undoubtedly justifies the description of "Kirby Obscura": his stint on the Stan Lee and Al Feldstein's 1950s knockoff of the Oriental criminal mastermind Fu Manchu, *The Yellow Claw*. With its now unacceptable portrayal of the Chinese menace (actually built into the name of the one-dimensional villain), one has to applaud *Marvel Masterworks'* ingenuity in finding a way to reprint the now-unacceptable strips—by insinuating them into the same book as the top-billed (and unproblematic) historical strip *Black Knight*, drawn by Atlas workhorse Joe Maneely—but this medieval book set in the time of King Arthur's Court was originally something of a flop, though it has its adherents. The artwork, though as professional as anything by the reliable Maneely, was not a patch on similar efforts being commissioned by Robert Kanigher from some stellar artists in DC's *The Brave and the Bold*, which (pre-Justice League) was a historical adventure book, with Joe Kubert's *Viking Prince* and Russ Heath's *Robin Hood*.

But back to the tricky issue of the now-politically-incorrect *Yellow Claw*. The addition of a Chinese hero as a counterpart to the villainous title character, FBI agent Jimmy Woo, never quite worked simply because Jimmy was so under-characterized. But the strip is still worth a look—not least for Jack Kirby's imaginative artwork—which is why I'm giving it a second notice here.

MICROSCOPIC ARMIES

Pedestrian covers by Bill Everitt and John Severin for the book, while efficient, give no hint of the far-superior dramatic and surrealistic work by Kirby inside. The story "The Microscopic Army" is lively but very brief, but a subsequent tale which pulls in some classic Kirby science-fiction imagery ("Introducing UFO, The Lightning Man") is much better, with the bizarre giant-headed alien issuing crackling energy from his hands. The panels in this

brief tale have all the dynamism of Kirby at his best, and page layout is more innovative than virtually any other artist was doing for Stan Lee at the time. Similar dynamism is to be found in another story, "Sleeping City." But artwork aside, what makes the series such a compromised one is not just its politically incorrect treatment of its Chinese heavy, but the almost ludicrous brevity of the stories which simply have no time to develop; just one intriguing idea per story: that's it—usually ending with the Yellow Claw defeated, but threatening to return, Fu-Manchu-style ("The world shall hear from me again!"). But the tales had barely registered before they are over—"The Yellow Claw Captured," for instance, which in a mere



four pages is gone in the blink of an eye, even though we have a nice giant Kirby robot making a one-panel appearance. But if you're a real Kirby aficionado, you'll know that despite all these caveats, this is still a book that should be in your collection.

THE DYNAMIC DUO

"Bliss it was in that dawn to be alive," wrote William Wordsworth. He wasn't talking about the period when Jack Kirby and Wally Wood were creating together the Challengers



The CSUN exhibit ("Comic Book Apocalypse: The Graphic World of Jack Kirby") ran from August 24–October 10, 2015. Next issue, I'll have a transcript of the panel discussion on Jack that was held on Sept. 26.

And if you couldn't get to CSUN, the Jack Kirby Museum is putting on another Kirby Pop-Up Exhibition in New York City beginning on Wednesday, November 11, running through Thanksgiving weekend, and ending on Sunday, November 29. If you're on the East Coast during that time, go to www.kirbymuseum.org for details on attending!

KIRBY CURATOR TALK

Held at 10:00 a.m. on Monday, August 31, 2015 as part of the exhibit "Comic Book Apocalypse: The Graphic World of Jack Kirby" at the California State University, Northridge (CSUN) Art Galleries in Northridge, California, curated by Charles Hatfield. This talk was transcribed by Steven Tice, edited by John Morrow and copyedited by Mark Evanier. Photos and video provided by Kevin Shaw, and audio by Tom Kraft. Please note that some of the audience questions were unintelligible due to the recording acoustics in the room.

CHARLES HATFIELD: [introducing Mark Evanier] Here's his biography. He worked with Jack Kirby at a young age, and that's been part of Mark's career path. Mark is the author of a splendid book from about six years ago called *Kirby: King of Comics*. He's also the editor of another splendid book that came out just last year called *The Art of the Simon and Kirby Studio*, which is the early days of Kirby's career in the Forties and Fifties. You see some of it right here on this wall, for example. Mark's a prolific writer for comics and for television and for various media and forms, but he's particularly

known for television—for example, animated television series like *Garfield*. I know him from comic book work: *Groo the Wanderer*, *DNAgents*, *Crossfire*, a number of comics that he's written over the years. Mark's blogs and columns are a trove of information about television, comedy, voice acting, you name it. And, of course, comics. Mark has researched Jack's life and work for many years and is working on a definitive biographical tome about Jack Kirby that we will see in the coming years. I asked Mark here today to share with us some thoughts about Kirby's extraordinary life and work. So please join me in welcoming our guest, Mark Evanier. [applause]

MARK EVANIER: I feel like I'm in a little crummy karaoke bar right now. I'll favor you with a few numbers later, okay? [laughter]

I'm not the only person in this room who knew Jack Kirby. There are a number of people here I've recognized. You will notice these people because, as I talk about what a wonderful human being Jack was, those will be the people nodding their heads in agreement. I





The Public Reception was Saturday, August 29 from 4-7 p.m., and attendees included Bruce Timm...

don't know anybody who ever met Jack who wasn't amazed by how generous he was, how nice he was. People joked he was the King of the Comics. If he was the King of the Comics, he was a king who did not believe in a caste system. Everybody was equal. The youngest beginning artist who was just struggling to start learning how to put the pencil to the paper—Jack treated him like he would a fellow professional, like he treated everyone around him. It was one of the most amazing things about Jack.

Zebra in a whole new language. That was part of the man's genius as a creator.

I believe—and you have to know a lot of these comics in detail to understand why I feel this way—but a lot of what Jack did was to take two different things, two absolutely different things which nobody would ever associate, and he would put them together, and he would get something that resembled neither of the components and was a brilliant concept. Here is an example and this is quite a reach. If you ever read the first Thor story, the first Thor, God of Thunder, you all know the character. In the first story, Thor fought the giant Stone Men, these aliens that looked like the stone men on Easter Island. Now, if you came to any writer and said, "We're going to do Thor, the God of Thunder. What should the first story be about?" I don't think too many other people would say, "Let's have space aliens who look like the Easter Island statues." And yet, that's what came into Jack's brain and the story was wonderful. It worked perfectly that way. How did he get to it? Believe it or not, I think this is the reason, and this is one of the few times I think I've ever followed the whole path. Jack had read the book *Kon Tiki*, which was about Easter Island and things around there. Who wrote the book, *Kon Tiki*? Thor Heyerdahl. [laughter]

A lot of his work had these things working on different levels. Infrequently, I did manage to track what he was doing and sometimes, he would explain it to me. It didn't matter. I still wouldn't understand it. He would lose me at some point. When I worked for Jack for a few years in the early Seventies, my major contribution

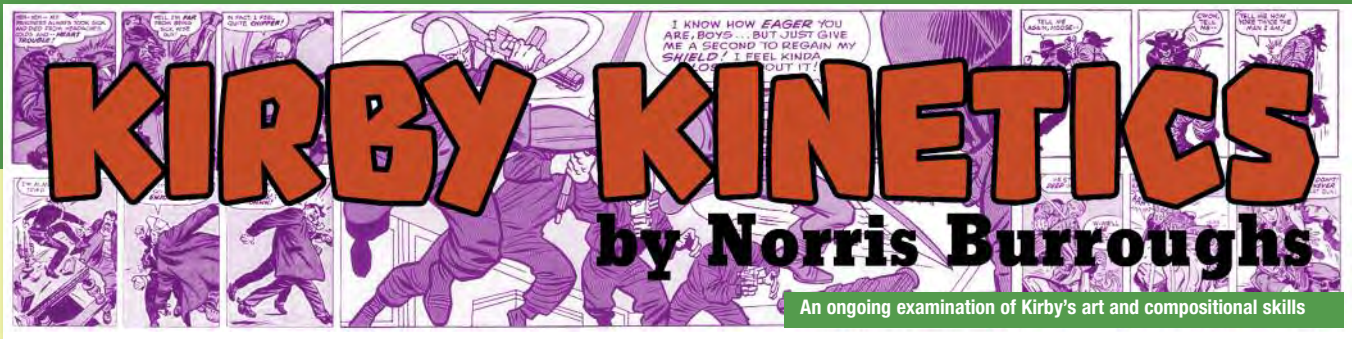
Another amazing thing about Jack was his brain. A lot of people didn't immediately pick up on how smart Jack was. I've met some pretty smart people in my life. Jack was probably the one most deserving of that oft-maligned word, "genius." The reasons people didn't always understand how smart he was were twofold. One is that Jack grew up on the Lower East Side of New York and he was reared on Warner Brothers gangster movies, and he talked sometimes like someone in one of those movies. If you don't believe me, if you go over to YouTube, there are interviews with Jack there. In the interviews Jack is always a little stiffer, and the sense of humor went away once you put a camera on him, and he talked very seriously. But he was a brilliant, funny man.

The other thing was that his brain operated in several worlds at the same time—occasionally this one, but not always. And he was always fantasizing and thinking of story ideas and jumping around. Jack was not allowed to drive a car because, the few times he tried it, he would forget he was on a road, think he was on a Rainbow Bridge, and drive off somewhere. [laughter]

So when you talked to Jack, his mind just leaped from concept to concept, and he didn't bother with these things that some of us mere mortals call "segues." He would start talking to you about one thing, and then he'd immediately be talking about something else. And there was a connection there, somehow, in his mind, but we weren't smart enough—at least, I wasn't smart enough—to pick up on what it was. The way I tell this to people sometimes is, most people, when they talk to you, their minds go from A, to B, to C, to D. Jack would start with A, go to R, come back and do G, jump around later and do K, and at some point he would have you On Beyond



...Len Wein...



An ongoing examination of Kirby's art and compositional skills

(below) After Jack angrily stormed out of a conference with Stan, he tore several rejected Hulk pages in half. Here's one that Larry Lieber rescued.

(bottom) "Hulk" from Journey Into Mystery #62 and #66: inspiration in name only.

OF MIDNIGHT MONSTERS & MEN

It is a great relief to know that Disney/Marvel has finally settled with the Kirby family on the issue of creator or co-creator status of the various characters that the King had a hand in bringing forth. However, it still leaves us to speculate about how much input Kirby had in the creation of said characters. Many believe that

when Kirby returned to Marvel in the late 1950s, he was usually working from scripts provided by Stan Lee or other writers. While being open to the notion that this occasionally happened, I think that this was the exception rather than the rule.



Kirby insisted that he never worked from a script and that he always worked at home, conceiving and executing his stories and then coming into the Marvel office to deliver them to Lee. Evidence such as the rejected and torn pages that were crafted for an early issue of *The Incredible Hulk* suggest that this was usually the case. This Hulk story would have appeared as early as 1962. It was reported that the pages were taken from the trash after Kirby ripped them in half and stormed out of Stan Lee's office. The pages in question have Lee's notes written on them, as though the two were discussing the dialog before the communication broke down.

Let us look specifically at the creation of The Hulk and decide who is the prime creator, Lee or Kirby. When examining the working relationship between the two men, it makes sense to consider the way in which Kirby habitually worked throughout his long career. He was essentially a writer/creator as well as a visual artist, and did these things as naturally as breathing. Often he would plot a story while drawing, and dialog it later, or in the case with most of the Marvel work, have Stan Lee dialog it later. Kim Aamodt, writer for Simon & Kirby studios in the 1950s, spoke of how prolific Kirby was in an interview conducted by Jim Amash that appeared in issue #30 of *Alter Ego* magazine: "I really sweated out plots, unlike Jack Kirby. Jack just ignited and came out with ideas. Joe Simon would just nod his head in agreement."

Stan Goldberg, artist and col-



1986 KIRBY INTERVIEW

(right) Early Timely pulp illustration by Jack.

(below) Baron Von Richthofen (better known as the Red Baron) stuck in Jack's memory, even as late as Kamandi #22 (Oct. 1974).

[Leonard Pitts, Jr., a commentator, journalist, and novelist, interviewed Jack Kirby circa 1986 for a book titled *Conversations with the Comic Book Creators*. A nationally syndicated columnist, Pitts was awarded a Pulitzer Prize for Commentary in 2004. Thanks to Leonard for allowing this interview to be presented here.]

LEONARD PITTS: Let's start with a little background—the "origin" of Jack Kirby.

JACK KIRBY: I was born on the Lower East Side of New York. It was a restricted area in the sense that it was an ethnic area. And it was at a



"Don't ask any questions," I snapped. "Just get those horseshoes off as fast as you can!"

time when the immigrants were still coming in and they settled in certain parts of New York City, among their own kind.

We had blocks of Italians and blocks of Irish and blocks of Jews. I was born among the blocks of Jews. Strangely enough, our school curriculum was very good and our subject matter was very good. We had fine teachers. And so, despite the fact that we'd be running loose, just doing what we liked, like any other kids—playing stickball or baseball or boxing somewhere—we had a fine schooling. I had Shakespeare in the eighth grade. I had a really good history course.

I can't say I was great in math [laughter], but in a very strange sense, my schooling was very good—all through junior high and high school and elementary. Later on, I even went to industrial school, because I understood that they had drawing tables there and I wanted to practice drawing.

PITTS: What years are we talking about?
KIRBY: We're talking about the middle '30s. I was born in 1917. I'm a first world war baby and I was brought up with two wing airplanes... the Empire State Building wasn't there yet, the Chrysler building wasn't there when I was born, and Von Richthofen was the guy they were all talking about... flying aces and pulp magazines.

The strange fact was that, on my block, we hadn't even gotten to the pulp magazines. I found my first pulp magazine floating down the gutter on a rainy day

toward the sewer and I picked it up because it had a strange looking object on it. It turned out to be a rocket ship. It was one of the first Hugo Gernsback *Wonder Stories*. I didn't dare to be seen with it, so I



moment. And here was Marvel with characters like the Sub-Mariner, which they never used. Stan Lee didn't create that; that was created by Bill Everett. Stan Lee didn't create the Human Torch; that was created by Carl Burgos. It was the artists that were creating everything. Stan Lee—I don't know if he had other duties... or whatever he did there...

ROZ: Maybe we shouldn't get into... too much characterization. I mean...

KIRBY: What I'm trying to do is give the atmosphere up at Marvel. I'm not trying to attack Stan Lee. I'm not trying to put any onus on Stan Lee. All I'm saying is: Stan Lee was a busy man with other duties who couldn't possibly have the time to suddenly create all these ideas that he's said he created. And I can tell you that he never wrote the stories—although he wouldn't allow us to write the dialogue in the balloons. He didn't write my stories.

PITTS: You plotted and he did the dialogue?

KIRBY: You can call it plotted. I call it script. I



(above) Fragment of pencils from FF Annual #5 (1967). This copy was made just as Frank Giacoia had begun inking.



wrote the script and I drew the story. I mean, there was nothing on the first or second page that Stan Lee ever knew would go there. But I knew what would go there. I knew how to begin the story. I wrote it in my house. Nobody was there around to tell me. I worked strictly in my house; I always did. I worked in a small basement in Long Island.

PITTS: Okay, take me through a typical Lee-Kirby comic. Say, from start to finish, an issue of the FF.

KIRBY: Okay, I'll give it to you in very short terms: I told Stan Lee what I wrote and what he was gonna get and Stan Lee accepted it, because Stan Lee knew my reputation. By that time, I had created or helped create so many different other features that Stan Lee had infinite confidence in what I was doing.

Actually, we were pretty good friends. I know Stan Lee better than probably any other person. I know Stan Lee as a person... I never was angry with him in any way. He was never angry with me in any way. We went to the Cartoonists' Society together.

Watching Marvel grow was beneficial for both our egos. They wanted to discontinue *The Hulk* after the third issue and the day they wanted to discontinue it, some college fellas came up

DITKO VS. KIRBY ON SPIDER-MAN

by Jean Depelley

[After the origins of "Spiderman" by Simon and Oleck in 1953, its recycling by Kirby (in a lost 5-page story) and its eventual transformation into "Spider-Man" at Marvel in 1962 by Stan Lee and Steve Ditko, a detailed study of some Spidey episodes drawn by Jack Kirby may help us better understand the hero's development, and to discover if it's possible Stan Lee didn't hand off Spider-Man to Steve Ditko right away.]

CONSIDER THE THREE 1963 SPIDER-MAN STORIES PRODUCED BY LEE & KIRBY:

The six-page back-up from *Amazing Spider-Man* #8 (January 1964), "Spider-Man Tackles the Torch," seems to have been initially intended for *Strange Tales* (which had published the solo adventures of the Torch by Kirby since #101, October 1962), because it clearly focuses on the Fantastic Four's youngest member. *Strange Tales Annual* #2's main feature, "On the Trail of the Amazing Spider-Man" (18 pages), came out months earlier (in the Summer of 1963), but seems to be a continuation of the *Spider-Man* #8 story (both characters know each other and the episode progresses their mutual friendship). These two stories seem to be Jack obeying Stan's instructions to integrate the Ditko Spider-Man version into the rising Marvel Universe. Moreover, they are among the first Marvel crossovers (after the Hulk in *Fantastic Four* #12, March 1963).

The third 1963 story, "The Fabulous Fantastic Four Meet Spider-Man," appeared in *Fantastic Four Annual* #1 (Summer 1963, like *Strange Tales Annual* #2). From a strictly chronological point of view, this six-page episode by Lee and Kirby (with inks by Ditko) is chronologically situated before the other two stories (it tells the first encounter of Spider-Man and the Torch). As it focuses on Ditko's Spider-Man, it was probably planned for *Amazing Fantasy* (before Goodman decided to can-



(below) Splash pages of *Amazing Spider-Man* #9 and *Strange Tales Annual* #2.





(above) Splash page of "Spider-Man Vs. the Chameleon" and the Amazing Spider-Man #1 cover.

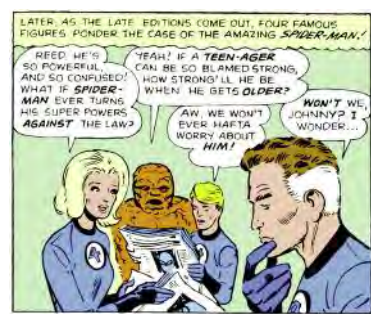
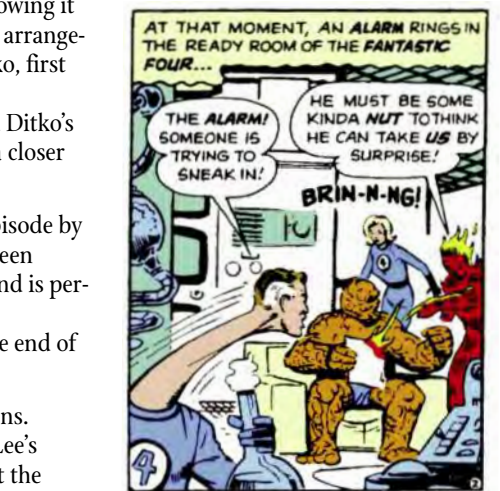
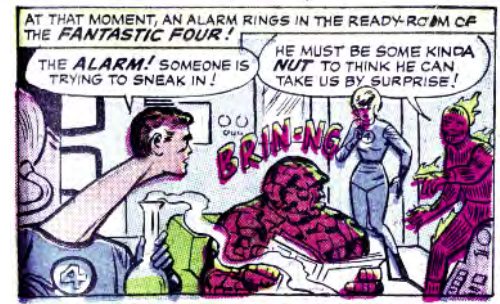
(below) The story's last panel, guest-starring the FF, from Amazing Spider-Man #1.

(right) The Thing reading a newspaper by Kirby and Ditko. Kirby images are scanned from the original comic, while the Ditko ones are from newer reprints.

cel the title after issue #15). And, oddly enough, this story is also present as a sub-plot in an episode called "Spider-Man Vs. The Chameleon," which came out six months earlier in *Amazing Spider-Man* #1 (March 1963), a story drawn by Steve Ditko. This story is also depicted on *Amazing Spider-Man* #1's cover by Jack Kirby!

The *Fantastic Four Annual* #1 episode by Kirby starts with text that says: "This memorable incident (the meeting of Spider-Man with the FF), one of the high points in comic magazine history, first occurred in *The Amazing Spider-Man* #1, March! It was merely a two-page episode which began one of Spider-Man's greatest adventures! However, we have received countless requests asking us to re-do this famous encounter, but to devote more space to it, showing it in all its exciting details!" and a footnote from the editor: "By special arrangement with *Spider-Man* magazine where this episode, by Lee and Ditko, first appeared in a condensed form."

Reading these lines, one would think that Kirby swiped Lee and Ditko's story, amplifying it in the process. But what really happened? After a closer look, some facts stand out:



- In the 10-page "Spider-Man Vs. the Chameleon" episode by Ditko in *Amazing Spider-Man* #1, the meeting between Spider-Man and FF is brief (only two pages long) and is perfectly integrated into a general plot involving the Chameleon, with the Fantastic Four returning at the end of the story, giving it a conclusion.
- 18 panels are identical in Kirby's and Ditko's versions. Apparently, one swiped the other's work (on Stan Lee's instructions). Furthermore, Lee's dialogue is almost the same.

HE TOOK
COMMAND

OF THEIR
LOOK!



INCIDENTAL ICONOGRAPHY

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



When Jack Kirby and Joe Simon created the Boy Commandos in 1942, even though Jack was only 25, he was no stranger to the kid gang concept, already having created the Sentinels of Liberty (soon rechristened as the Young Allies) the year before, and the Newsboy Legion in first half of '42. Those were both reasonably successful, so the challenge with the Commandos, then, was in emulating the basic formula, but to still make them distinctive.

Conceptually, that piece was relatively easy. Unlike the two previous groups of All-American boys, the Commandos were international. With World War II well underway, each member of the team could represent one of the Allied powers: America, England, France, and the Netherlands. It also appears that Jack had



some stereotypical visuals in mind at the outset to accompany those nationalities, as André is given a beret and Jan a "Dutch Boy" haircut and wooden clogs on the cover and opening splash (above)

of *Detective Comics* #65. However, only a few pages later, with the exception of Brooklyn and his derby, the team is dressed identically in military uniforms.

It's a curious change, as it almost immediately makes the four kids more difficult to distinguish from one another. Jan's haircut sets him apart, but that's about it. As I've noted in this column many times before, Jack's character designs tended to be created in broad strokes with a handful of iconic visual signifiers that were easily recognized (by readers) and remembered (by him). Even when working on a team of uniformed characters, like the Challengers of the Unknown or the Fantastic Four, Jack would still frequently try to make each character visually more distinctive from the others. Obviously, Jack had nearly two decades of additional experience by the time he created the Challs or the FF, so it's perhaps a lesson that he first learned on *Boy Commandos*.

I think that, given the visual stereotypes Jack played into for those initial illustrations, he had some notion of that idea even at this early stage in his career. I suspect the change was not one he initiated, but a "suggestion" that came from either Joe Simon or, more likely, editor Jack Schiff, perhaps to reinforce the notion that

these weren't just random kids operating on the front lines of their own accord, but that they had the backing and support of the military. Pure speculation on my part, honestly, but in Mark Evanier's biography of Jack, he does note the editors at DC tried to exert a fair amount of control over Joe and Jack's work at the outset before finally allowing them to do what they wished. Whether such a request was done to provide more in-story logic, or simply to exert editorial power, would only be additional speculation.

But it appears that by the time the creative team was given some degree of autonomy, the basic visuals of the Boy Commandos was set. So Jack's new challenge was making the four characters readily identifiable, despite their wearing the same uniform, as shown below. Brooklyn managed to keep his hat, and required no additional work, but if you look closely, the faces of Alfie, André, and Jan become more distinct from one another. André's nose sharpens up considerably, while Jan's becomes rounder. Alfie, already shown to be a little pudgier than the other three, gains noticeably more



weight. So even as soon as their appearance in *Detective Comics* #68, where all four are shown together in nothing other than loincloths, there's little difficulty figuring out who's who.

This refinement continues as the stories progress, although not always smoothly. In *Boy Commandos* #1 (the classic "Satan

Wears a Swastika" story in which the Newsboy Legion, Sandman, as well as Joe and Jack make cameos!), the Commandos are given identical flight suits and in many panels, it's almost impossible to tell one character from another if they're not actually speaking. Brooklyn doesn't even get to wear his derby in the story!

As the team's own title progresses, and perhaps to help with the assistants and ghost artists Joe and Jack had to start employing to keep up, there seems to be more visual distinctions given. All of Jan's features soften, and all of André's become more angular. Alfie continues to gain weight.

By the time Jack is drafted in mid-1943 and forced to turn all of the artistic duties over to other artists, they'd already built a reasonable stockpile of stories to run while Jack went off to "kill Hitler, and get back before readers missed us." But more importantly, Jack had managed to define the characters enough that the other artists filling in for him had distinguished enough features that they could be identified more readily on casual inspection, despite not having Jack's usual iconographic touches. ★



Comments on the King's writing and editing, compiled by Jerry Boyd

(right) Steve Rude gives us the fiercest Etrigan we've seen since Kirby!

(below) TJKC editor John Morrow's favorite inked Kirby illo ever.

(next page, top) Before Frank Brunner got Ka-Zar and Shanna the She-Devil, Lord Kevin Plunder was revamped for the '60s and done for *Astonishing Tales* in '70 by the King.

Brunner provided this beautiful illo (with the Man-Thing and Zabu, also) for us. The master artist does reasonably-priced commissions and can be reached via his website at www.frankbrunner.net

[Gathering comments from various professionals and fans can be demanding (and sometimes frustrating work, when some contributors change their minds about participating), but the finished product is always rewarding. For this compilation, similar in scope to my pieces in TJKC #39 and #50, I got my queries going in '09 concerning viewpoints on Jack as a writer and/or editor. All respondents were asked to be respectful but honest, and to cite specific writing examples of the King's body of work (mostly during Kirby's time as a solo writer-artist-editor) if they wanted to bolster their claims, whether they loved his solo material or not.

Thanks to the miracle of e-mail, most of the people I wanted came through. However, I lost phone call comments from Carmine Infantino and Joe Kubert in the process and since they were jotted down on paper, they'd be lost forever. My fault, entirely, and that held me up while I searched high and low for them. I'd planned this to be in Kirby Collector #61, since the theme was 'Kirby, the Writer' but the continued hunt for the words from those two DC greats kicked me past the deadline for that issue. But, here it is now, tailored for the "double-takes" issue and my thanks go out to all who contributed their overviews, recollections, perspectives, and art.]

STEVE RUDE

WRITER/ARTIST/CREATOR

People, it seems mostly professional writers, are always the first to discredit Jack's dialogue and editing. I've always seen Jack's comics on two levels: one was the



surface excitement that made his work grab you instantly. The other was just below the printed line.

There are certain lines of dialogue from *New Gods*, down to *OMAC*, and up to *The Eternals* and beyond that could only resonate from a guy who has observed, felt, and lived life as we know Jack had. Imagine walking

into a destroyed and deserted foreign village, completely alone, as an Army scout assigned to report back on the enemy. It's not a job with a high return rate. Or hiding in a ditch where things are so cold that your feet are turning black. Try and stand up to circulate and your head might get blown off. No doubt much inner dialogue was taking place at these times.

As few artists can project an image onto paper and begin to draw starting at the top left corner, so it is with Kirby's writing process. It was idiosyncratic. And that is what made it fun, urgent, and unique. From Jack and his writing, I have learned the profound truths of life. For those able to correctly tune in, you can share the same frequency.

JOHN MORROW

PUBLISHER/EDITOR/WRITER

Kirby's writing didn't just start with his move to DC Comics in 1970 to produce the Fourth World. Sure, at the time it seemed to me like that was the first time Jack wrote his own work, but in the course of producing this maga-



zine, I've learned differently. He was first *credited* with writing on a couple of horror strips for Marvel right before he made the jump to DC, and there was that one 1960s "Nick Fury" story he wrote while Stan was on vacation. But really, he was writing all along, usually uncredited, from even his first work. He wrote columns and articles for the Boys Brotherhood Republic newspaper as a boy. He wrote many of those early newspaper strips he drew in the 1930s, and he was writing on *Captain America* #1-10 (as was Joe Simon—sometimes both on the same story). You can see from unused 1940s and '50s pages that his handwriting is in the balloons. He wrote many of the *Sky Masters* strips when Dick and Dave Wood couldn't make their deadlines. And with all the plotting and margin notes he contributed at Marvel in the 1960s, he was obviously handling his share of the writing, even if his words weren't used verbatim in the word balloons (although on occasion, they were).

But since many folks consider 1970 the start of Jack's career as a writer (instead of solely as an artist), here's my take. He was trying to send comics somewhere they'd not been before with the *New Gods*, *Forever People*, *Mister Miracle*, and *Jimmy Olsen*. And they needed, not just some unconventional art and concepts to break the mold, but some unique scripting as well. He approached writing as he did his art; start in the top left, and work your way down the page, then move on to the next page. There wasn't a lot (if any) advance planning, at least not on paper. As a new image popped into his head, he put it on paper—and when the story popped into his head, he put the words down just as spontaneously. It's jarring to people who are used to a more polished and planned style of writing, but it doesn't bother me a bit. Here's why.

Try this exercise: compare Jack's solo 1970s DC work to any of those contemporaneous DC stories where someone else scripted, such as *Justice Inc.*, *Richard Dragon*, or the last few *Kamandis*. The words, taken apart from the art, stand fine on their own—probably better than Jack's solo writing does in most cases. This was the work of some very skilled writers, like Gerry Conway and Denny O'Neil, and it's likely that



any number of other artists could've illustrated those scripts, and they'd hold up very well.

But does anyone recall those issues as fondly, or cherish or respect them as much, as any issue of *New Gods*, or the other *Kamandi* issues—or even later issues of *Devil Dinosaur*—where Jack both wrote and drew? Personally, I feel issues with Jack also handling the writing, warts and all, are much more powerful, more memorable, and just plain better comics than when he collaborated with more technically proficient "writers" from that same period. The whole (i.e. Jack's solo work as writer and artist) is greater than the sum of its parts (i.e. Jack's art with someone else's scripting).

If you analyze the dialogue separate from the art, sure, it doesn't hold up as well—and you're missing the point entirely by doing that. Comics is a collaborative medium, with art and words working together. When Kirby was handling both, the result was awe-inspiring, amazing stuff, that's never been equaled.

FRANK BRUNNER

WRITER/ARTIST/CREATOR

Jack Kirby was a modern visual poet, easily it seems *[when]* creating new worlds and new universes. He was a great idea man, however, his dialogue and captions were sparse and lacked that visual poetry. I found his scripting just not up to what he was presenting visually to the readers. His best work still remains that which he did for Marvel with Stan Lee.

LEE HESTER

TWOMORROWS CONTRIBUTOR

In 1970, the Bullpen Bulletins announced that Jack 'King' Kirby would be doing the art chores for "The Inhumans" in *Amazing Adventures* and "Ka-Zar" in *Astonishing Tales*.

A calm fell over me—split books again! Alright! We were back to the days of *Strange Tales*, *TTA*, and *TOS*! Some short time later, I wheeled the spinner rack



REWRITE OR REWRONG?

Commentary by Shane Foley

Jack Kirby had written hundreds of comics, either solo or with Joe Simon, by the time he returned to Marvel in the late 1950s. How well did he adapt to working with others?

Marvel layout pages (1960s)

Presented here are two layout pages by Kirby—one that was used (from Tales of Suspense #70, page 8) and one that wasn't (from Daredevil #13). It's insightful to see how George Tuska took the already lettered rough layouts and redrew over the top of them. We see clearly how Kirby's power, but not artistic style, was preserved when another artist drew the final pencils from layouts like these. Both examples show voluminous notes regarding the plot, and since they don't read like simplified reminder notes, they are surely indicative that the scripter was being handed a story he wasn't familiar with.





DC 1970s work with other sripters

Sometimes, pencil copies of this per the lettering from the script onto the p he hasn't done that. Why? Was it just b the day? Or were some writers working Jack, giving him a plot only? Some Kar show penciled lettering still visible that just Mike Royer's guidelines for himsel else involved? Notice how beautifully c are. Note also how on the Justice Inc. #5, but published as #4—Mike Royer, coattails in the final panel, presumably coat was drawn buttoned-up.

IF YOU ENJOYED THIS PREVIEW, CLICK THE LINK TO ORDER THIS ISSUE IN PRINT OR DIGITAL FORMAT!

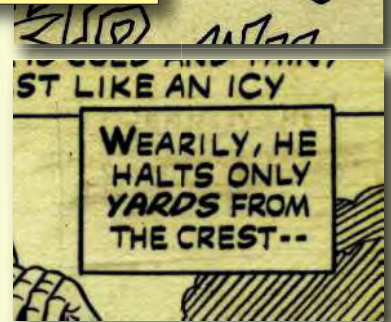
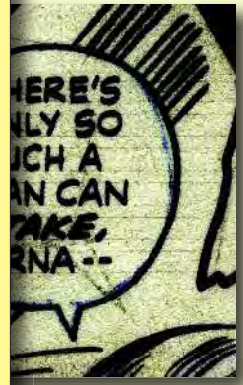


KIRBY COLLECTOR #66

DOUBLE-TAKES ISSUE! Features oddities, coincidences, and re-workings by both Jack and Stan Lee: the Galactus Origin you didn't see, Ditko's vs. Kirby's Spider-Man, how Lee and Kirby viewed "writing" differently, plus a rare KIRBY radio interview with Stan, MARK EVANIER and our other regular columnists, unseen and unused pencil art from FANTASTIC FOUR, 2001, CAPTAIN VICTORY, BRUCE LEE, & more!

(100 FULL-COLOR pages) \$10.95
(Digital Edition) \$4.95

http://twomorrows.com/index.php?main_page=product_info&products_id=1191



Tom Kraft enhanced some Kamandi original art pages, and this is what he found:

(above top) Kamandi #39, page 13: You can see someone put the dialogue in here, but it doesn't look like Jack's writing, so likely Gerry Conway's. But Jack still left his mark on the pencils (left), by drawing a character in panel one that looks an awful lot like Kirby himself.

(above center) Kamandi #40, Page 14: You can see Jack's writing labeling this as Chapter Three, but it was Chapter Four. And you can again see penciled writing that doesn't look like Jack's.

(top left) Richard Dragon, Kung Fu Fighter #3, page 16: Denny O'Neil provided the scripting on this issue, while Jack chose to write the script onto the pencil art.

(next two pages) Justice Inc. #4, page 14, and Sandman #7, page 15: This time, Jack didn't write Denny O'Neil's script on the Justice Inc. art, but did jot down Michael Fleisher's script on the Sandman story.