

# EXHIBIT Y

THE COLLECTED JACK KIRBY COLLECTOR VOL. 5

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Jack Kirby  
'73

### THE COLLECTED JACK KIRBY COLLECTOR, VOLUME FIVE

A TWOMORROW PUBLISHING PUBLICATION IN ASSOCIATION WITH THE KIRBY ESTATE EDITED BY JOHN MORROW  
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#### DEDICATED TO:

Hannah Four - my youngest daughter. Thank - for  
(mostly) keeping your sticky little fingers off my Kirby  
comics. I hope you'll want to read a few one day.

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# TABLE OF CONTENTS

Introduction by Peter Menzies ..... 1  
 Introduction by David Hamilton ..... 2  
 New Postable Sections ..... 3

## THE JACK KIRBY COLLECTOR #20

Chuck Kuhn Interview ..... 2  
 World & Super X Sometimes Combined ..... 3  
 Those Marvel Days Kirby Was In ..... 4  
 of The 1968 Contest ..... 12  
 Gender Relations In The Kirby Pantheon ..... 16  
 An Oddity of Kirby Comics ..... 24  
 Dave Stevens Interview ..... 22  
 Romantic Worlds of Sci-Fi ..... 28  
 Uncle Sam's Last Victory ..... 29  
 Double Centerfold Gallery Cover ..... 39  
 Kirby's Romantic Women ..... 34  
 Art's Sense in Redesign ..... 36  
 "Time Life Divorce" ..... 38  
 Jack Kirby Interview ..... 39  
 Captain Victory & the Lightning Lady ..... 85  
 The Newer Gods ..... 90  
 Flowers for Miss Conway ..... 91  
 Collector Comments ..... 92

## THE JACK KIRBY COLLECTOR #21

The Wacky Dr. Toons ..... 36  
 Brassie Spark ..... 38  
 Mumbo Kirby ..... 39  
 Are You Ready for G.M.A.? ..... 40  
 The World That's Contorted ..... 43  
 Oh, Gosh! ..... 45  
 Bates' Giant Interviewed ..... 49  
 This is Right! The Marketing Dept ..... 47  
 "World" Kirby's Art ..... 45  
 Talk About Mike ..... 49  
 Black Hawk in Space ..... 51  
 Tom's Golden Era ..... 51  
 Superheroical Artists ..... 53  
 Comics' Most Famous Speech ..... 54  
 Kirby's Superheroical Era Part 1 ..... 56  
 Kirby's Heroical ..... 59  
 "I'm Not a Kid" Kirby ..... 61  
 "The Captain's Golden Years" ..... 62  
 Kirby's Heroical ..... 63  
 Kirby's Heroical ..... 64  
 Kirby's Heroical ..... 65  
 Kirby's Heroical ..... 66  
 Kirby's Heroical ..... 67  
 Kirby's Heroical ..... 68  
 Kirby's Heroical ..... 69  
 Kirby's Heroical ..... 70  
 Kirby's Heroical ..... 71  
 Kirby's Heroical ..... 72  
 Kirby's Heroical ..... 73  
 Kirby's Heroical ..... 74  
 Kirby's Heroical ..... 75  
 Kirby's Heroical ..... 76  
 Kirby's Heroical ..... 77  
 Kirby's Heroical ..... 78  
 Kirby's Heroical ..... 79  
 Kirby's Heroical ..... 80  
 Kirby's Heroical ..... 81  
 Kirby's Heroical ..... 82  
 Kirby's Heroical ..... 83  
 Kirby's Heroical ..... 84  
 Kirby's Heroical ..... 85  
 Kirby's Heroical ..... 86  
 Kirby's Heroical ..... 87  
 Kirby's Heroical ..... 88  
 Kirby's Heroical ..... 89  
 Kirby's Heroical ..... 90  
 Kirby's Heroical ..... 91  
 Kirby's Heroical ..... 92  
 Kirby's Heroical ..... 93  
 Kirby's Heroical ..... 94  
 Kirby's Heroical ..... 95  
 Kirby's Heroical ..... 96  
 Kirby's Heroical ..... 97  
 Kirby's Heroical ..... 98  
 Kirby's Heroical ..... 99  
 Kirby's Heroical ..... 100

## THE JACK KIRBY COLLECTOR #22

News and Means ..... 140  
 Lessons In The Comic World ..... 141  
 What Led to the "Satan" Brand? ..... 143  
 A Life Story Of The Yellow Kid ..... 170  
 Jack Kirby Interview ..... 171  
 What Happened Beneath The Mask? ..... 178  
 Madame Medusa ..... 180  
 Mike Mignola Interview ..... 181  
 August ..... 182  
 Jules' Master Showman ..... 187  
 Galactus, Pilgrimage of the Planet! ..... 189  
 Centerfold #1 49 Pencils ..... 190  
 A Gallery For Commemorative Part 2 ..... 192  
 Kirby Rantle ..... 199  
 Steve Rude Interview ..... 202  
 A Really Interesting Change ..... 209  
 The Three Faces Of Darkness ..... 210  
 Introducing The Others! ..... 211  
 The Creation of King Kong ..... 214  
 Collector Comments ..... 219

## THE JACK KIRBY COLLECTOR #23

Dear Friends: Dave Stevens  
 Covering Kirby's Art



## ALPHABETICAL INDEX OF NEW KIRBY ART IN THIS VOLUME

BOOK	PAGE
Black Panther	
#1 page 4 pencils	12
#1 page 5 pencils	17
#3 page 3 pencils	13
Captain America	
#10 page 5 pencils	18
#11 page 6 pencils	28
#13 page 7 pencils	29
Chang	
#11 page 1 pencils	18
#12 page 1 pencils	19
#13 page 11 pencils	19
Comic Showcase	
#4 page 1 pencils	24
#1 page 5 pencils	25
#4 page 6 pencils	25
Dragon of Danger Street	
#1 page 7 pencils	16
#2 page 11 links (Robert)	17
#3 page 15 pencils	17
Earth's	
#9 page 1 pencils	25
#9 page 4 pencils	27
#9 page 5 pencils	27
General Lee's "Autobid" Series	
Street and pencils	17
Golden Eagle	
#6 page 4 pencils	19
#6 page 6 pencils	11
#6 page 7 pencils	11
In The Days of The Moon	
#2 page 10 links (Robert)	8
#2 page 11 links (Robert)	8
#2 page 12 links (Robert)	8
Iron Man	
#1 page 1 pencils	11
#1 page 2 pencils	11
#1 page 3 pencils	11
Ironman	
#1 page 1 pencils	19
#1 page 11 pencils	16
#1 page 13 pencils	16
Ironman: The Secret Story	
#1 page 1 pencils	12
#1 page 4 pencils	14
#1 page 5 pencils	14
Illustrations	
100 illustrations	100



(continued)

## THAT WOULD BE INHUMAN!

Jack's Inhumans pretty much seemed to be one of his evolving creations. It began with one character, Medusa, eventually segueing into the Inhumans about a year later, finally leading to their origins about two years later. Although Jack did give a brief one page semi-origin in *FF* #46, he would eventually expand on this to give a more detailed origin after the creation of one of his other races—the Kree—connecting the two races through story. Jack introduced his take on the Inhumans in the back-up story section of *Thor* (although there's evidence to suggest that Jack originally did one long story for the first issue of a proposed 1960s *Inhumans* comic, and when it was shelved, the story was split up to make these *Thor* back-ups). The story printed here was originally published in *Thor* #147 and is part of Jack's multi-part Inhumans origin story.

As his margin notes bear out, Jack intended for the Inhumans to be already fully aware of their origins. They know that they are advanced humans, descended from the Kree (through technology). They knew what the Sentry was and have dealt with it before. The Kree experiment that changed humans began to go awry when the advanced race separated themselves, rather than develop along with the non-advanced races.

They also began conducting dangerous, forbidden experiments. This brings the Sentry, who comes to warn them of the risk and danger, and attempts to halt it, but he arrives too late. Upon this realization, the Sentry warns them that they will be shunned by their fellow man; in essence they are no longer human but have made themselves In-human. As far as the Sentry is concerned, this was a failed Kree experiment.

Lee, for whatever reason, changes the basics of the story. The Sentry is unknown to the Inhumans; it is he who informs them of their link to the Kree for the first time. It was the Kree who separated the race from the other races. The Sentry is there to observe for the Kree. He witnesses the results of the advanced race's experiments and is pleased; dubbing them Inhumans, he considers the Kree experiment to be successful.

Thus for the sake of drama (or vanity?), Lee turns a tale of foreboding into a success for the greater glory of the advancement of mankind. Where Kirby's Sentry warns, Lee's encourages—two takes on one story. Was it that important to change the meaning of Jack's story simply for the sake of optimistic drama? You be the judge. If anything, it clearly shows two people "collaborating" in different directions!★

(Next issue: Part Two of Mike's series focuses on the differences and similarities in Stan's and Jack's versions of Galactus and the Silver Surfer!)



## KIRBY GETS CRACKED!

by Mort Todd

Humor has always been an element of his storytelling, evident in almost every comic Kirby has drawn; especially in contrast to grim or tense situations. While many are aware of his work in *Not Brand Echh* and *From Here to Insanity*, there is a 5-page job that has never been listed anywhere. The story appeared in *Cracked Magazine* #14 (June 1960), and is titled "Old Ideas for New Panel Shows." It was most likely written by Paul Laikin, who regurgitated the article many times over for *Cracked* and other second-rate humor magazines.

The surprising success of *Mad* when converted from comics format to magazine in 1955 sent many publishers scurrying to capitalize on it. One of the first, and longest lasting, is *Cracked*, which in 1998 is celebrating its 40th year. In the late 1950s, with comics sales in a major slump, most artists found themselves underemployed and were trying to get work wherever they could find it. Longtime Atlas and Marvel Comics staffer Sol Brodsky approached men's magazine publisher Robert Sproul in 1957 with an idea for a *Mad*-like magazine and *Cracked* #1 was released with a cover date of February-March 1958.

Brodsky was editor for the first two years and employed many Atlas Comics artists including Williamson, Forres, Laffee, Wolverton, Heath, Barrett, Burgos, Shores—and most notably John Severin, who is still the

featured artist. One can imagine Brodsky offering Kirby regular work at *Cracked*, but by the time he contributed his one piece to the magazine Kirby was busy drawing western, romance and monster comics for a newly reinvigorated Atlas, and just a little over a year away from creating the Fantastic Four, thereby ushering in the Marvel Age of Comics.

The "panel shows" of the title refers to the popular game shows of the era like "What's My Line" and "To Tell the Truth" which featured guest celebrities sitting on a panel. Kirby was a fine caricaturist, and in this piece he was able to work in over a dozen personalities involved in frantic Kirby action, including Rock Hudson, Jackie Gleason, Charlton Heston, Dean Martin, Ed Sullivan, Steve Allen, and even Walter Cronkite. Frank Sinatra, in his skinny days, appears in a stretchy pre-Mr. Fantastic cameo. Like his *From Here to Insanity* work, Kirby inked his own art on duo-shade paper that provides camera-ready cross-hatching tones when a chemical is applied to it.

As Editor-in-Chief of *Cracked* from 1985 to 1990, it was my extreme good fortune to work with artists like Severin, Steve Ditko, Don Martin, Gene Colan, and other comics favorites, but it was my main regret that I couldn't get Jack Kirby back into the fold. Fortunately there are plenty of Kirby pages existent that will continue to amuse and entertain us and for future generations to enjoy.★

