

BUT, PERHAPS THE EVIL MR. DOLL WOULD NOT GRIN SO CONFIDENTLY IF HE COULD SEE WHAT ANTHONY STARK IS DOING AT THAT MOMENT...

IT'S FINISHED! I NOW HAVE A COMPLETE IRON MAN OUTFIT... ALL NEW, ALL LIGHT-WEIGHT AND FAR MORE FLEXIBLE THAN MY FORMER GARS!

AND YET THIS NEW IRON ARMOR IS EVERY BIT AS POWERFUL! IN FACT, IN SOME WAYS, IT'S *MUCH* MORE POWERFUL, FOR DUE TO ITS LIGHTER WEIGHT, I'LL BE ABLE TO CARRY STILL MORE PROTECTIVE DEVICES!



THE "HEART" OF MY APPARATUS IS THIS SMOOTH-FITTING CENTER SECTION! ALTHOUGH IT SEEMS WAFFER-THIN, IT CONTAINS MORE THAN MEETS THE EYE!



ALL I NEED DO IS RELEASE A SPRING CATCH, AND THE PANEL SECTIONS HINGE OPEN TO ALLOW ME QUICK ACCESS TO MY MINATURE TRANSISTOR BATTERIES WHICH ARE CLIPPED TO THE INSIDE OF EACH PANEL!



EACH INTER-CHANGEABLE ARM-LEG ADAPTOR CONTAINS ITS OWN BUILT-IN POWER UNITS, IN CASE THE MAIN TRANSISTOR BATTERY SHOULD FAIL!



I SIMPLY SLIP THE ADAPTOR OVER MY WRIST, AND THEN...



...A POWERFUL MAGNETIC PULL FROM MY BUILT-IN SHOULDER MAGNETS DOES THE REST!



CLICK!

ALL DONE IN LESS THAN TWO SECONDS!



MY NEW TYPE GLOVES ALSO WORK ON THE SAME PRINCIPLE...



STRONG... FLEXIBLE... EASILY ATTACHED!



AND HELD SECURELY IN PLACE BY MAGNETIC ATTRACTION!



SLIM AS THEY ARE, THESE FISTS PACK TWICE THE WALLPAPER OF MY PREVIOUS ONES!



I CAN STAND UPRIGHT AND LET MY MAGNETS DO THE WORK!



NOW FOR MY LEG UNITS...

CLICK!



PERFECT! SMOOTH, SUITABLE FORM-FITTING, AND WITH THE STRENGTH OF PUCTILE IRON!

MY SHOES ARE A REAL TRIUMPH OF THESE JET UNITS! MINIATURIZED POWER! THESE JET UNITS ARE LESS THAN ONE INCH THICK!



WHEN EVERY SECOND COUNTS, I'VE ONLY TO STEP DOWN HARD...



... AND LET THE MAGNETIC FORCE DO THE REST!



CLICK!

CLICK!





Make Mine Marvel!

THE MARVEL UNIVERSE 1964-1970

MORE MARVEL MASTERPIECES

Now it was time to fine-tune the comics line, adding a colorful supporting character here, an unexpected story theme or plot innovation there. Marvel would soon discover that, even if for the immediate present it couldn't further increase its number of titles, it could use the existing magazines to expand and deepen what would before long be hailed as "the Marvel Universe."

For instance, 1964 Iron Man stories would witness the arrival of the masked archer Hawkeye and the Russian spy known as the Black Widow, both destined soon to evolve from villains into heroes. The Hulk would regain a solo feature, sharing *Tales to Astonish* with Giant-Man and the Wasp, while henceforth Iron Man and Captain America would split *Tales of Suspense* between their separate features.

Cementing the unity of the Marvel titles, one hero was liable at any time to wander into another's adventure. The Hulk's second tussle with the Fantastic Four in their comic spilled over into *The Avengers* and became the first of many tales continued not merely from one issue to another, but from one *series* into another. Spider-Man tried to join the FF, but changed his mind when he learned that team didn't pay a salary. The Angel ditched his X-Men schoolmates long enough to share an episode with Iron Man. Thor was helped on one mission by Dr. Strange. The Human Torch spoke at Peter Parker's high school. Even the villains "crossed over," with Dr. Doom taking on Spider-Man, and Sub-Mariner fighting the X-Men.

Whenever Marvel heroes ran into each other, they didn't just shake hands, then rush off to fight criminals side by side like Superman and Batman or the Justice League.



THE AVENGERS No. 16

(Opposite) Cover: pencils, Jack Kirby; inks, Sol Brodsky; May 1965.

THE MAN AND THE KING

(Above) Photograph, Stan Lee and Jack Kirby, 1966.



FANTASTIC FOUR No. 50

(Above) Interior, "The Startling Saga of the Silver Surfer!"; script, Stan Lee; pencils, Jack Kirby; inks, Joe Sinnott; May 1966. "One other thing I think we've innovated that has been pretty successful is overlapping characters and books," Stan Lee told WBAI Radio in 1967. "In fact, all our books are one big continued story. And in the mail we received from so many college kids, they now refer to those books. They'll say, 'By the way, regarding your "Galactus Trilogy" ...' And, you know, they're referring to this as though it's *The Rise and Fall of the Roman Empire*, which I love!"

BEYOND THE PALE

(Opposite) Original interior art, "This Man, This Monster!," Fantastic Four No. 51; script, Stan Lee; pencils, Jack Kirby; inks, Joe Sinnott; June 1966. Kirby's photo collages were part of his attempts to push the comics form—despite its inherent production limitations—as far beyond the norm as Marvel's cosmic storylines in *FF* and *Thor*.





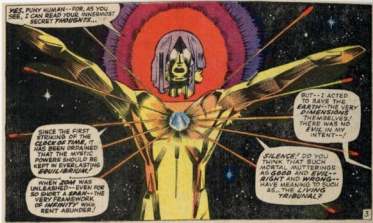
AMAZING SPIDER-MAN No. 39

(Above) Cover; pencils and inks, John Romita; August 1966. The first issue of *Spider-Man* after Ditko's departure was a stunner, as Lee decided to go all out, not only revealing the identity of the Goblin, but having him unmask Spidey. Romita was nervous to step into Ditko's shoes. "People laugh when I say this, but I did not want to do *Spider-Man*. I wanted to stay on *Daredevil*," he told Roy Thomas in a 2001 interview. "[F]or years... I felt obliged to ghost Ditko because — this may sound naive, but I was convinced, in my own mind, that he was going to come back in two or three issues.... I couldn't believe that a guy would walk away from a successful book that was the second-highest seller at Marvel."

AMAZING SPIDER-MAN No. 48

(Opposite) Cover; pencils and inks, John Romita; May 1967.





STRANGE TALES No. 158

(Above) Interior, "The Sands of Death"; script, Roy Thomas; pencils, Marie Severin; inks, Herb Trimpe; July 1967. After Ditko's departure, Bill Everett filled in on Dr. Strange for a few issues, followed by Marie Severin. Here Severin appears to be channeling Ditko, designing an effective and offbeat character in the Living Tribunal.

STRANGE TALES No. 146

(Opposite) Interior, "The End... At Last!"; script, Dennis O'Neil; pencils, and inks, Steve Ditko; July 1966. Employing splash pages sparingly, Ditko knew when to use them to great effect, such as this confrontation between the dread Dormammu and Eternity. The story's title was fitting, as this issue was Ditko's final bow drawing Dr. Strange.





TALES OF SUSPENSE No. 94

(Opposite) Interior, "If This Be MODOK!"; script, Stan Lee; pencils, Jack Kirby; inks, Joe Sinnott; October 1967; Kirby's explosive action takes center stage in this panel detail.

KING OF COMICS

(Below) Photograph, Jack Kirby at the drawing board, 1965. Kirby was at the height of creativity in late 1965, producing characters, concepts, strips, and breakdowns (which, in Kirby's case, meant plotting the story) for other artists to follow. His energy was unrelenting—he could pencil as many as three pages a day, more than double the output of most seasoned comics professionals. With pencil in hand, never far from a cigar or a pipe, the King rode the crest of the Marvel wave alongside Stan "the Man" Lee.

