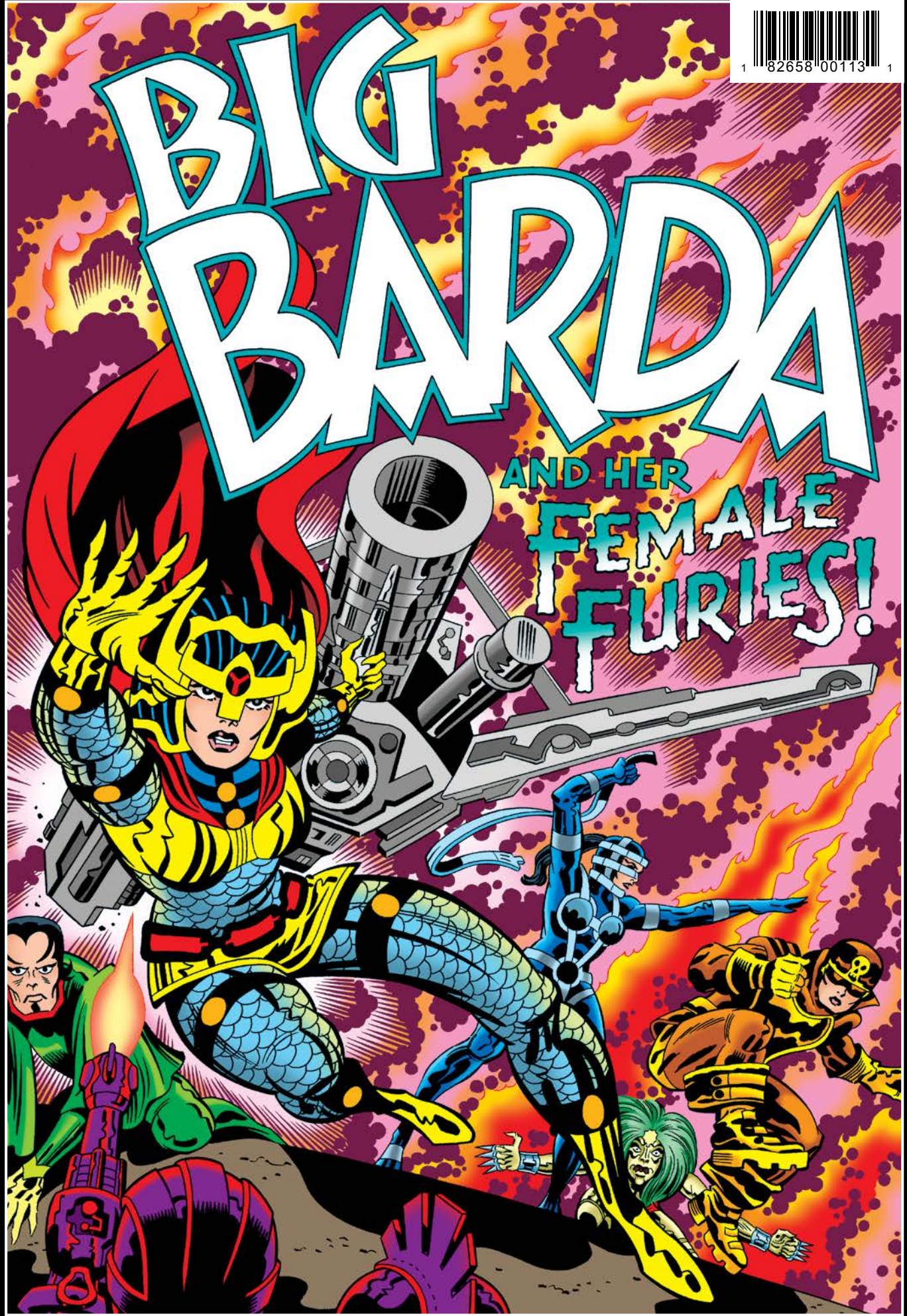


JACK KIRBY COLLECTOR SEVENTY-THREE  \$10.95



BIG BIRDA

AND HER
FEMALE
FURIES!



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Cover art: **FRANK FOSCO & MIKE ROYER (FROM A KIRBY SKETCH)**

Cover color: **TOM ZIUKO**

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THE JACK KIRBY COLLECTOR

ISSUE #73, WINTER 2018



This issue's cover started from Jack's rough sketch for a proposed Big Barda comic, circa 1971 (top). Frank Fosco finished Jack's sketch in pencil (above), and Mike Royer worked from that and Jack's sketch to channel Kirby in the finished art in 2011.

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It's a CRIME this story from Headline Comics #28 (Feb. 1948) has never been reprinted, not even in Titan's great S&K Crime volume. So here you go! Restoration and color by Chris Fama.

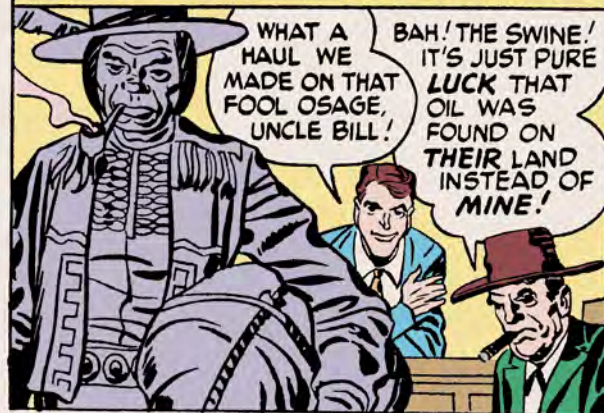
MURDER MAKES BAD MEDICINE

THE TRUE FACTS BEHIND A VICIOUS PLOT THAT TOOK 21 LIVES ON AN INDIAN RESERVATION!



FAIRFAX, OKLAHOMA, WAS A BOOM TOWN IN 1921... THE SOIL WAS YIELDING OIL-- **BLACK GOLD!** THE PEOPLE ON THE OSAGE INDIAN RESERVATION, NEARBY, WERE AMONG THOSE TO PROSPER FROM THE GUSHING OIL WELLS THAT DOTTED THEIR LAND...

OIL BROUGHT THE PEOPLE OF FAIRFAX A HARVEST OF WEALTH-- BUT ALSO ATTRACTED THE SCHEMERS AND PLOTTERS WHO COVETED THESE RICHES.. BILL HALE AND HIS NEPHEW, ERNEST BURKHART, WERE SUCH MEN!!



Edited by John Morrow • Original panel moderated by Mark Evanier, and transcribed by Steven Tice

[At the San Diego Comic Fest on Saturday, February 18, 2017, Kirby inker Mike Royer was interviewed by Mark Evanier. Mike's career goes far beyond just inking Jack Kirby: He assisted famed artist Russ Manning, worked at Gold Key Comics for several years, drew stories for Creepy, Eerie, and Vampirella for Warren, and even worked on the Marvel Super Heroes cartoons for Grantray-Lawrence. To cut down repetition from numerous interviews and panels we've run in past issues, I've compiled comments by Mike from his Spotlight Panel into this first-person narrative of his career. Our thanks to Tom Kraft for providing the audio of this panel, and to Mark Evanier who did the actual moderating that evokes these responses from Mike.]

(below) Mike Royer at the 2017 San Diego Comic Fest, signing copies. Photo by Kevin Shaw.

(next page, top right) The first thing Mike drew for Western Publishing was the pencils for this Superboy puzzle.

(throughout) Several commissioned ink pieces Mike has produced, working from photocopies of Jack's pencils.

ALEX TOTH

When I moved to Southern California in April of 1965 from our home in Oregon, I looked in the telephone book the first week I was there and found Alex Toth. I wanted to meet Alex, whose work I liked. I knew that he was a Noel Sickles freak, and I had this stack of Noel Sickles' *Scorchy Smith* daily comic strips that I'd collected. I called him up, and I introduced myself, and I said, "I've got these *Scorchy Smith* dailies by Noel Sickles. Would you like to have them?" And he said, "Yeah, come on out to the house." So I show up at Alex Toth's house. I stayed for eight hours! And, to the chagrin of his wife, I was invited to stay for dinner. And then, after dinner, we watched a *Jonny Quest* and he talked about working on that. Then a few months later, I'm a member of the Cartoonists Union and working on the *Marvel Super Heroes*. At a union meeting he walks by and says, "Hey, kiddo, what are you doing here?" And I say, "I'm paying my bills."



GRANTRAY-LAWRENCE

Grantray-Lawrence Animation was very interesting. I met Mike Arens through Russ Manning, and Mike Arens became my real mentor. I worked with Mike at his home. He produced a Batman comic strip based on the TV series at the time, which appeared in shopping newspapers in the South. And he's the one that taught me how to letter, and I inked a lot of his stuff for Petersen's *CARToon Magazines*. He hired me because he knew from Russ that I had an ability to ink.

They took the stats from the old comics, pasted them down, and drew extensions to finish stuff off, and I was hired to ink those. I wound up doing some original drawings of Tony Stark in the cockpit of his jet plane and things like that, because there wasn't comic book art to fill it out. And on the *Sub-Mariner* stories, not enough *Sub-Mariners* had been published at that time, and so we did a whole bunch of original stories.

When I met Stan Lee, he came up to visit us at Grantray-Lawrence Animation when we were doing the *Marvel Super Heroes* show, and he was there for an afternoon. We're talking about artists, and Stan Lee says, "You know, the Marvel artist is a particular kind of artist. If Alex Raymond walked into the office looking for work, I wouldn't hire him." And I thought, "Okay..."

[In] this one room, there was a card with Winsor-Newton Series 7 #2 brushes, and the way we always tested a brush is you pulled it off the card and you licked it. If you liked the point, that's the one you took. And I've never forgotten. Doug Wildey pulls out this brush and he goes, "This stuff is sh*t!" Now, that's 1967 or '68. I would kill for some of that 1960s crap. And it cost an amazing two dollars and fifty cents.

So I got to learn different inking techniques by inking Doug Wildey, Herb Hazelton, and Mel Keefer, and a lot of these people. Mike would occasionally let me pencil stuff for the cartoons. And then it was all done.

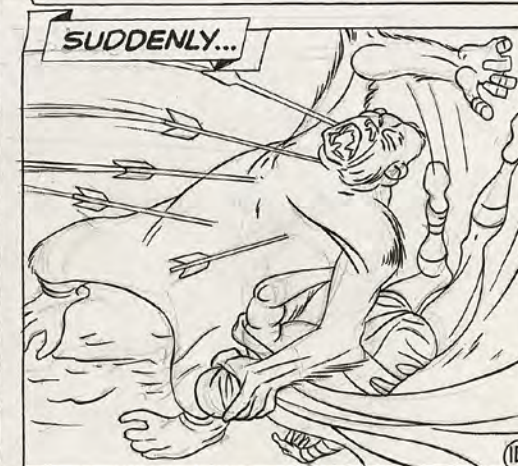
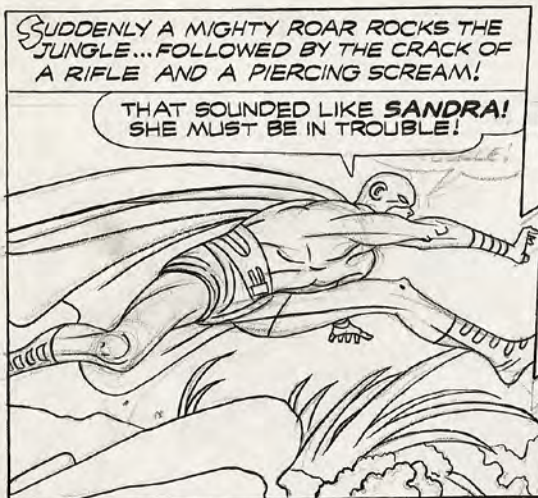
WESTERN PUBLISHING

Through Russ Manning, I met guys like Sparky Moore and Mike Arens—names that are probably unknown to you, but they were the backbone of the production art done at Western Publishing for first Dell and then Gold Key comic books. Sparky Moore told me something that stuck with me my entire career. He said, "Mike, you get your first job on your ability, and every job after that on your dependability." And on the basis of a letter from Chase Craig at Western Publishing, I got a mortgage as a freelancer to buy a house based on the fact that he said, "We set our clocks by Mike Royer."

I called up Russ and asked him if he needed more assisting, and he said, "Well, coincidentally, Western Publishing has asked me to produce more comics, and I told them the only way I could do it is if Mike assists me. But assisting is not enough money to support

ONE-HIT ONEDERS*

Being a gallery of Kirby one-shots—sometimes two—by Shane Foley (*with thanks to Tom Hanks for making "That Thing You Do")



(pages 18-19) Stuntmen

Stuntman isn't a one-shot—but he comes close.

The evolution of Kirby's art style is hardly more prominently displayed than in these two versions of him. In the unfinished "Jungle Lord" page from 1946, we see lithe, supple figure-work, no penciled blacks, and decorative, slightly irregular panel shapes. The stylized anatomy, energy and action, wonderful choreography, and ease of flow for the reader are already a Kirby staple.

In the 1979 pin-up, all suppleness has been replaced by steel-like mass and strength, and his blacks are an integral part of the composition. It's owned by the Sheldon Museum of Art at the University of Nebraska-Lincoln, as part of the Dan Howard collection, donated by the painter and lifelong comics enthusiast. It measures 22 1/8 x 15 inches (56.2 x 38.1 cm).

(pages 20-21) Manhunters

Similar observations are seen in the Manhunter pieces.

In 1942, Adventure Comics #73 (a tie for the first ever Simon-Kirby cover for DC with Star-Spangled Comics #7) shows brushed inking (whether by Simon or Kirby) that is already as much to emphasize tension and energy as it is dynamic lighting and muscle.

By 1975, in this one-shot Manhunter feature (First Issue Special #5, page 16), his bulked-up figures now use those blacks to punch forward the action and strengthen clarity, with little conservative regard for light source. If only Jack had continued this feature!

by Jerry Boyd

(next page, top) *Bashful Benjamin* gets stymied by *Klaw* in FF #56 (Nov. 1966).

(next page, bottom left) *The Inhumans* were given a lot of page space from 1965-'69. The occupants of the *Great Refuge* had their problems, and the *Master of Sound* was about to be a problem anew for the world's most fabulous foursome.

(next page, bottom right) *The human Klaw* comes to an end at the conclusion of FF #53 (Aug. 1966).

1966 was a magical year for this Kirby fan. That Spring and Summer, the first *Marvel Super Heroes Bubble Gum Card* set showed up for me at a Mom-&Pop store in my native North Carolina. I was floored! My mother bought me a few of the 5-cent packs, and I wanted that great cards box also, but the counterman gently smiled and told me that, "Most every child in the neighborhood has asked me about that box, son. But, if you're here when all the card packs have been sold, it's yours. First come, first serve." Some kid beat me to it. I didn't get the box until eBay had one in my price range 51 years later, (sheesh!) but that was okay.

Then the mini-books froze me in my tracks once my family had left N.C. for D.C. at the end of that Summer. My mother was buying groceries at this odd place called Safeway, which had a conveyor belt for speeding bought-and-bagged groceries outside to the customers. At the counters were bubble gum machines with Marvel mini-books. Thor, Captain America, Spider-Man, even Millie

the Model was inside the little plastic bubbles! What was going on? Well, Mighty Marvel was

on the march again! And the other gem of that year was the *Marvel Super Heroes* cartoons on afternoon television! My after-school sojourn went on too long for me to get home and

catch them (except for school-free holidays, naturally), but these three one-shots were... Marvel-ous! But the most wonderful magic of them all, of course, was buying Jack Kirby comics in the drugstore. And those events came with a great regularity.

"THE ROUTINE"

For those who weren't buying Stan and Jack's Marvels in the 1960s, "the routine" went something like this—at least for this enthusiastic fan. I'd check and double-check my allowance in my pants pocket (not wanting to be "financially embarrassed" when it was purchase time) as I walked into the drugstore. My kid brother was just behind me and my mom was

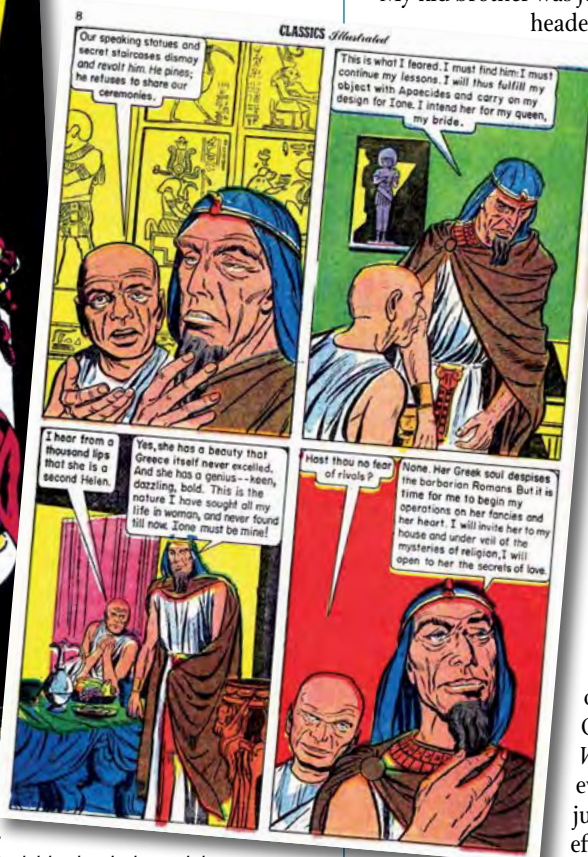
headed in the opposite direction to get groceries—not at Safeway, but a store farther away in Maryland, so my brother and I could have a place to get our comics.

Inside the pull-back double-doors, it was a short, straight walk to the magazine section, a section my sibling and I rarely really noticed, fixated as we were on the two spinner racks that stood just before it. Marvel Comics, DC's offerings, Harvey Comics' efforts, Tower Comics' lineup, Archie's gang, and *Classics Illustrated* material (good stuff, but only for book report aids, I thought then) were spread top to bottom in neat stacks against the spinner rack guards.

While my brother sought out Harveys, I looked for Marvels. Only *Millie the Model* and *Patsy Walker* were beneath me, however, *Millie* would grow on me in just three years. Jack and Stan's efforts were the prizes, with Lee and Colan's *Daredevil*, Thomas and Buscema's *The Avengers*, and Lee and Romita's *Spider-Man* closely behind. *The Fantastic Four* was always at

(above) While Kirby characters reigned on TV, gum cards and mini-books, Jack snuck in some one-shot stories for *Classics Illustrated*, including this one for #161 (1961), inked by Dick Ayers.

Classics Illustrated © Jack Lake Productions, Inc. or respective owner.



THE OLD MASTER

The "Kirbyverse": Last hurrah for Jack, by Mark Voger

(right) Kirby originally created Satan's Six in the late 1970s, and drew eight pages, that remained in pencil form until Topps came calling in the early 1990s. They had a slew of top artists each ink a page. Here's Joe Sinnott's prime work on it.

(below) Mike Royer-inked presentation piece for Satan's Six.

[Author's Note: Here is an interview I did with Jack Kirby in 1993, at the time of Topps' Comics "Kirbyverse" line. Much of it ran in Comics Scene Spectacular magazine at the time, and some of it in my alma mater, The Asbury Park Press.]

"KIRBY IS BACK!" screamed advertisements for Topps' line of Jack Kirby-created titles, which began to appear in comic shops in 1993.

Like so many pop-culture events of the '90s, the "Kirbyverse" line was kind of exciting, but ultimately fell short of classic status.

Kind of exciting because it was "new" stuff from the old master—in fact, several old masters. Initially announced were four new titles (that number would be doubled), with contributions from some of Kirby's old Marvel Comics contemporaries such as Steve Ditko, Dick Ayers and Don Heck, as well as younger artists like Frank Miller and Todd McFarlane.

The announced talent included Gary Friedrich, John Severin and Ayers on *Bombast*; Roy Thomas and Ditko on *Captain Glory*; and Gerry Conway and Heck on *NightGlider*. *Satan's Six* promised eight pages of Kirby pencils with inks by Miller, Joe Sinnott, Terry Austin, Mike Royer and Ditko, plus a cover by Kirby and McFarlane. (Nowhere in the preview material did it mention that the eight Kirby pages were not exactly new—something Kirby freely admitted when we spoke in a February 1993 interview.)

During a call from his Thousand Oaks, California home, Kirby was friendly and funny, though his replies seemed more casual and pragmatic than substantive or revelatory. Try as I might, I couldn't



get him to talk about the old days. This felt like a case of talking to a guy who had nothing to prove.

Kirby's wife, Roz, was also on the line—not to talk, but to gently jog her husband's memory every now and then. Kirby spoke about the Topps deal, his opinion of modern comics, his TV cameo alongside Bob Newhart, and his long love affair with Roz.

MARK VOGER: What do you think of comics today?

JACK KIRBY: Comics today, I think, are wonderful. They get better paper. [laughs] They have a wide variety of stories. They're great to look at, but I haven't got the time to read too many of them. But they're extremely well done. And extremely well-produced. The young people that are engaged in putting them out, I think, have good concepts. It's a larger world with a larger series of happenings and prospects, and that's reflected in the books.

VOGER: What do you think of the world today?

KIRBY: I think that the world can be very, very

(this page & next) Orion fights for Earth, but Brola's battling for his sinister master in New Gods #2 (April 1971). Brola made his first and last cover appearance on that issue.

(next page, bottom) Detective O'Ryan discovers the slain Seagrin in New Gods #4 (Aug. 1971).

A war was brewing... in Jack Kirby's mind. He had the beginnings of an interstellar conflict; one which would be described (in blurbs to come) as, "Intrigue! Vengeance! Blazing confrontations that dwarf the infinite!"

This war would be fought on a grand scale—there'd be skirmishes among the stars and the noble, upstanding immortals would see their world invaded by the evil aggressors of their sister planet, and that aggression would bring about counter-attacks... as large and technologically advanced as Jack could imagine and pencil them. But by and large, the main theater of war would



be the planet Earth... so that Earthlings reading these comics could have characters with whom to identify.

And weren't Earthlings... mere mortals, always caught between ultimate beings of astounding powers? Adam and Eve were caught between their loving creator/God and the lies of the fallen angel, Satan.

Jack had to figure it out. His 'new gods' needed to be fresh and exciting, yet archetypes—familiar to students of mythology, as if they'd existed for eons.

And wars meant gatherings of armies, also, like the Third U.S. Army which included a young Jacob Kurtzberg, PFC First Class, assigned to disembark on the Normandy beachhead in 1944. "Armies mean lots of soldier boys and lots of drawing," the King may have chuckled silently as his family slept. "I'll need individuals who are like Divisions... all by themselves. Each man and woman—a virtual one-man army corp!" (This idea would get added mileage later.)

Jack sat back down. Over time, he would brilliantly conceive of and develop those "armies", large and small. They'd come in small groups like the Forever People, the Deep Six, and the Female Furies. They'd come as one-person doomsday machines—Orion, Kalibak, Mantis, and Big Barda.

"And some of these soldiers are going to be killed in action," Jack may have mused. "After all, this is war."

THE ULTIMATE ONE-SHOTS!

King Kirby lived through small battles and large ones in 1944 (see *TJKC* #49 for a few of his recollections). There were GIs he knew briefly, wiped out by shelling in an instant. He tramped past the bodies of Allied and Axis infantrymen alike. He had friends who survived and went home to productive, happy lives. Navy sailor Joe Simon, off in the Pacific, returned.

And because no one was guaranteed a trip home, Jack would craft his ultimate war comic with fallen 'ultimates'. Some of them the readers would know very briefly, and some not at all. This was the way it was in war.

Here are a few of those 'one-shot warriors' who made strong impressions on this mere mortal in their brief time on the Kirby battlefield.

THE ONLY CHILD

by
Shane
Foley

(right) Jack's original Wonder Warriors in pencil were a bit different [see TJKC #27] from this illo from Captain Victory #6 (Sept. 1982), leading us to think the concept was originally meant as a solo series or animation idea.

I love *Captain Victory*. It's raw, unedited Kirby ideas flowing freely in an unrestrained way. The scripting is often almost unintelligible as Kirby puts his ideas down—but at times it's as if he's forgotten that those ideas are familiar in his head but foreign to the readers, and he gives no basis from which to interpret much of what he writes. The same problem arises in *Hunger Dogs* and other works of the '80s.

With *Captain Victory* #7, the first story arc has passed and Kirby is onto a new one. It seems he has a new idea about CV too—that he wants to suggest that CV is Orion's son and that Darkseid is now an incorporate evil force in his background. All this is fine by me, but my confusion comes when Kirby seems to suggest that one baddie—Paranex, the Fighting Foetus (spelled 'fetus' throughout)—is somehow part



of it. But, as far as I can see, it is never explained.

So what *do* we know about Paranex?

In *CV* #7, the four Wonder Warriors are revealed to us and to CV. He knows some of them but not Paranex. It is Mr. Mind who knows his name and that what matters is, "not what it is, but what it will be when it is born!" It was Klavus who said Paranex had "found Quadrant X—and I'd just as soon leave him there!" He 'found' it? Or did Kirby mean to say he was found *in* it?

Later that issue, the four baddies appear and ravage a starship, stealing its star drive. Amongst the talk, there is mention of Paranex being "a horror", that he never responds in any way to speech, and that it's "not time for you to make your move!" One reiterates that he isn't born yet and that "I wouldn't like to be around when he is."

In *Captain Victory* #8, there is a similar attack by the warriors, now on a Ranger outpost. This time Paranex acts by using his own power to draw out the star drive. Again, fear of it is verbalized amongst the Warriors about who/what Paranex is: "There's no name for that thing in the cosmos..." to which one replies "I'll bet the Voice knows it!", the Voice being the disembodied words of the evil mastermind who controls and empowers the Warriors.

In *CV* #9 (after a wonderful journey through hyper-space and a distortion zone that was a big enlargement on concepts intro-



The Greatest Prize in British Comics History, by Robert Menzies

(right) How would you score on the 1976 Marvel Mastermind Quiz?

(below) Super Spider-Man and the Titans #217 (April 6, 1977) back page pin-up of Captain Britain and Captain America by Jack Kirby. Jack photocopied the pencil version before sending it in to Marvel Comics, and this image (next page) comes courtesy of the Jack Kirby Museum (www.kirby-museum.org).

When the Jack Kirby illustration of Captain Britain and Captain America was printed in *FOOM* #19 (Fall 1977), there was no explanation of the background to this art, no information on why it was created or when it first appeared.

This, then, is the origin of that art and the story behind the greatest prize ever given by British Marvel.

MARVEL MASTERMIND

British comics have a tradition of competitions and British Marvel was no different. The most interesting by far was the *Marvel Mastermind* competitions which ran at the end of 1975, 1976 and 1978. The name was obviously inspired by the *Mastermind* TV quiz show, which was, and still is, a British institution. *Mastermind*, which over the years has had many formats including an adult and junior version, asked a range of specialist and general knowledge questions.

The comic version asked introductory and advanced questions like “Who was the first Inhuman to fight the Fantastic Four?” and “What do Thanos, the Sub-Mariner, the Red Skull, and M.O.D.O.K. have in common?” Nowadays, with the advent of the Internet, it would of course be impossible to run such a competition like this in a print form and ensure that there was no cheating.

In 1975 the first ever *Marvel Mastermind* winner, Peter Judge, won copies of *Origins of Marvel Comics* and *Sons of Origins* signed by Stan Lee, as well as two head sketches from Herb Trimpe, who was then living in England. In 1978 the announced prize was original art: One of the *Spider-Man* newspaper strips drawn by John Romita and signed by both the artist and the writer, Stan Lee.

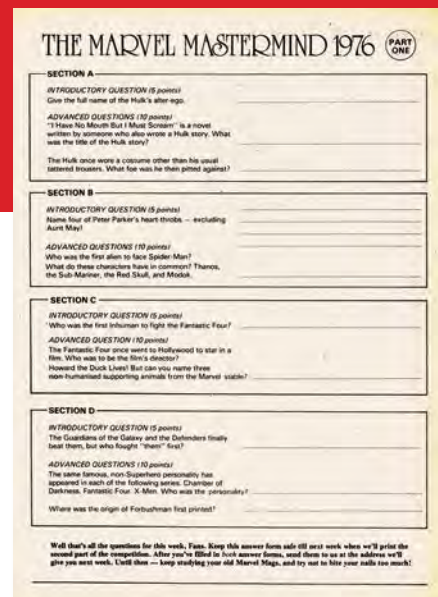
Of interest to us is the 1976 winning prize. The first part of the competition—with an unflattering stereotype of a likely entrant—appeared in comics dated week ending November 24, 1976.

Prizes? Well, the Marvel Mastermind of 1976 will receive two prizes. Firstly a copy of Bring On The Bad Guys, signed by Stan “The Man” Lee, il-meme. And secondly, an exclusive framed Mastermind certificate featuring a drawing by one of Marvel’s most legendary artists. Who? Wait until next week, Frantic Ones, and we’ll tell ya!

The qualification “one of” rather than “the” most legendary artist may have been an effort to make the answer less obvious and more of a tease, although it is impossible to know after so many decades. Whatever the truth, they did reveal the artist’s identity the following week, even if they failed to give Joe Simon credit for co-creating Captain America.

Remember we told you last week that we’d reveal the name of the legendary artist whose original sketch will be gracing the Marvel Mastermind Certificate? Who is it? Only Comicdom’s most creative genius, the man who invented Captain America, Jack “King” Kirby!

The British office was always inundated with correspondence, especially during competitions, so it took some months for the winners to be announced, and many fans must have been biting their nails to nothing in the hope of winning the prized Kirby art. The following two quotations come from comics dated March 16 and 23, 1977.





MARK EVANIER: Good afternoon, everyone.

While I'm getting my mic on here, I would like to audition for Sean Spicer's job. [laughter] I'm Mark Evanier. Welcome to a panel we've been looking forward to for some time. You know, at this convention, we used to run around and applaud Jack Kirby like crazy. We don't have Jack here, but we've got a lot of his friends and family. I'd like you to meet Kirby's friends and family, folks. [applause] Except for me and Mike, the rest are all related. This is Jillian Kirby, that's Lisa Kirby, that's Mike Thibodeaux, that's Tracy Kirby, and that's Jeremy Kirby. [applause]

We're going to talk about the man we were all privileged to know or to have in our world. A lot of you feel close to the Kirby family, I know. If Mike Royer were here, he could talk about the feeling of an extended family. You know, when I went to work for Jack in 1969—I met him in '69, and went to work for him in 1970 with a fellow named Steve Sherman, who couldn't be here—Roz was making us sandwiches, we would jump in the pool. At one point Lisa had a horse at the back of the house, and Jack would—every so often at two o'clock, he'd say, "Hm, time to go shovel out the stables, Mark." And he'd get up to go out to shovel out the stables. Do you remember this, Lisa, at all?



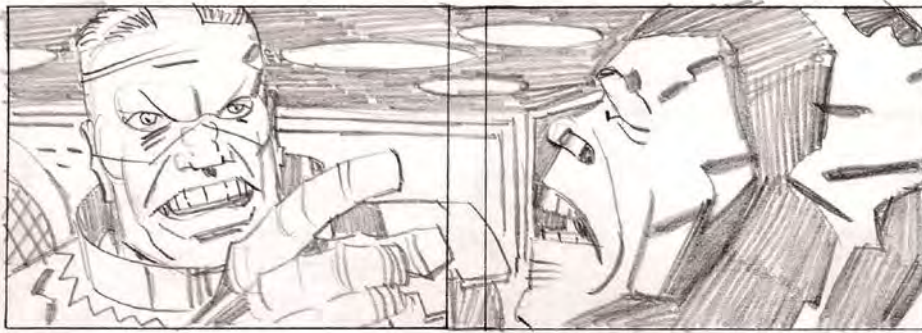
(above) Jack at work in his home studio, mid-1970s. Photo courtesy of Jeremy Kirby.

(below) The panelists, left to right: Mark Evanier, Jillian Kirby, Lisa Kirby, Jeremy Kirby, Tracy Kirby, and Mike Thibodeaux. Photos by John Morrow.

2017 KIRBY FAMILY & FRIENDS PANEL

Held July 21st, 2017 at Comic-Con International San Diego. Featuring Jack's daughter Lisa Kirby, granddaughter Tracy Kirby, grandson Jeremy Kirby, granddaughter Jillian Kirby, close friend and inker Mike Thibodeaux, and moderated by Mark Evanier. Transcribed by Steven Tice, with edits by Eric Nolen-Weathington. Copyedited by John Morrow and Mark Evanier.





(above) Pencil storyboard from the "Frightful Four" episode of the 1978 Fantastic Four animated series.

(below) Photo of Jack holding court with the kids of Atherwood Elementary School in Simi Valley, California. Photo by George Reynolds from the March 24, 1983 edition of the Simi Valley Daily News.

(next page, bottom) This sketch of Captain America was recently auctioned on the French eBay site, and looks authentic to us. However, there has been a rash of forgeries sold online lately, and it's often hard to know if something is legit. The very loose Mister Miracle marker sketch at top right is a great example; while it might be authentic Kirby, it's just not very good, and it's not hard to fake Jack's signature. So buyer beware!

LISA KIRBY: Oh, yeah! I was happy about it. I didn't have to do it!

MARK: And I would say, "Why don't you let me do that, Jack?" Because I figured the one thing I could do better than Jack was to shovel a lot of horsesh*t. [laughter] And he'd go, "No, Mark, this is honest work." Jack was much stronger than I was—a very strong man. And he would start shoveling horsesh*t and throwing it into the canyon down where hopefully it would hit one of the motorcyclists who would ride there. [laughter] I like to think that with every one of those shovelfuls that he was thinking of someone he hated, and then flinging the sh*t. Anyway, he was an amazing man. I want to ask everybody a little bit about the dog. I want to ask Lisa first. Lisa, how old was the dog when you figured out what your father did for

LISA: About 35. [laughter] You know, I asked him a question a lot: He was my dad. I didn't know what he did for a living. For most people, you know what they do for a living, and I know what he did for a living. I really didn't realize until much later how much he did and the effect it had on me. It was so entertaining people. I think he was just a great father, so especially as a teenager, I didn't even appreciate—you roll your eyes. "Oh, no, he's telling me that story again." "Oh, no, you're like, "Wow. I should have paid attention more while, but now, like I said, I am over it." "I should have paid attention more while, but now, like I said, I am over it." "I should have paid attention more while, but now, like I said, I am over it." here, so it's a pretty amazing thing. I love him, and I think everybody else is ve

achievements, as well.

MARK: Was there one story you heard so many times you could hear it in your sleep? Was there one anecdote he would tell you over, and over, and over again?

LISA: Gosh, you know, I can't think of something [off the top of my head?].

MARK: Was there a World War II story?

LISA: A World War II story? Um... I can't think of any. Does anybody here?

TRACY KIRBY: I always remember the story he would tell about the dog.

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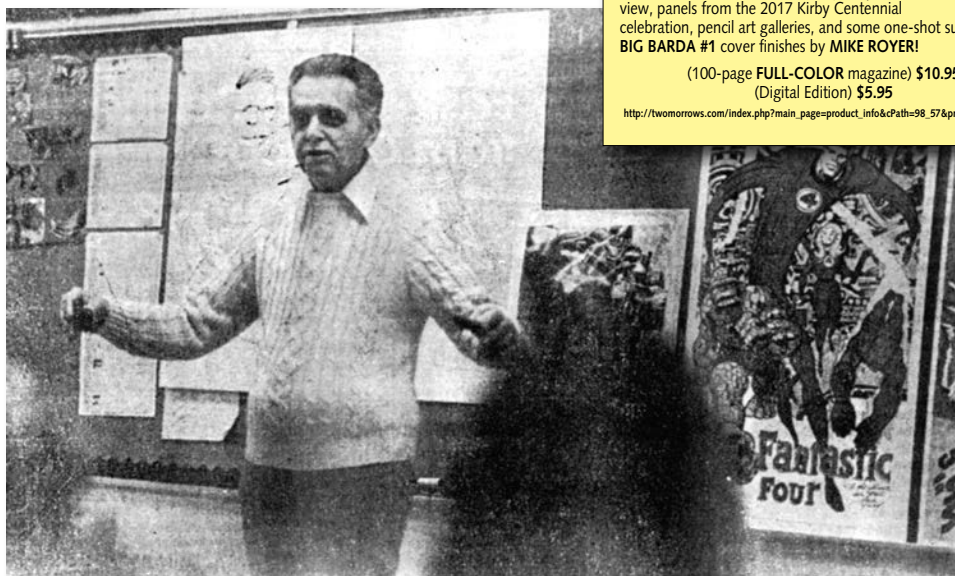


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the one. Yeah.

where they found a lone dog after they that was pretty much broken down and they found this lone dog walking to him was a very vivid memory that for a long time, that he'd always talk the Nazis usually multiplied over the from five Nazis, to ten Nazis, to twenty fighting, which I always thought was

you ever get any reaction from kids at what your father did?

n, definitely. Growing up, I was just a as quiet. I was one of those people that t talk very much. It was hard for me But he would come to my classroom, the kids. He'd ask, "What letter does name start with?" and he'd put a big in the drawing pad and make a super-out of it. So somewhere, hopefully e people still have their drawings. But lly broke the ice for me, and then I had birthday parties and a lot of these people would come because—yeah, I owe it to him. He got me in the group. And then, as I grew older, I was a preschool teacher for quite a long time, and he would come to my class and do the same thing. It was really neat to see it all go full circle. So, yeah, he was pretty fun.

MARK: Jillian, what's the reaction you get when people find out you're related to Jack Kirby?

JILLIAN KIRBY: Almost the same. I guess a lot of kids, especially with the conversation of his characters in the movies