

IF YOU SEE A MAN

FLASH

ASTRO-CHICKS



IN THE YEAR 3048 A.D. THERE WERE NO MORE MEN ON EARTH! SO THE

ASTRO-CHICKS
WENT PLANET-PROWLING! THEIR MISSION: **FIND MEN!!**

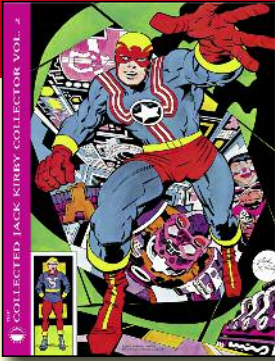
JACK KIRBY COLLECTOR FIFTY-SIX



\$10.95
IN THE US

COLLECTED JACK KIRBY COLLECTOR VOLUMES

Each book contains over 30 PIECES OF KIRBY ART NEVER BEFORE PUBLISHED!



VOLUME 2

Reprints JACK KIRBY COLLECTOR #10-12, and a tour of Jack's home!
 (160-page trade paperback) \$17.95
 ISBN: 9781893905016
 Diamond Order Code: MAR042974



VOLUME 3

Reprints JACK KIRBY COLLECTOR #13-15, plus new art!
 (176-page trade paperback) \$19.95
 ISBN: 9781893905023
 Diamond Order Code: APR043058



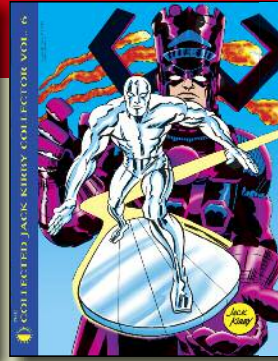
VOLUME 4

Reprints JACK KIRBY COLLECTOR #16-19, plus new art!
 (240-page trade paperback) \$24.95
 ISBN: 9781893905320
 Diamond Order Code: MAY043052



VOLUME 5

Reprints JACK KIRBY COLLECTOR #20-22, plus new art!
 (224-page trade paperback) \$24.95
 ISBN: 9781893905573
 Diamond Order Code: FEB063353



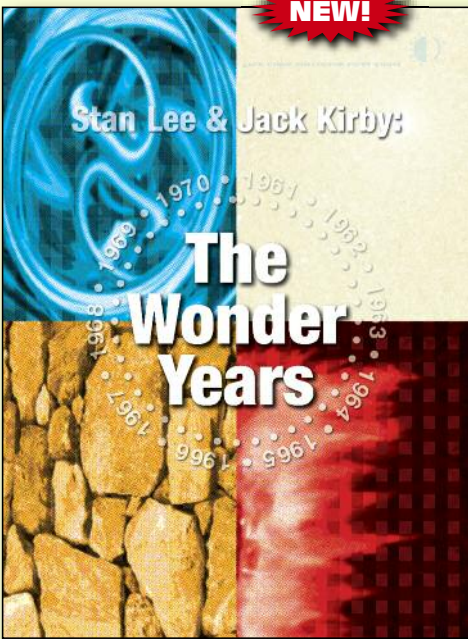
VOLUME 6

Reprints JACK KIRBY COLLECTOR #23-26, plus new art!
 (288-page trade paperback) \$29.95
 ISBN: 9781605490038
 Diamond Order Code: JUN084280



VOLUME 7

Reprints JACK KIRBY COLLECTOR #27-30, plus new art!
 (288-page trade paperback) \$29.95
 ISBN: 9781605490120
 Diamond Order Code: DEC084286



NEW!

Stan Lee & Jack Kirby: THE WONDER YEARS

Celebrate the 50th ANNIVERSARY OF FANTASTIC FOUR #1 with this special squarebound edition (#58) of THE JACK KIRBY COLLECTOR, about two pop-culture visionaries who created the Fantastic Four, and a decade in comics that was more tumultuous and awe-inspiring than any before or since. Calling on his years of research, plus new interviews conducted just for this book (with STAN LEE, FLO STEINBERG, MARK EVANIER, JOE SINNOTT, and others), regular Jack Kirby Collector contributor MARK ALEXANDER traces both Lee and Kirby's history at Marvel Comics, and the

remarkable series of events and career choices that led them to converge in 1961 to conceive the Fantastic Four. It also documents the evolution of the FF throughout the 1960s, with previously unknown details about Lee and Kirby's working relationship, and their eventual parting of ways in 1970. With a wealth of historical information and amazing Kirby artwork, STAN LEE & JACK KIRBY: THE WONDER YEARS beautifully examines the first decade of the FF, and the events that put into motion the 1960s era that came to be known as the Marvel Age of Comics!

(128-page tabloid-size trade paperback) \$19.95 • (Digital Edition) \$5.95
 (Subscribers: counts as two issues toward your Jack Kirby Collector subscription)
 ISBN: 9781605490380

JACK KIRBY CHECKLIST GOLD EDITION

Lists in exacting detail EVERY PUBLISHED COMIC featuring Kirby's work, including dates, story titles, page counts, and inkers. It even CROSS-REFERENCES REPRINTS, and includes an extensive bibliography listing BOOKS, PERIODICALS, PORTFOLIOS, FANZINES, POSTERS, and other obscure pieces with Kirby's art, plus a detailed list of Jack's UNPUBLISHED WORK as well. **BONUS:** Now includes a complete listing of the over 5000-page archive of Kirby's personal pencil art photocopies, plus dozens of examples of rare and unseen Kirby art!

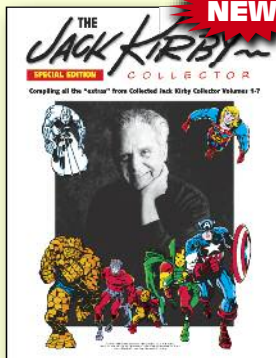
(128-page trade paperback) \$14.95
 (Digital Edition) \$4.95
 ISBN: 9781605490052
 Diamond Order Code: MAR084008

**Also available:
 WALLACE WOOD CHECKLIST**

CAPTAIN VICTORY: GRAPHITE EDITION

For the first time, JACK KIRBY's original CAPTAIN VICTORY GRAPHIC NOVEL is presented as it was created in 1975 (before being broken up and modified for the 1980s Pacific Comics series), reproduced from copies of Kirby's uninked pencil art! This first "new" Kirby comic in years features page after page of prime pencils, and includes Jack's unused CAPTAIN VICTORY SCREENPLAY, unseen art, an historical overview to put it in perspective, and more!

(52-page comic book) \$5.95 • (Digital Edition) \$2.95

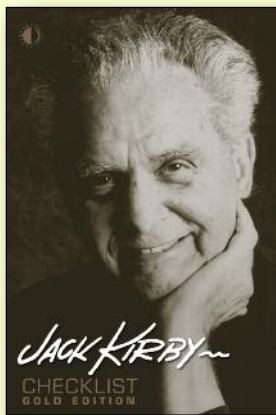


NEW!

JACK KIRBY COLLECTOR SPECIAL EDITION

Compiles the "extra" new material from COLLECTED JACK KIRBY COLLECTOR VOLUMES 1-7, in one huge Digital Edition! Includes a fan's private tour of the Kirbys' remarkable home, profusely illustrated with photos, and more than 200 pieces of Kirby art not published outside of those volumes. If you already own the individual issues and skipped the collections, or missed them in print form, now you can get caught up!

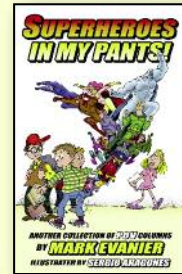
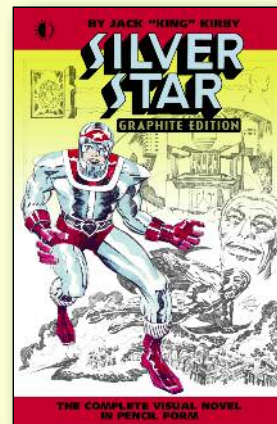
(120-page Digital Edition) \$4.95



SILVER STAR: GRAPHITE EDITION

First conceptualized in the 1970s as a movie screenplay, SILVER STAR was too far ahead of its time for Hollywood, so artist JACK KIRBY adapted it as a six-issue mini-series for Pacific Comics in the 1980s, making it his final, great comics series. Now the entire six-issue run is collected here, reproduced from his powerful, uninked PENCIL ART, showing Kirby's work in its undiluted, raw form! Also included is Kirby's ILLUSTRATED SILVER STAR MOVIE SCREENPLAY, never-seen SKETCHES, PIN-UPS, and an historical overview to put it all in perspective!

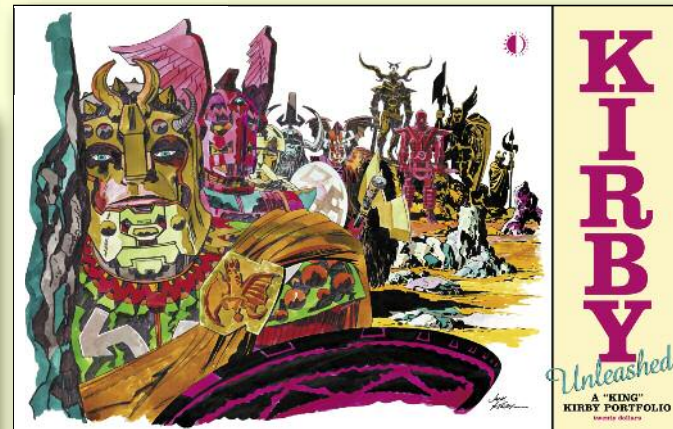
(160-page trade paperback) \$19.95
 (Digital Edition) \$5.95
 ISBN: 9781893905559
 Diamond Order Code: JAN063367



SUPERHEROES IN MY PANTS!

MARK EVANIER'S old and new essays on JULIUS SCHWARTZ, bad convention panels, CURT SWAN, cheap comic fans, unfinanced entrepreneurs, stupid mistakes in comics, PAT BOYETTE, and other aspects of the Art Form, profusely illustrated by award-winning MAD cartoonist and GROO collaborator SERGIO ARAGONÉS, including new covers!

(200-page trade paperback) \$12.95
 ISBN: 9781893905351
 Diamond Order Code: FEB088013



KIRBY UNLEASHED (REMASTERED)

Reprinting the fabled 1971 KIRBY UNLEASHED PORTFOLIO, completely remastered! Spotlights some of KIRBY's finest art from all eras of his career, including 1930s pencil work, unused strips, illustrated World War II letters, 1950s pages, unpublished 1960s Marvel pencil pages and sketches, and Fourth World pencil art (done expressly for this portfolio in 1970)! We've gone back to the original art to ensure the best reproduction possible, and MARK EVANIER and STEVE SHERMAN have updated the Kirby biography from the original printing, and added a new Foreword explaining how this portfolio came to be! PLUS: We've recolored the original color plates, and added EIGHT NEW BLACK-&-WHITE PAGES, plus EIGHT NEW COLOR PAGES, including Jack's four GODS posters (released separately in 1972), and four extra Kirby color pieces, all at tabloid size!

(60-page tabloid with COLOR) \$20 • (Digital Edition) \$5.95
 Diamond Order Code: OCT043208



TwoMorrows. Celebrating The Art & History Of Comics.

TwoMorrows Publishing • 10407 Bedfordtown Drive • Raleigh, NC 27614 USA • 919-449-0344 • FAX: 919-449-0327
 E-mail: twomorrow@aol.com • Visit us on the Web at www.twomorrows.com

CONTENTS



THE NEW

JACK KIRBY

ISSUE #56, SPRING 2011

COLLECTOR

TM & ©2011 Jack Kirby Estate.

UNFINISHED SAGAS!

OPENING SHOT 2
(the Kirby Tradition)

GALLERY 1 4
(Kirby's unfinished business)

JACK F.A.Q.s 10
(Mark Evanier, Esq.)

OOH, LA-LA! 14
(the French continuation of Kirby's Galaxy Green)

INFLUENCES 16
(Paul Kupperberg's super powers)

2BCONTINUED 20
(subploticus interruptus?)

TRIBUTE 23
(the 2009 Kirby Tribute Panel)

FOUNDATIONS 34
(to the moon with the Boy Explorers)

KIRBY OBSCURA 38
(Barry Forshaw's verdict on Titan's recent Simon & Kirby volumes)

CENTERFOLD: "RAAM" 40
(an unknown man-mountain)

NOVEL IDEAS 42
(Ray Wyman and Peter Burke's continuation of Kirby's novel The Horde)

GALLERY 2 50
(this is one dedicated nurse)

JON B. COOKE 54
(TJKC's associate editor is back, with an interview of Kobra's Michael Netzer)

INCIDENTAL ICONOGRAPHY 57
(Sean Kleefeld looks at the visual evolution of the Dingbats)

TRIBUTE 58
(the 2010 Kirby Tribute Panel)

ADAM McGOVERN 68
(Adam interviews Kurt Busiek and Alex Ross about their upcoming series Kirby: Genesis)

KNOW PRIZES 74
(Jerry Boyd says it's "back to the drawing board, Kirby!")

JACK KIRBY MUSEUM PAGE 78
(visit & join www.kirbymuseum.org)

COLLECTOR COMMENTS 79

PARTING SHOT 80
(grip these man-woman relationships)

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)

The Jack Kirby Collector, Vol. 18, No. 56, Spring 2011. Published quarterly (yeah, sure!) by & ©2011 TwoMorrows Publishing, 10407 Bedfordtown Drive, Raleigh, NC 27614, USA. 919-449-0344. John Morrow, Editor/Publisher. Single issues: \$14 postpaid (\$18 elsewhere). Four-issue subscriptions: \$50 US, \$65 Canada, \$72 elsewhere. Editorial package ©2011 TwoMorrows Publishing. All characters are trademarks of their respective companies. All artwork is ©2011 Jack Kirby Estate unless otherwise noted. All editorial matter is ©2011 the respective authors. First printing. PRINTED IN CANADA. ISSN 1932-6912



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

COPYRIGHTS: Apollo, Aquaman, Atlas, Batman, Big Barda, Boy Commandos, Buddy Blank, Darkseid, Demon, Desaad, Dingbats of Danger Street, Dr. Strange, Dubbilex, Firestorm, Green Arrow, Green Lantern, Guardian, Hawkman, Jason Burr, Jimmy Olsen, Kalibak, Kobra, Lump, Manhunter, Martian Manhunter, Mr. Miracle, Newsboy Legion, OMAC, Randu Singh, Red Tornado, Robin, San Diego Five-String Mob, Spirit World, Steppenwolf, Super Friends, Super Powers, Superman, The Head, Witchboy, Wonder Woman TM & ©2011 DC Comics • Angel, Beast, Black Bolt, Black Panther, Blob, Bucky, Captain America, Crystal, Cyclops, Daredevil, Dr. Strange, Falcon, Fantastic Four, Gorgon, Hulk, Human Torch, Thing, Iceman, Inhumans, Invisible Girl, Iron Man, Karnak, Lockjaw, Magneto, Medusa, Molecule Man, Mr. Fantastic, Professor X, Red Skull, Rick Jones, Spider-Man, Sub-Mariner, Thor, Toad, Triton, Watcher, Wyatt Wingfoot, X-Men TM & ©2011 Marvel Characters, Inc. • Bruce Lee art, Captain Victory, Dragon Boy, Dynamite Duck, Galaxy Green, Gods Portfolio characters, Images of God, Kirby: Genesis characters, Lightning Lady, Lionhead, Mighty Magon, Ninth Men, Prester John, Raam the Man Mountain, She-Demon, Silver Star, Soul Love, Sundance of Mars, The Horde, Tribes Trilogy, True Divorce Cases, "Y" Bikers TM & ©2011 Jack Kirby Estate • Black Magic, Boy Explorers, Bullseye, Captain 3-D, Fighting American, Stuntman TM & ©2011 Joe Simon and Jack Kirby Estate • Bruce Lee © 2011 Bruce Lee Enterprises, LLC • Esquire magazine, Jack Ruby story ©2011 Hearst Communications, Inc. • The Avenger TM & ©2011 Conde Nast • Scooby-Doo TM & ©2011 Hanna-Barbera • Adventures of the Fly, Double Life of Private Strong, Shieldmaster TM & ©2011 Joe Simon

UNFINISHED BUSINESS?

When you spend 50 years producing comic books, you're bound to leave behind a few series that either never took off, or never saw the light of day entirely. The concepts presented here aren't flops, exactly; any one of them could've gone on to be as fondly remembered as *Fantastic Four* or *New Gods*, had the timing been right. But in each case, Jack never got a proper opportunity to establish them as a hit. None of this, however, has stopped future creators from taking Jack's foundation and running with it in their own way.

(below) Here's a page for Jack's never-completed *Bruce Lee* comic from the mid-1970s. We assume he didn't do this on "spec"; more likely it was commissioned by someone (perhaps that rumored entrepreneur who was going to start a "Kirby Comics" line). Not only was the story unfinished, so were the backgrounds! But some of the Bruce Lee material eventually found its way into *Phantom Force* in the 1990s.

(page 5) Final page pencils from *Atlas* #1 (which was published as *First Issue Special* #1, April 1975). From the last panel, you can see Jack had more planned for this character, even if a second issue was never drawn. James Robinson brought *Atlas* back in *Superman* #678, but his personality was more villainous than heroic.

(page 6) Another *First Issue Special* (#5, Aug. 1975) that never got a second issue was *Manhunter*, an update to Simon & Kirby's character of the 1940s (which was, in turn, an update to the original, non-costumed Manhunter in *Adventure Comics*). Steve Englehart ran with the concept later in *Justice League*, turning out a whole league of Manhunters—sort of the anti-Guardians of the Universe. It was all done shortly after Archie Goodwin and Walter Simonson had updated Simon & Kirby's (Paul Kirk) Manhunter in a series of award-winning back-ups in *Detective Comics*, so the continuity gets a little confusing!

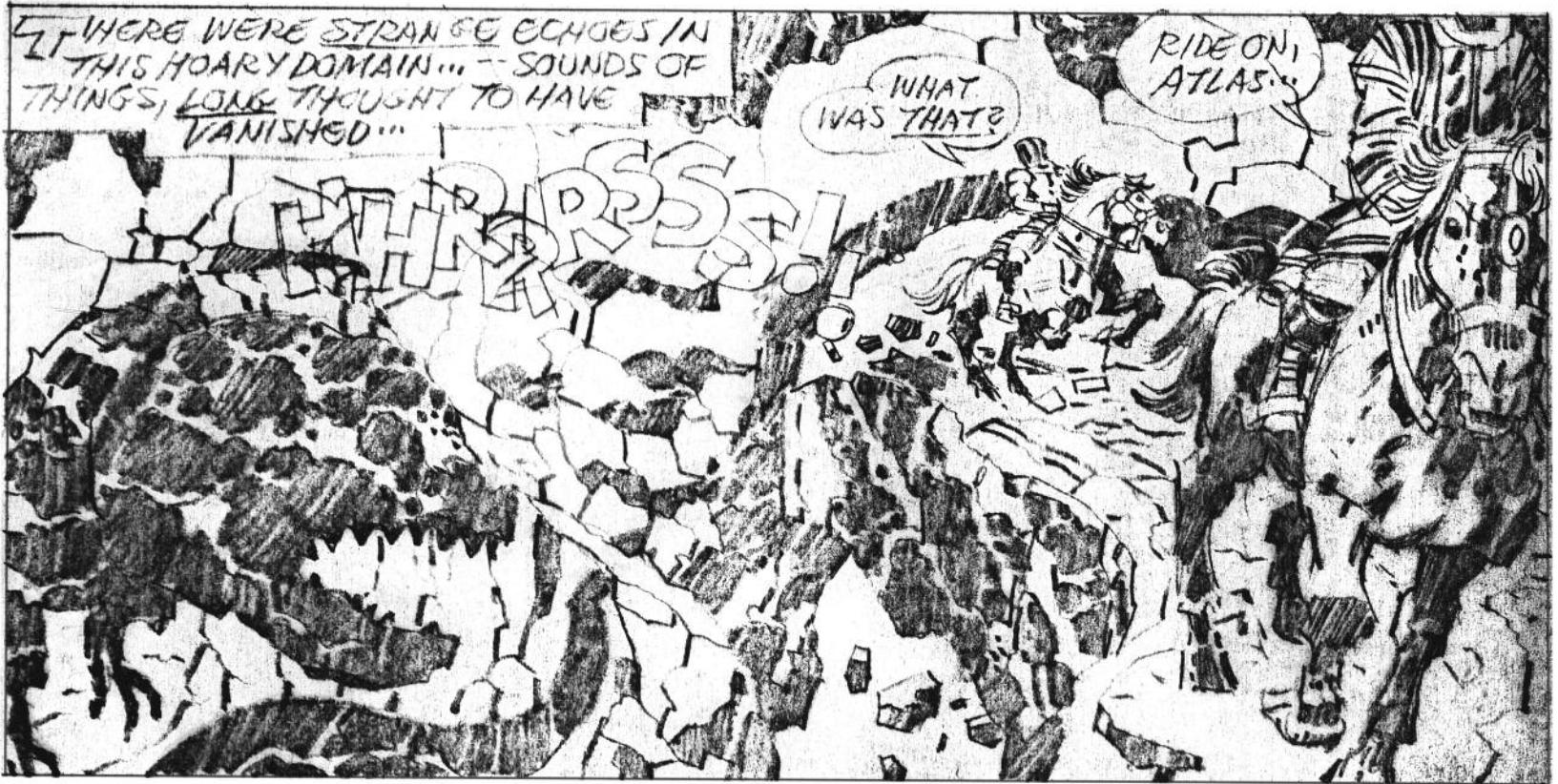
(page 7) Final page of *OMAC* #7 (Sept. 1975) in pencil. Jack had gotten so caught up in the "World That's Coming", that he'd gone and forgotten about OMAC's wimpy alter-ego since early in the series. In this scene, he finally reverts back (for the final Kirby time) to his Buddy Blank persona, where he'd stay through Kirby's final issue (#8), ending with a cliffhanger (that Jack had planned to conclude, but never got to, due to leaving DC for Marvel when his contract expired). There was never an indication that *OMAC* was cancelled due to poor sales; more likely, it was just the fact that Jack was departing the company at the time. John Byrne eventually produced an *OMAC* mini-series to tie up loose ends.

(page 8) Concluding page of *Dingbats of Danger Street* #1 (finally published in *First Issue Special* #6, Sept. 1975), showing the final panel announcing that subsequent issues would reveal the origins of each Dingbat. But unlike other tryout ideas, there were actually two more complete issues of *Dingbats* penciled and inked, but never published. (Kinda makes you wonder if there's unseen *Atlas*, *Manhunter*, and *Kobra* stories floating around...) Karl Kesel brought them back in *Adventures of Superman* (beginning in #549, after a few cameos), where they were occupying the old hangout used by the Newsboy Legion in the 1940s.

(page 9) Turning the concept of the romance comic on its head—a concept Kirby had pioneered with Joe Simon—Jack tried to make an *anti-romance* comic in *True Life Divorce* (alternately known as *True Divorce Cases*) in 1971. This is really one of the Holy Grails of Kirby's work, quality-wise, as the stories he created for the one and only issue were all outstanding. But DC decided to instead only focus (what little they actually did) on *Spirit World* and *In The Days Of The Mob*, and *Divorce* eventually morphed into *Soul Love*, with the one story "The Model" serving as the template for it. (See this issue's first page for the splash from "The Model.") But *Soul Love* was never published either, leaving several more stories unseen by Jack's fans. This example page from *Divorce* shows the marriage counselor/narrator for the magazine, Mr. Miller. If nothing else, this shows how great Kirby was at taking a mundane page of "talking heads" and rendering it in a visually compelling manner. ★



SOUND--
HRRRSSS!!



↳ THERE WERE STRANGE ECHOES IN THIS HOARY DOMAIN... -- SOUNDS OF THINGS, LONG THOUGHT TO HAVE VANISHED...

WHAT WAS THAT?

RIDE ON, ATLAS...

HRRRSSS!!



↳ THE REMEMBERED SOUND OF THE LIZARD, JOLTS THE THOUGHTS OF ATLAS FORWARD TO HIS GOALS END...

--HOLD! KNAVE!

I'VE FOUND IT!... THE FACE THAT'S HAUNTED ME... THE VOICE...



I AM HYSSA... WHAT MANNER OF FOOL DARES TO MISTREAT ONE, WHOM I FAVOR!!



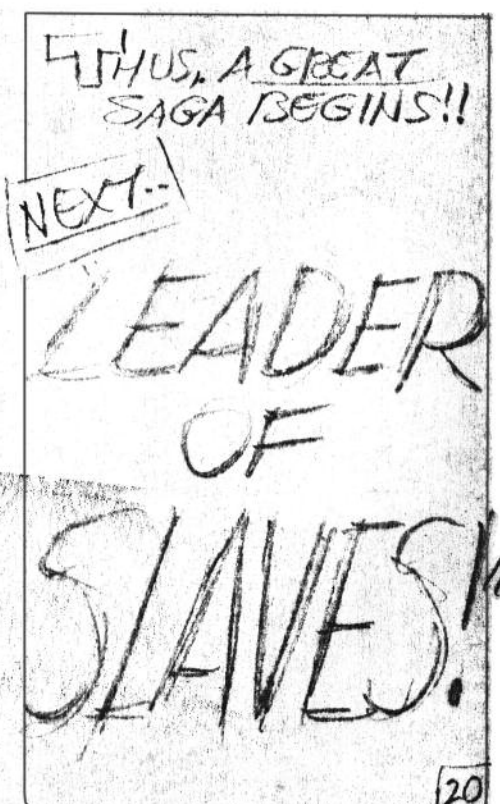
HYSSA LOOKS DEEP INTO THE EYES OF ATLAS--AND GROINS UNEASY...

HAVE WE NOT MET BEFORE--?



SPEAK!! WHO ARE YOU!!?

YOUR CONQUEROR!



↳ THUS, A GREAT SAGA BEGINS!!

NEXT--

LEADER OF SLAVES!

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 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.

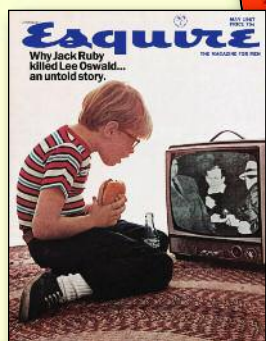
There was a brief squabble over Jack's compensation and I'm not certain I understand it completely, in large part because he didn't. Ultimately, Marvel paid him and he received comic book rates, which were a lot less than he believed he'd been promised. His contact over at *Esquire* apologized profusely 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.



OOH, LA-LA!

THE FRENCH EPISODES OF GAL

by Jean Depelley

(below) Two pages of Jean Depelley and Reed Man's continuation of *Galaxy Green*, translated into English for our readers.

(next page) A rare find: Jack's original proposal for a *Female Furies* comic, done before Barda, the Lump, and the Head were incorporated into *Mister Miracle*, along with Apollo into *OMAC* #7-8.

TM & ©2011 DC Comics.

The world of tomorrow! Four beautiful women team up as the *Galaxy Green*. Their mission: finding men across the galaxy to preserve the human species from extinction, men having disappeared after a viral epidemic...

My venture into the spatial realms of *Galaxy Green* was rather unlikely. I discovered Kirby's pages reading this excellent publication (issue #20, to be precise). And, as many readers, I was rather surprised to see Jack—one of the most respectful man when it comes to representing women in his stories—going into that unusual erotic and provocative direction, which was—to my mind—coming more from the minds of his younger collaborators Mark Evanier and Steve Sherman. But it was fun, even though

the story—originally intended for *Uncle Carmine's Fat City Comix*, an underground project pitched to DC Comics—was discontinued after two pages and was never completed.

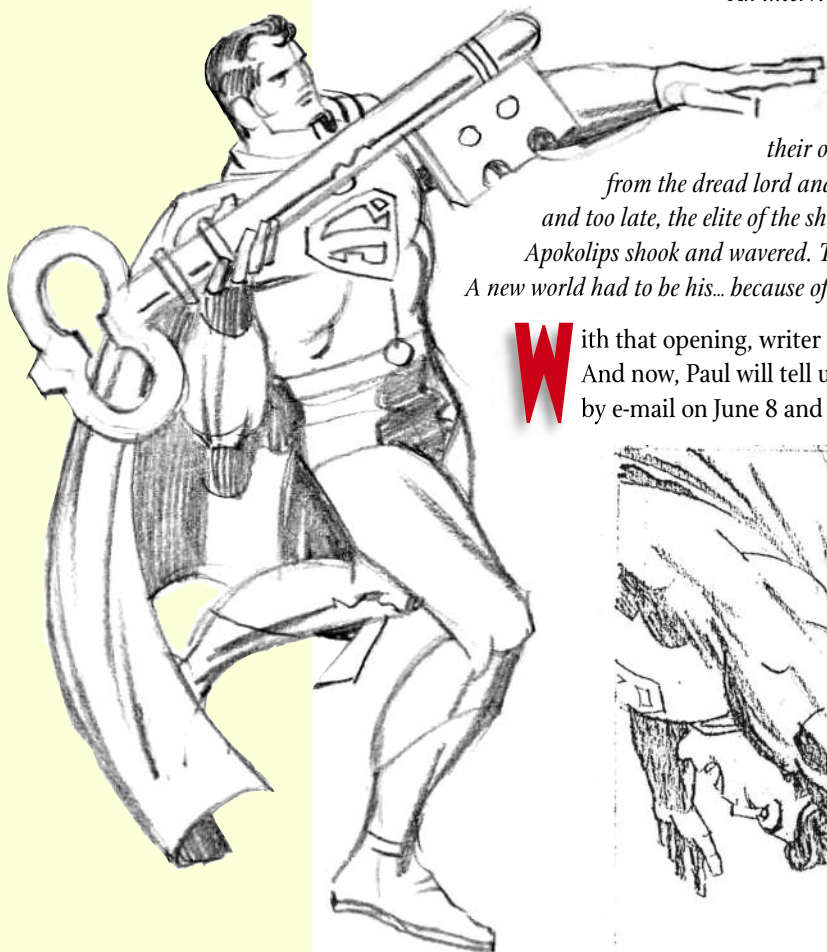
A few years after, in 2007, my friend and artist Reed Man, publisher of independent comics company Organic Comix, contacted me for a very exciting project (at least for French comics fans): he was ready to relaunch—for one issue at the beginning—*Strange*, the most famous US comics magazine in this country, the one which popularized Marvel and Jack's work back in the early '70s. Reed Man and I share the same interest for Kirby and comics in general. Logically, the first thing we did was interview Lisa Kirby (as she was just finishing her *Galactic Bounty Hunters* run). And naturally, we wanted some Kirby material in our magazine. That's when I remembered *Galaxy Green*. Reed Man was



Shieldmaster, a full-color hardcover 44-page graphic novel by Depelley, Reed Man and Arnon, will soon be published in France by Organic Comix (www.organic-comix.fr). A US edition will follow.

THE SUPER POWERS OF PAUL

An interview with one of Kirby's final writers, conducted by Jerry Boyd



INTRODUCTION: *The war of the gods was "over." (See The Hunger Dogs.) Darkseid, enraptured by his technological counterpart, Micromark, had destroyed New Genesis, the home world of his nemeses. However, the immortals of that realm had eluded destruction by moving their orbiting city away in time. Moreover, Orion, Bekka, and the newly-rescued Tigra made their escape from the dread lord and the world of Apokolips. The evil gods' planet housed silos filled with Micro-Marks at that point, and too late, the elite of the shadow planet realized that they were facing a peril similar to that of their hated rivals. Apokolips shook and wavered. The people rose up, killed their tormentors, and rioted. Darkseid was ignominiously forced to... flee. A new world had to be his... because of his need to rule and to subjugate other beings. A few of his warriors met him on the Moon.*

With that opening, writer Paul Kupperberg began his "finishing mini-series" to Kirby's "finished graphic novel." And now, Paul will tell us about *Super Powers* (1985) and his other work in the field. This interview was conducted by e-mail on June 8 and 9, 2010 and transcribed by an unemployed para-demon.



Paul Kupperberg

THE JACK KIRBY COLLECTOR: Paul, how'd you get into comics? What titles, genres, creators, and characters were your favorites when growing up?

PAUL KUPPERBERG: I've always been into comics, as far back as I can remember. I was reading the Disney titles, DC's *Rudolph the Red-Nosed Reindeer* and the Kanigher and Andru & Esposito *Wonder Woman* before I could actually read them, at 4 and 5 years old. I couldn't tell you who brought them into the house, likely my older brother, or my uncle, who was only 10 years older than me. I went total geek on comics early and was publishing fanzines by the time I was in junior high, along with Paul Levitz, who I met in 1967 when we were

(top) A late 1970s Kirby concept drawing done for the *Super Friends* cartoon show. The *Super Powers* comic was the first time fans had seen Jack draw a lot of the major DC characters, but he was doing illustrations like this with any number of those characters, while working behind the scenes in animation.

(right) Kirby's pencils from the two-page spread in the sixth (and final) issue of the second *Super Powers* comic book series (Feb. 1986). This is some of the final comic book work of his career.

Super Powers, Super Friends, and all characters TM & ©2011 DC Comics.

KUPPERBERG

11, and another friend, Steve Gilary.

I read practically everything on the newsstands starting in the mid-1960s that wasn't romance or kiddie comics: DC, Marvel, Gold Key, Dell, Charlton, (or) Warren... although I was and remain a diehard DC fanboy. Whatever I didn't buy, my brother or one of my friends did. I loved the whole National line-up, *Superman*, *Batman*, *Wonder Woman*, *JLA*, *Supergirl*, *Flash*, *Green Lantern*, and just about anything edited by Julie Schwartz, especially once people like Denny O'Neil, Neal Adams, and Dick Giordano started coming into the business and started shaking everything up. 1967 and 1968 were particularly great years, launching a whole slew of short-lived but interesting series, like Ditko's *Hawk and the Dove* and *The Creeper*.

I also love so many of the second- and third-

string artists who worked for Dell, Archie, and Charlton, the journeyman cartoonists who had more heart than talent and skill. I still go back and reread the Archie Comics *Mighty Heroes* books of the mid-'60s, the ones written by Jerry Siegel and drawn by Paul Reinman. They are terrible, truly, but so incredibly pure and well-intended, by guys who started in the 1930s and couldn't keep up with how fast things were changing in the 1960s. Dell published a comic called *Super-Heroes* that lasted just four issues, and was drawn by Sal Trapani. It was about four teens whose brains get transferred into super-powered androids. It was terrible. I love it still.

Charlton's pay was so pitiful that you only worked there if you were just breaking in (me), wanted to be left alone to do your work without editorial interference (Steve Ditko), or weren't so good (I'll be kind and not name names). But I like the bad stuff.

My favorites were Gardner Fox and Mike Sekowsky's *Justice League of America*, Arnold Drake and Bruno Premiani's *Doom Patrol*, the original Supergirl run in the back of *Action Comics* by Otto Binder, Jerry Siegel and Jim Mooney, the *80-Page*

Giant line (I still collect those), and *Showcase*.

I also read Marvel and remain, to this day, sufficiently proficient in my knowledge of the first 15 years or so of the Stan/Jack/Steve/Roy *et. al.* era to hold my own in a fanboy discussion. By 1967 or so, when I was really accelerating into the only recently discovered world, Marvel was cranking on all cylinders and I was headed into my teen years, their prime audience.

TJKC: Since you were a Kirby fan, which titles of his did you purchase or enjoy the most?

PAUL: Oh yes, I was a Kirby fan, and how could you not be? As much as I loved the DC artists, the solid realism of Curt Swan, the cartooning of Dick Sprang, the fluid design sense of Carmine Infantino and Gil Kane, even an uninformed punk like me could see that Kirby was king, and that he had all those traits wrapped up in one, explosive package. My brother collected the Marvels so I didn't have to buy that many, reading his instead.

But I read them all! *Fantastic Four*, *Captain America*, *Sgt. Fury*, *Avengers*... I was never a big fan of *Thor*, although that was just the character and had nothing to do with Jack's work. In fact, *Thor* was probably some of his best art; I just didn't care for the strip itself.

TJKC: How'd you get a job at DC? Did you do fanzine work before that? What were some of your early projects at DC?

PAUL: Paul Levitz and I met in junior high school and made several attempts over the years to publish a fanzine. We started on a Xerox machine and worked our way to real printing in 1971 with the first issue of a news fanzine called *Etcetera*. Being New York-based, we had access to the comic book companies to gather news which we used to our advantage when we learned that Don and Maggie Thompson were editing their fanzine, *Newfangles*. We published our first issue, Don and Maggie Thompson favored us with a good review and called us their worthy successors, and we were off. With the fifth issue, *Etcetera* merged with *The Comic Reader (TCR)*, the first newszine started by the legendary father of modern comics fandom, Dr. Jerry Bails in the early 1960s. *TCR* also featured work by a young fan, Roy Thomas, prior to his leaving Missouri to head to New York to work first, and for mere moments, for Mort Weisinger and then Stan at Marvel. We were, I believe, the sixth or seventh editors of *TCR*, which we inherited in the form of a shoebox full of subscribers' names and some subscription money from our immediate predecessor, Mark Hanerfeld.

Etcetera went from a hundred subscribers to several thousand as *TCR*, and we did the fanzine throughout high school. We also published a few other titles, including three issues of *Etcetera* as a separate article fanzine, *True Fan Adventure Theatre*, the photo-offset of a very funny mimeograph *Capa-Alpha 'zine* created by Dwight Decker; Tony Isabella was the editor of that. For several years, we also produced the program book for Phil Seuling's annual New York July 4th Comicon, distributed other people's fanzines from around the world... all the stuff Paul would need to know for his future as publisher of DC Comics!

Paul broke into the business in 1973 in a summer job filling in [for] Michael Fleisher, who was taking the summer off, as Joe Orlando's assistant. Fleisher



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,



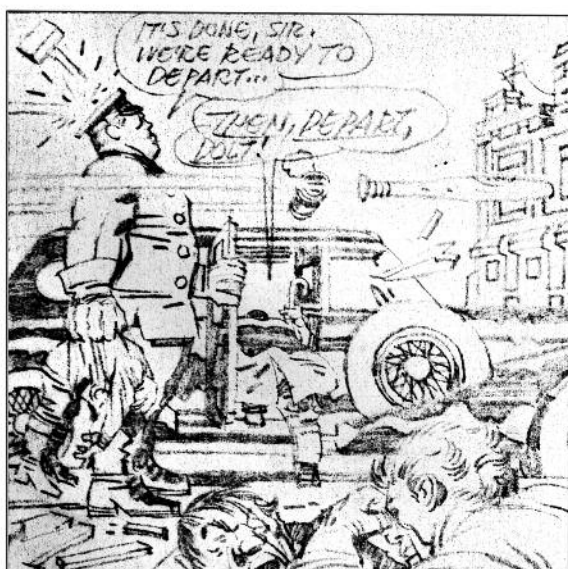
Mark Evanier

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.





(l to r) Mike Towry, Scott Shaw!, Barry Alfonso, Roger Freedman, William R. Lund, Steve Saffel, Mike Royer, and Bill Mumy

If you were around Friday evening at the Eisner awards, you saw the book I did, called *Kirby: King of Comics*, win the Eisner Award for Best Comics-Related Book. [applause] My acceptance speech was that I said people kept coming up to me and saying, “Wow, this book is full of fabulous artwork, Mark.” And I go, “Yeah?” [laughter] Even I couldn’t muck that up. How difficult is it to fill a Jack Kirby book with fabulous artwork? Well, one of the ways it was easy is that Kirby fans are really good people, and everybody was volunteering. I had so much that people offered me, “I’ve got the original art for this,” “I’ve got a stat of that.” The hardest part of the book was—one of the hardest moments of that book was me deciding, “I think Fin Fang Foom ain’t getting in.” I had a choice between that monster crawling around the ledge, and Fin Fang Foom. I opted for the monster. I’m sorry. [laughter] There’s still one Kirby fan who is very angry at me, the book will never be complete without Fin Fang. But I wanted to thank everybody, some of whom are in this room, who contributed, whose names didn’t get into the thank yous. I wanted to thank the Kirby estate, as always, for their continuing support. And there will be another Kirby book from the Abrams people shortly. You will find various things which I’m not at liberty to announce yet.



PAUL LEVINE: You could give a hint, if you want to.

EVANIER: Um... would it have anything to do with Jack’s animation art?

LEVINE: Yes. [laughter]

EVANIER: Okay. Anyway, let me introduce a few

people before I go any further. The gentleman I just talked to is a lawyer who represents—I think I’ve said this before, one of the continuing frustrations of working with Jack was that, for a long time in his life, he did not get the best legal advice or business advice. I think there were times where even the absolute most brilliant would not have helped him, but I sure wish he’d met Paul Levine many years ago. This is Mr. Paul Levine. [applause]

And I always liked the fact that Lisa Kirby is never less than seven feet from Paul Levine. This is Lisa Kirby sitting in the front row. [applause]

For the dais this year, I asked a couple of people to be here. We have with us the reunion of the greatest rock band that never existed, [laughter] the San Diego Five-String Mob. You can applaud the San Diego Five-String Mob. [applause]

And it is appropriate to have them here this year, because not only were they in a memorable four pages of *Jimmy Olsen* #144—this was, I think, the only real issue of *Jimmy Olsen* that Steve Sherman and I really wrote a plot for, and Jack followed none of our plot, which did not even have the San Diego Five-String Mob, as I recall. But these gentleman... this is the fortieth San Diego convention, and Jack loved the San Diego convention, and these gentlemen, in addition to being part of this band, were also very instrumental in the founding of this convention. And we’ll talk about that later, but first I’d like to introduce Mr. Mike Towry, Mr. Scott Shaw!, Mr. Barry Alfonso, Mr. Roger Freedman, and Mr. William R. Lund. [applause]

The sixth member—and of course, with Jack, a five-string mob would not be complete without a sixth member [laughter]—could not be here. John Pound is with us in spirit, I suspect, and he will be here at the convention next year, and we will make him tell his part of the story there.

SHAW!: John sends his best wishes.

EVANIER: You have all probably purchased a lovely book called *The Best of Simon and Kirby*—hold it out so we... yes, that one. [applause] What’s the exact title?

STEVE SAFFEL: *The Best of Simon and Kirby*. One of the hardest things to choose in the history of man.

EVANIER: This is the gentleman who edited, packaged, sold, mounted, probably went down and ran the presses, Mr. Steve Saffel. [applause]

If there ever was a room where I did not have to give an explanation for who he is—this is Mr. Mike Royer, ladies and gentlemen. [applause]

I also asked this gentleman to be on the panel. I have known Bill since ’66 or—he was doing *Lost in Space* when I met him, and a lot of “young actors” never go beyond that moment. That’s the peak moment in their life. They never do anything else of note. They go to autograph shows for the rest of their lives and say, “Hey, I was in a sitcom in 1953,” or whatever. But some of them go on to have fabulous careers. Bill is not only an accomplished actor, he is a writer, he is a musician with... how many albums?

BILL MUMY: Lots. [laughter]

EVANIER: This is Mr. Bill Mumy, ladies and gentlemen. [applause] Bill is here because he was a good friend of the Kirby family and had a nice relationship with Jack, which he will tell you about when we get to that step. Let me also introduce to you my former partner when I was working with Jack, Mr. Steve Sherman, who is sitting down here. [applause]

Now, unfortunately, I have to make a sad—it’s not an announcement, it’s a recognition. When

Steve and I were working for Jack, we were like a trio, and for several years here you heard me introduce Steve and also introduce his younger brother, Gary, who was like the third musketeer in this, and would go with us. Gary is the guy who arranged the famous Jack Kirby/Paul McCartney meeting. He was a close friend of the Kirby family. We lost Gary in January of this year. He died way too early. There’s no good age to die, but some people just go way too early, and it was a very touching



memorial service full of Kirbys. Just by one of those weird coincidences, Gary was buried about twelve yards from my father, in the same memorial garden. It was a very emotional moment. And Steve’s had another—Steve’s had a terrible year. A week or so ago Steve lost his mother, who was a lovely woman, and who has a Kirby connection. If you’ve read *Spirit World* #1, there is a photo feature in the front of a woman who saw a UFO, who’s screaming. That’s Steve Sherman’s mother. Steve took the photo, and dragged his mother there. How much did we pay her for that?

STEVE SHERMAN: Nothing.

EVANIER: Nothing. [laughter] She was a lovely woman, and she gave us two really good friends of the Kirby family. Now, let me see if I can recover from that downer here, and talk about a few other things. Oh, let me also introduce the publisher of the magazine we all love, the *Jack Kirby Collector*, Mr. John Morrow. [applause]

This is where I ordinarily introduce Mike Thibodeaux, but I don’t see him here. Is Mike here? No? Okay. Mike loses his introduction for this year. Fine. [laughter] Anybody else have a Kirby-related announcement they’d like to make before we get...? Paul!

LEVINE: Yes, sir. Dynamite Entertainment, or Dynamic Forces, will be publishing, in the next few years, all of the characters owned by the Kirby estate. That is to say, characters not owned either by Marvel or DC, characters like Captain Victory and Silver Star. [applause]

SHAW!: I have someone here who definitely has a Kirby connection. When he was still in his mom’s tummy, we told Jack and Roz that we were naming our son “Kirby,” and Jack pronounced that he will be a man of action. [laughter] And, true enough, here is my son Kirby, who is a man of action. Stand up. [applause]

THE HORDE, BOOK 1

(below) Jack and Ray Wyman made a 1993 appearance at Comics & Comix, a Los Angeles comic book store.

Photos by Curtis Wong.



An introduction to Ray Wyman and Peter Burke's graphic novel continuation of Jack Kirby's novel The Horde

In a previous installment [*TJKC* #16, June 1997, "Kirby's Nightmare"], we reported on the tale of two writers who were given a unique task by none other than Roz Kirby herself. The writers are Ray Wyman Jr. and Peter S. Burke. The task: "Finish Jack's novel."

The first surprise, of course, is really no surprise at all. One must expect that Jack Kirby—the consummate storywriter and storyteller—would write a novel. The only question we ask: What would he write? Answer: A novel called *The Horde*!

Although he is known for a pantheon of 'super' characters in long underwear and a penchant for exclamation, Jack was preoccupied with nothing less than the fall of human civilization. Many people have imagined how the world of humans might end: atomic Armageddon, plagues and pestilence, zombies, robot wars, maniacal villainous plots, asteroid, supernova, black hole—and of course, the occasional tale of cataclysmic wars between super-heroes. Jack's *Horde* imagines something more insidious.

His story lays out a tale of the oldest civilizations degrading into huge migrating populations, moving from one place to another like a devouring cloud. "Humans are their worst enemy," Jack explained in an interview by Wyman. "It is within our nature to balance our ambition to build with our urge to destroy."

This is the essence of what was called "Kirby's Nightmare."

For the record, there are several versions of Jack's solo novel attempts dated 1970, 1972, 1976, and 1977. Jack continued working on the project with writer/editor Janet Gluckman-Berliner through the early 1980s, then ceased all work due to health problems in 1982.

No matter how much time separated Jack from his story, he sensed impending catastrophe. "I could see it happen before my eyes," he said to Wyman in 1992. "It was right there on the news, every night. It was a nightmare I couldn't escape."

We've mentioned Wyman and Burke before. Wyman wrote *The Art of Jack Kirby* (Blue Rose Press, 1992). Burke is a music writer/producer with several plays and musical hits under his belt—notably "Dora Hand" (Mark Turnbull, Douglas Rowe), Keola & Kapono Beamer (well known to fans of Hawaiian music), and Quarterflash ("Harden My Heart").

Wyman recounts the day he found the nearly forgotten manuscript in a closet while he was working on *The Art of Jack Kirby*.

"My first reaction, of course, was astonishment. 'Jack wrote a novel? Wow, this is going to be great!' But then I started to wonder why it hadn't been published and why a well-known editor like Gluckman was unable to publish it," said Wyman.

"Jack told me that the story was on a different level than any personal experience—and by that he meant historically. He wanted to transcend the individual response to war and put a story out there about a human tragedy like nothing ever written before. The concept was on a grand scale—a huge undertaking."

After reading the several versions of the manuscript, Wyman concluded that Jack's immense vision was simply too immense.

"Jack had a gifted way of looking at things and describing them," said Wyman. "His dialogue and character interaction, at times, was very good. But he failed to link the scenes and the descriptions together in a cohesive way. Jack did a great job of this for a dozen or so pages at a time, but a true novel proved to be too great of a task."

From 1989 to 1992, Wyman says that he and Kirby spent

many hours talking about the attempted novel. "I wanted to get past the manuscript and find out where Jack intended to take the story. We compared experiences, talked about philosophy, about God, about war—I can't tell you how many different topics we covered—but it all boiled down to his nightmare."

A year after Jack passed away in 1994, Roz presented Wyman with an unexpected challenge.

"Roz said to me, 'Ray, I want you to promise that you will someday complete the story. Don't let it sit in *your* closet.' That got to me; Roz and I had some pretty deep talks along the way—stuff about Jack, stuff about her, stuff about business—but this, this was different. That's how *The Horde* became my personal mission."

Burke remembers being surprised by Wyman's proposal to join him on the project. "I thought he would do the job on his own, but once we started working on it together, I could see that I had a role to play here," said Burke.

Now going on 15 years, Wyman and Burke have finally completed the storyline. And according to Burke, after a number of fits and starts, they're finally confident enough with the 'first draft' (9th edition) of a proposed graphic novel to show it around.

"Whatever ideas we have had, whatever we added to the story, Jack's original manuscript has been our guide," said Burke. "The big strokes really belong to Jack."

The impressive thing is that Wyman and Burke—self-admittedly nascent to the art of writing novels—have stuck with it for so long and produced something that we, at *TJKC*, believe is a compelling and exciting read. (By the way, we have read the original manuscript and can truthfully say that the new story is true to the spirit of Jack's original concept.)

It seemed fitting to end this introduction with a clip from Jack's original manuscript, between the main character Tegujai and a lesser character named Nurgojai:

"Will you carry out the directives inspired by these words?" Tegujai bore into his disciple.

"Do you doubt that I will?" Nurgojai was resolute, back rigid, eyes focused on the future.

"No," Tegujai sat back with hands folded. "I never doubt a fanatic."

THE HORDE BOOK 1: "VIRTUE AND COURAGE"

Original story by Jack Kirby.

Written by Jack Kirby, Ray Wyman Jr, & Peter S. Burke.

Copyright © 1970, 1972, 1976, and 1977 by Jack Kirby.

Copyright © 2010 by Jack Kirby, Ray Wyman, & Peter S. Burke.

Printed with permission, all rights reserved.

The setting is China, 2072 CE.

It is nearly 100 years since Nixon's celebrated visit to China. The People's Republic has achieved world dominance. China is the greatest military and economic power in the world and the world's most populous nation—two of the Earth's nine billion inhabitants live in China. As predicted, the progress of global warming has also continued unabated. All of the central Asian glacier packs have melted away. Huge swaths of once verdant farmlands from Tibet to the shores of Southeast Asia are becoming arid desert. Reports of persistent food riots and anarchy are more frequent. China struggles to hold onto the last vestiges of civil control as it mobilizes its mighty army.

(Note: the story is written in a hybrid format that combines graphic novel script with prose.)

DEDICATION TO KIRBY

There are series Jack did that are almost universally loved, or at least respected, by his fans (*Fantastic Four* and *New Gods* to name a couple). And then, there's *Soul Love*, which is an acquired taste for only the most dedicated Kirby fans.

Many dismiss it as just a weird, one-shot oddity that, if not for the fact of it being unpublished, wouldn't register on anyone's radar. Having spun out of *True Divorce Cases* (another unpublished one-shot—you can see the splash page of the *Divorce Cases* story "The Model" on page 1 in this issue, for a taste of why someone felt it had

more promise as a blaxploitation romance mag instead), no Kirby historian should dismiss it without further examination. So here we present "Dedicated Nurse," inked by Vince Colletta, and planned for that ill-fated romance magazine.

If you get past some of the goofy dialogue, it's a solid romance tale, especially for only seven pages. The plot is pretty original, if not exactly tactful by today's standards. Perhaps if Jack weren't shoe-horned into trying to write "hip" dialogue, this material would be held in higher regard today, and wouldn't remain unpublished. ★

ALEDA WAS DEEPLY INVOLVED WITH HER MOST CRITICAL PATIENT! BUT NOT IN THE WAY MOST PEOPLE IMAGINE! IT WAS JUST THAT THEY BOTH SHARED THE SAME PROBLEM-- SOMETHING OUTSIDE THE REMEDIAL REALM OF MODERN MEDICINE! THE WILL-POWER OF HER PATIENT WAS EXHAUSTED BY HIS ORDEAL... BUT, ALEDA WAS YOUNG AND VITAL AND STRONG IN SPIRIT! SHE COULD WIN--FOR BOTH OF THEM! OR LOSE THE GAME OF LOVE!

DEDICATED NURSE!

WHY, YOU'RE DOING FINE, PAPPA-MAN! ACCORDING TO THIS READING YOU'LL NOT ONLY PLAY THE VIOLIN AGAIN-- BUT THE TUBA AS WELL!

IT'S BEEN A LONG DAY, FATSO! IF I DIDN'T LOVE YOU, I'D GROWL YOU OUTTA THE ROOM! GUESS IT'S ABOUT ALL I'VE GOT THE STRENGTH TO DO!



IN THE KOBRA'S LAIR



An interview with Michael Netzer, conducted by Jon B. Cooke

(Michael Nasser—now Netzer—appeared on the 1970s comic book scene like a bombshell, perhaps the best of the Neal Adams protégés up until that time, and his most notable achievements during his stint at DC Comics were the three full-length Kobra stories he drew (Kobra #6 and 7, and “The Dead-On-Arrival Conspiracy” for 5-Star Super-Hero Spectacular, a.k.a. DC Special Series #1, 1977—the latter featuring his remarkable rendition of The Batman). Currently, Michael is collaborating with Gene Colan for Clifford Meth’s Aardwolf Signatures (<http://www.aardwolfsignatures.com>). He is also working on a graphic novel, Wave, which is excerpted at http://michaelnetzer.com/mnop/?page_id=94, but the creator is keeping busy with his petition for the Campaign to Save the Comics, to be found at <http://michaelnetzer.com/mnop/?cat=258>. The following interview was conducted via Facebook in January 2011.)

(below) We covered the evolution of Kobra #1 (Feb. 1976) in detail back in *TJKC* #22. Below is original art for page 11, showing both the published lettering, and Jack’s original wording in panels 4 and 5 (and Kirby’s original version of Jason Burr in panel 5).

All characters TM & ©2011 DC Comics.



THE JACK KIRBY COLLECTOR: When do you first recall encountering Jack Kirby’s artwork and what was the impact?

MICHAEL NETZER: Most likely soon after returning to America in late '67 when the world of comics began revealing itself beyond the few DC titles I'd seen in Lebanon. The Marvel line was amazing to me, but unlike DC, it took some time to become comfortable with. In time I became aware of Kirby, Steranko and Colan among others, but Jack's art grabbed me immediately. Something about the raw power and serious diversion from realism made it intriguing to a halt. As fate would have it, the Adams influence/obsession was overshadowing everything else. It wasn't until I started breaking away from comics in 1978 that I could give myself fully into the wonder of Kirby's art.

TJKC: Overall, do you have thoughts on Jack's work and his influence in comic books?

MICHAEL: Looking back at Jack's early days as an artist and following the progression that led to his art for Marvel and how that evolved, paints an amazing picture of innovation and creative spirit, the likes of which hasn't been seen in comics since. Not to that degree, at least. His influence on so many artists may not always be apparent but it was clear to me that no one, regardless of how seemingly diverse, was indifferent to the influence. So many giants were inspired by him that it boggles the sensitivities when thinking about it. Colan, Buscema, Adams, Smith, Simonson, Miller, only a few of the countless others, could not be who they became were it not for Kirby's influence. They all absorbed the essence of the comics form from Jack's simplified abstraction of shape, design, thrust and basic storytelling, even though they didn't emulate his style. No one could, actually. It seemed to be too profound for that.

Jack Kirby scoffed at the illusion of realism and struck at the heart of its core essence. His was not a style; it was his manifesto on the power and grace he saw in the world that surrounded him. It ultimately laid the foundations for all of the fabulous diversions we see in the medium today. A king in the true sense of the word. I grabbed every issue of the Fourth World and couldn't let them go... and it wasn't only the art. Years later when I read criticisms of his writing, it was hard to believe they spoke of the same stories that took me right to the heart of our human experience and mythology. His profound words never fell short of the prolific art they adorned.

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.

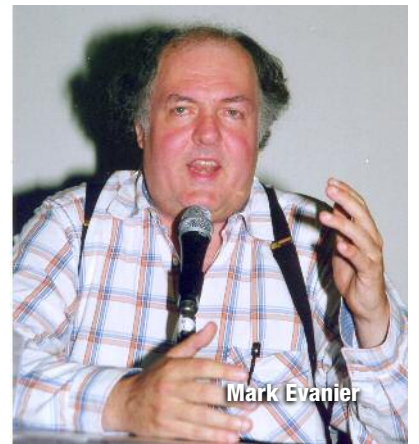
(next page) *Cap* #101 pencils (May 1968).

TM & ©2011 Marvel Characters, Inc.

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



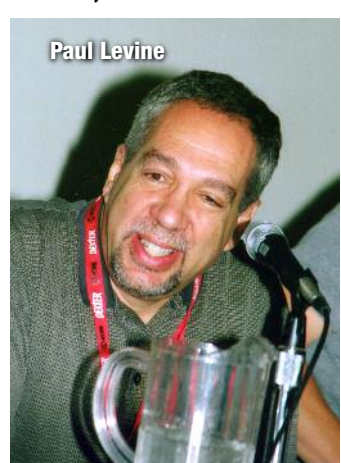
first ten issues of all the Marvel characters on disc. I figured, "I'll buy this, it's \$9.95" or whatever. At Costco, everything is \$9.95. You can get snow tires at Costco for \$9.95. [laughter] And this little Hispanic kid, who was packing up the stuff in boxes, looks at this thing I purchased, and he has no idea who I am. I swear to you, he says to me, "This was drawn by Jack Kirby. He got screwed by Marvel." [laughter, applause] And I was looking around for hidden cameras. I thought I was on Penn and Teller's show or something.

So one of the nice things about these panels is that we manage to all get together and remind ourselves of how ubiquitous the Kirby influence is. You can see it all throughout the exhibit hall downstairs, you can see it all throughout the lines at various publishers. Half the people in this room are running around this convention wearing Galactus hats this gentlemen just held up in the back. And I'm sure that when Jack designed Galactus, he thought to himself, "Ooh, this will make a really good, cheesy cardboard hat someday." [laughter]

Anyway, we are going to spend this hour talking about Jack. At least for the first half, I'm going to ask a lot of people who have announcements to make, to talk about Kirby projects. Let me introduce you to our dais, here. To my left is my friend of 40 years and four weeks. We figured this out. I met this man in the hallway at DC Comics. Steve Sherman and I—first of all, this is my friend Steve Sherman over here. You know Steve. [applause] Just before the July 4th weekend of 1970, Steve and I went back to New York, a big trip to go to DC and Marvel and all that. Mike Royer then came and joined us, and the three of us were cramped into a hotel room about the size of my iPhone. Steve and I went up to DC Comics that day, and there was this kid in the hallway being screamed at by Robert Kanigher. And I thought to myself, that must Marv Wolfman. [laughter] And, sure enough, my friend for 40 years plus, Mr. Marv Wolfman, ladies and gentlemen. [applause]

Next to Marv, I could have invited lots of people into this hall who have been influenced by Jack, who are carrying his work on in many ways. I chose to invite to this panel a gentleman whose work I think is phenomenal, and whose ability to take his own characters—that's all impressive enough, but he's shown an ability to take other people's characters and understand the core of them, and to take them in new directions while still respecting the original. And he's got a new project he's going to tell you about where he's going to do that with some of Jack's creations. This is Mr. Kurt Busiek, folks. [applause]

Sitting down there: I never go any place without my attorney. [laughter] He is also the attorney for the Kirby estate and has done wonderful things,



Paul Levine

some of which attorney/client privileges prevent us from discussing here, but he watches out for them in a way that I wish people had watched out for Jack at an earlier time. This is Mr. Paul S. Levine.



[applause] The project that Kurt is working on, that we'll be talking about in a little bit, this is the gentleman who is the editor of that project, and I'll let him tell you a little more about it when we get to it. This is Mr. Joe Rybandt. [applause]

PAUL LEVINE (pointing to empty seat): And you have to use your imagination. We have Nick Barrucci right here.

EVANIER: Yes. Nick is doing the kind of thing that I like a publisher to do: not be in the room. [laughter] Nick's a good guy. If he does show up, we won't say nice things about him.

Let me introduce you to a few other people. Sitting in the front row is a gentleman who has done as much to carry on Jack's name as anybody. This is the publisher of the *Jack Kirby Collector*, Mr.

John Morrow. [applause] Who else do I need to introduce? He won't like me introducing him, but Steve Rude is sitting out there, folks. [applause] Speaking of people who are good at carrying on Jack's working without imitating him, Steve and I have done a few projects with Jack's work. I just always was amazed that he managed to do Kirby without doing Kirby, that he managed to understand the thought process, and the energy, and the innovation. You have probably all heard the quote that I've cited very often. Steve Sherman was there when it was said, so he's my witness that Jack said this. He was talking about some fanzine where some kid said he was going to take over doing *Captain America*, or maybe it was *Fantastic Four*, I don't remember which. And he said in the interview, "I'm going to do stories in the Kirby tradition." And

Jack said, “The kid doesn’t get it. The Kirby tradition is to create your own book.” [laughter] I made a mental, “Oh, I’ve got to record that one, folks.” And Steve Rude is an example of one of the guys who have contributed a lot of what Jack did without ever imitating him, understanding the core of the guy. There’s a handful of other people we could name, but some of the ones I’d exclude are my dearest friends, so I won’t.

Marv has done a couple of wonderful things, too. Marv is one of my dearest friends, despite all the abuse I give him. Anyway, let me introduce a couple of people. Most of you have probably bought a fine book last year, *The Best of Simon and Kirby*. There’s another volume out. I’d like to introduce you to the editor of that book, Steve Saffel, sitting over here. Steve? [applause] Why don’t you come up to the podium here?

STEVE SAFFEL: I had the pleasure the other day of calling Joe Simon from the floor and saying, “Joe, in 48 hours we sold out.” Every single one of the copies that we brought of this book, we brought, like, eight cartons, and they’re gone. You guys have been incredible this year. And I do want to publicly thank John Morrow, because he helped us a lot with this book

because we actually reconstructed a never-before-published *Stuntman* story that we couldn’t have done without John. What Mark said about John is true, he has done so much to carry on the tradition. Thank you very much. [applause]

EVANIER: Tell us what’s next.

SAFFEL: What’s next? Well, we’ve got three other volumes under contract. We’ve got romance, we’ve got horror, and we’ve got detective, and at the moment we’re leaning towards the detective stories, because people just haven’t seen those before, and they don’t realize how much they seriously kick butt. So I think we may do detective next. But, frankly, I’m open to everybody’s opinions, and I’d love to hear what you guys thought. We also are working on Joe’s expanded autobiography, which I’m hoping to have out in time for the show next year. But this book is actually the compilation of the



two super-hero books we were going to do. We decided to put it into one 480-page volume, to simply do all of the non-Marvel-and-DC super-hero books that Simon and Kirby did. I think it’s a cornerstone for any building you could possibly want to build. [laughter] But I want to thank Mark also for giving me the chance to show it to you, and come on by the Titan booth and we’ll talk more about what we’re going to be doing with the Simon and Kirby Library. Thank you, guys. [applause]

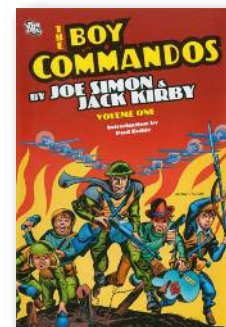
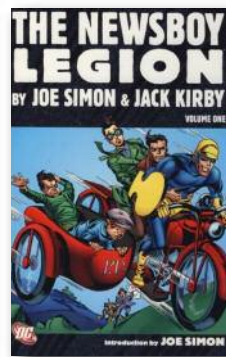
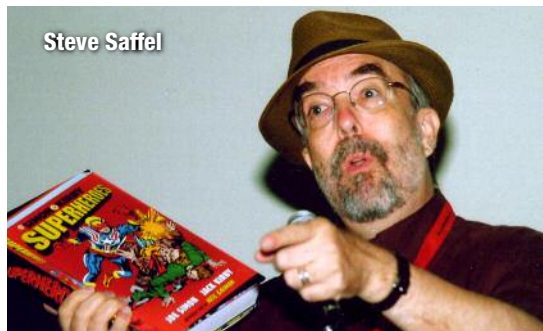
EVANIER: To answer a question that’s probably on many people’s minds, yes, DC has more Kirby reprints coming out. All convention I have been talking to Bob Wayne at DC here, saying, “Can you clear it for me to announce something here at the panel?” And he said, “I’m trying to.” And on the way here I literally passed him, and I said, “Anything?” And he said, “Sorry, we can’t announce it yet.” So there’s nice, frustrating news for you, folks. Everything Jack did at DC is going to be reprinted eventually, it’s just a matter of when they get around to it, how it fits into their overall master publishing plans. Maybe we won’t see *Justice, Inc.*,

or some of the things that are encumbered by other legal problems, but everything else they can publish, they will, because it sells quite well. They’re not republishing this because they just think Jack was a great guy, although they do. They’re republishing it because people buy it. And that’s a testimony to Jack’s longevity, especially when they’re reprinting comics from the seventies. They don’t reprint very much from the seventies. Not much from the seventies people want anymore, but they want what Jack did during that period, which gladdens my heart greatly.

KURT BUSIEK: The book that I really want, is the one that’ll be the last one they do, that has the horror stories, the war stories, and stuff that really is just not part of any particular continuity, all crammed into one book. Every time you turn the page, there’s another great story never seen.

EVANIER: Kurt, why don’t you tell us about the project that you and Joe have.

BUSIEK: Okay. I’m going to be writing a project called *Kirby: Genesis*, that is the launch series in a line of Kirby-created material. Dynamite Entertainment has made a deal with the Kirby estate, so, basically, if



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?





ROSS: When you consider that I'm involved in this at all with my heavily rendered approach, there has to be that kind of sense given to the material; it's not gonna be traditional flat two-dimensional renderings. Given the almost twenty years that's passed now since the last time this was tried through Topps Comics, we have an advancement in the artform, and we can take full advantage of that. There's an artistic value to saying that there's no limitation to put upon the Kirby stuff; it should never be marginalized to say, it only belongs in this one, kind of two-dimensional graphic world. His artwork has the fullest extrapolation of what can be conceived.

KURT BUSIEK: Keep in mind that something like *Silver Star*, which Kirby did as a comic series, he originally created as a screen treatment. So he was intending for that to be photographed rather than drawn. He didn't limit his imagination to one particular style, and there were numerous times that Kirby either worked with other artists, or intended to—the Fourth World, when he originally started it, he intended to write and have other people draw. So my feeling is it's a mistake to try to simply replicate what Jack Kirby would've done, because... Jack Kirby was a genius. Jack was

the best there ever will be at doing what he did. So trying to replicate Kirby is reaching for a target you'll never hit. Whereas, what Kirby did in principle was, he tried to take the ideas, whether they were his own ideas or he was working with somebody else's ideas, and do the best he could with them. So we need to do the best we can with them, rather than try to be second-rate Kirby. Because second-rate is as far as you're gonna get if you're not Kirby.

ROSS: At the same time, we're not slamming anyone who has done that artistically; I'm a big fan of all artists that have done that in their work, artists that have taken Kirby's influence and extrapolated that further; you could include even Mike Mignola amongst those.

BUSIEK: Sure, but they're not trying to replicate Kirby.

ROSS: In some cases they are; I mean, people like Steve Rude and Bruce Timm have done so as a pastime, as something that they enjoy, physically living in the skin of those squiggles and tiny brushstroke marks.

(above) Alex Ross' explosive painting within a Jack Herbert double-splash in *Kirby: Genesis*. Inset on these two pages are Kirby's original concept drawings for many of his unused characters; how many can you find in Alex's painting?

If you're viewing the Digital Edition of this issue, roll your mouse over Alex's painting to see the original pencils for this piece.

Characters TM & ©2011 Jack Kirby Estate.

BACK TO THE OLD DRAWING

Written and compiled by Dwight and Jerry Boyd

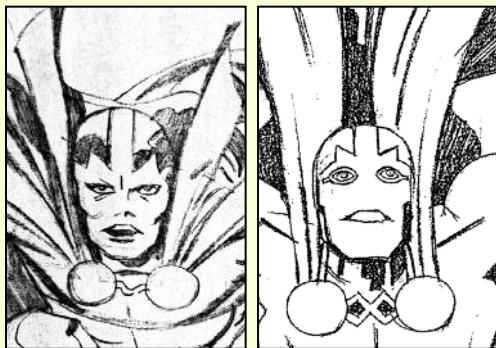
There's a nice book out now by TwoMorrows about a 'fast and furious' cartooning ace by name of Sal Buscema. 'Our Pal' Sal, as his Bullpen nickname reminds us, remains a friend to many a writer and editor he helped out during his long and distinguished career. He was counted on to make deadlines and take over strips that needed a dynamic artist. 'King' Kirby made lots of friends in the editorial and writing circles, also, because he too was a speedy illustrator and met

his deadlines (and then some!), as well.

However, at this removed date, we Kirbyheads can get a chuckle at some 'unfinished panels' (so to speak) that the King did in his 1960s and '70s haste to complete certain assignments. Jack changed some of his subjects from panel to panel, page to page, or from book to book, in some subtle and not-so-subtle ways. Here're some panels that might've made Jack's co-plotters and editors say, "Hey Jack, you're not *finished* with this one yet—back to the old drawing board, Kirby!"

WARDROBE MALFUNCTIONS!

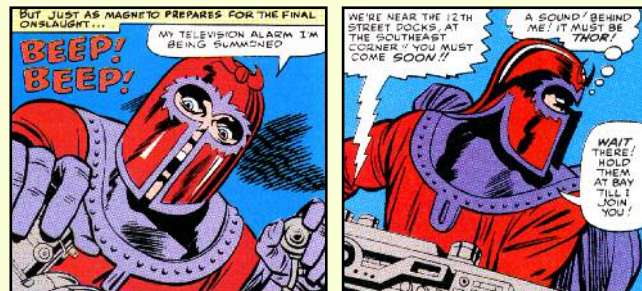
The famous Mister Miracle collar was prominent as always in this splash from his 10th issue. Scott Free's costume always sported a high-rise collar that somehow got swallowed (or forgotten by Kirby) in this beautiful pencil of MM and his supporting cast. It's tough to see how that big and tall collar didn't show up at all for this pin-up style illo!



(above) Magneto's cape came and went during his battle with the Mighty Thor in *Journey Into Mystery* #109. In the first panel shown it's clearly visible, but one panel later...



Seeing as how Spider-Man was first introduced to the comics world via Kirby's cover for *Amazing Fantasy* #15, it's tough to understand how 'Jolly' Jack forgot the spider chest emblem for this *Marvelmania* cover in 1970.

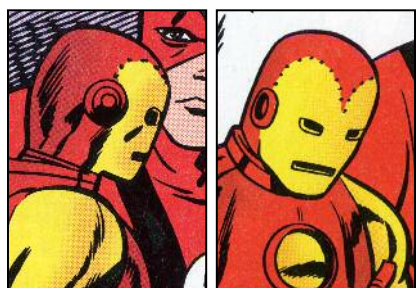


(below) Later in *JIM* #109, Maggie gets a call from Mastermind and his cape is clearly hunched up (as usual) behind him but a few panels later...

Every good Marvelite knows that Daredevil always goes 'strapped'—that is, he keeps his billy club holster on his left leg, as the King delineated in this cropped panel from *FF* #40 and on this unforgettable *DD* cover (inked by Romita), but on this *Marvel Super-Heroes* #27 cover (right), the scarlet swashbuckler's holster wasn't around; and above this illo, the Leader's humanoids on the left side were missing their head circles that their mold-buddies on the right got equipped with.

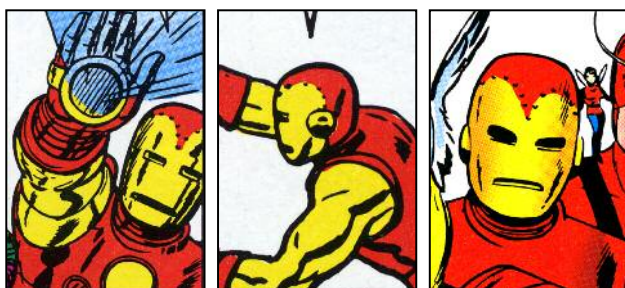


IRON MANIA!



Avengers #7 and the following panel, you'll see Jack gave him two decidedly different ear attachments!

Iron Man got lots of different looks and additions throughout the '60s, but if you look closely at this cropped splash from



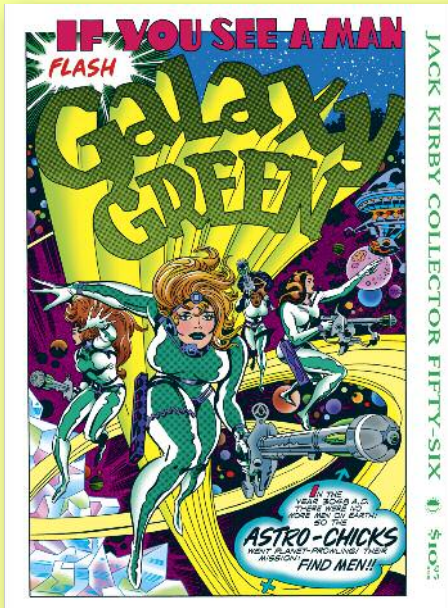
O! Shellhead's ear attachments are all gone in the far left panel copied here from *Avengers* #8, but they came back in the next panel and at the end of the story.

Iron Man was affectionately called 'Bullethead' by Hawkeye and others over the years, but in this splash from the classic *JIM* #105—he really was closer to being a 'bullet-head' because Kirby forgot his helmet earpieces and adorned him with lots on helmet rivets on his face!





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



KIRBY COLLECTOR #56

“Unfinished Sagas”—series, stories, and arcs Kirby never finished. TRUE DIVORCE CASES, RAAM THE MAN MOUNTAIN, KOBRA, DINGBATS, a complete story from SOUL LOVE, complete Boy Explorers story, two Kirby Tribute Panels, interviews with MICHAEL NETZER and PAUL KUPPERBERG, MARK EVANIER and other regular columnists, pencil art galleries, and more, with Kirby’s “Galaxy Green” cover inked by ROYER, and the unseen cover for SOUL LOVE #1!

(84-page tabloid magazine) **\$10.95**
(Digital Edition) **\$3.95**

http://twomorrows.com/index.php?main_page=product_info&products_id=948