



BY JACK "KING" KIRBY

# SILVER STAR

GRAPHITE EDITION

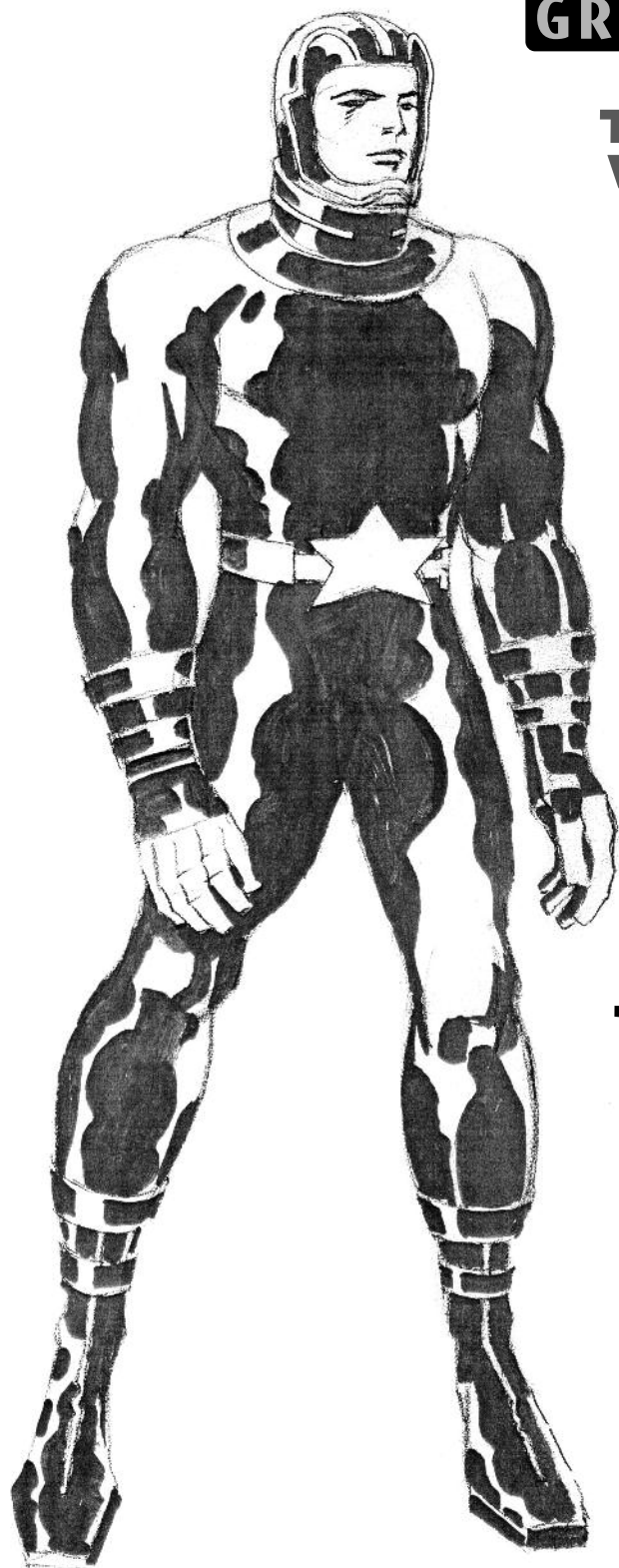


THE COMPLETE VISUAL NOVEL  
IN PENCIL FORM

# SILVER STAR

**GRAPHITE EDITION**

**THE COMPLETE  
VISUAL NOVEL  
IN PENCIL  
FORM**



**BY  
JACK "KING"  
KIRBY**



TwoMorrows Publishing  
Raleigh, North Carolina



# SILVER STAR

## CONTENTS

<b>Introduction</b> .....	4
<b>Silver Star #1: Homo Geneticus</b> .....	7
<b>Silver Star #2: Darius Drumm</b> .....	29
<b>Silver Star #3: The Others</b> .....	51
<b>Silver Star #4: Satan's Children</b> .....	73
<b>Silver Star #5: The World According To Drumm</b> .....	95
<b>Silver Star #6: The Angel Of Death</b> .....	117
<b>Screenplay: Silver Star, Super-Hero!</b> .....	139

## EXTRAS

<b>Early rendition of Silver Star</b> .....	<b>Title Page</b>
<b>Original Screenplay drawing #1</b> .....	6
<b>Darius Drumm concept drawing</b> .....	8
<b>Unused Silver Star #3 cover</b> .....	82
<b>Final 1980s illustration</b> .....	149
<b>Original Screenplay drawing #2</b> .....	150
<b>Unused Silver Star #4 cover</b> .....	151
<b>Preliminary concept drawings</b> .....	152-153
<b>Jayne Davidson drawings</b> .....	154-155
<b>Anything Goes #2 illustration</b> .....	156
<b>Convention sketch</b> .....	157

### ABOUT THE COVER:

In Kirby's files was this handcolored stat of the original pencil drawing he included with the *Silver Star* screenplay.

### ABOUT THE BACK COVER:

Mike Thibodeaux inked this teaser ad, which ran in the pages of Pacific's other Kirby comic, *Captain Victory And The Galactic Rangers*. Color by Tom Ziuko.

# INTRODUCTION

by John Morrow

The Silver Star is the fourth-highest military decoration awarded to an individual in the Army, after the Medal of Honor, the Distinguished Service Cross and the Distinguished Service Medal. It was established by Congress in 1918, to be given to a person "cited for gallantry in action" who "performed with marked distinction."

his youthful compatriots on the Lower East Side of New York where he was raised, to his many dust-ups within the comics industry, from censorship in the 1950s, to struggles over creative control of his work in the 1970s and ownership of his original artwork in the '80s.

Jack Kirby (1917-1994) has been dubbed the King of Comics due to his amazing output during a 50-year career as a comic book creator that began in the late 1930s. His ideas and innovations in the field are innumerable, being creator or co-creator of Captain America, Romance

comics, Kid Gang comics, the Marvel Universe (including the Fantastic Four, Hulk, Thor, Silver Surfer, and more), the New Gods, and many others. After departing the comics field in 1978 to pursue a career in animation, he waded back in three years later with a new series for the start-up Pacific Comics company, *Captain Victory & The Galactic Rangers* #1 (November 1981).

After the initial success of *Captain Victory*, Pacific went to Jack for a follow-up in late 1982, and he

dug out *Silver Star*. The concept had started with that single drawing in 1975, and morphed into a movie screenplay by Jack and assistant Steve Sherman in 1977 (complete with Kirby illustrations to help potential investors visualize the idea). Finding no takers for it as a film, the idea languished in the Kirby files until Pacific came a'calling. The original screenplay is reproduced here, and while the final comics series was based on it, the screenplay provides some extra depth to the characterizations that aren't evident in the six-issue Pacific Comics series also presented here.

(An interesting sidenote is Jack's choice of a character's name in the third issue. One of Kirby's pals growing up on the Lower East Side of New York City was young Albie Klinghoffer. They were close childhood friends, and the ill-fated Albie Reinhart in *Silver Star* #3 was likely named after him. Ironically, Albie Klinghoffer's brother Leon, also a childhood friend of Jack's, met an untimely death when he was murdered by Palestinian terrorists who hijacked the cruise ship Achille Lauro on Oct. 7, 1985, roughly two years after Jack completed *Silver Star*. Also, the young girl Tracy in issue #1 was named after Jack's own granddaughter.)

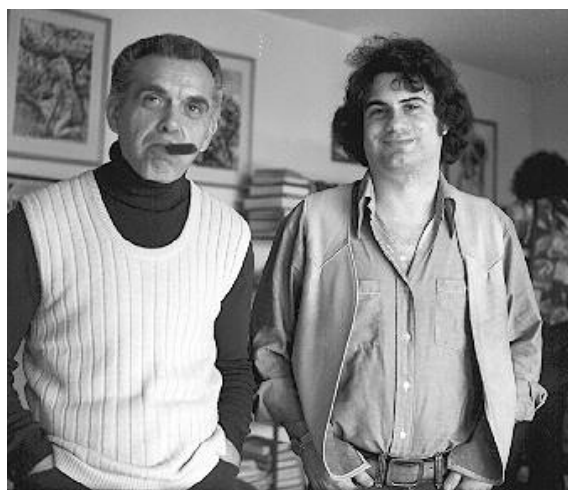
It's unclear if Kirby intended *Silver Star* to be an ongoing, open-ended series, or if it was meant to last just six issues from the start. He tended to view all his comics work as having unlimited potential; as long as the audience kept buying it, he'd keep creating new scenarios for the characters. As the series progressed, payments from Pacific Comics reportedly came slower and slower, and the company went into bankruptcy not long after Kirby's final issue. But the finale to Kirby's tale doesn't seem to be forced in the final issue, leading me to believe that, at the very least, Kirby intended to wrap-up the tale of Darius Drumm in a six-issue arc before continuing the adventures



The original concept drawing for *Silver Star*, dated January 1975.

Private First Class Jack Kirby was honorably discharged at the end of World War II with several battle ribbons, but the shiniest adornment he received was a Bronze Battle Star. Still, he was obviously aware of the Silver Star medal when he came up with the title character of the "Visual Novel" you're about to read. As evidenced by the image above, Kirby first conceived of the character in January 1975, three decades after his own military service ended. But from his earliest days, Kirby was constantly involved in battles large and small, from gang fights with





Jack Kirby (left) with assistant Steve Sherman, mid-1970s.

of Silver Star with another antagonist.

Since the early 1970s, Jack made it a habit to photocopy his penciled pages before they were inked, and *Silver Star* was no exception. Presented here is Kirby's original "Visual Novel," still in pencil form, taken mostly from the photocopies he made before Mike Royer and D. Bruce Berry's inking. The complete *Silver Star* story is Kirby's most brutal work; death abounds in each issue, with undoubtedly the highest body count of any comic he ever produced. Many of the scenes in issue #6 are down-right creepy, perfectly evoking the sense of dread and foreboding that a real-life Angel of Death would likely cause. Seeing it in Kirby's rough pencil art enhances that mood even more, in this writer's opinion.

For the covers, we've opted to present both penciled and inked versions for comparison. Regrettably, pencil photocopies of much of the first issue, and all the two-page spreads from the series, are missing. (Kirby rarely photocopied his massive two-page spreads, probably because of their oversize nature, and not easily fitting onto single 11" x 17" copies.) In these instances, we've printed stats of the finished, inked and lettered art, or pages from the actual color comics, reconstructed for black-&-white reproduction by Chris Fama. In addition to letting the reader enjoy the entire story uninterrupted by missing pages, it's fascinating to see the level of polish the inkers and letterers added to Kirby's pencil work, and their contributions to the series should not be overlooked. Mike Royer was a favorite inker of Kirby's, having handled most of his 1970s output before becoming an illustrator for Walt Disney Studios in the late 1970s. But a fortuitously-timed strike at Disney freed up Mike to tackle *Silver Star* #1, his first full story inking Kirby in years.

Pg 13  
 This is a lousy way to  
 treat a lady you  
 cuddy willed  
 This is impossible  
 The upper is dangerous  
 lost paper -  
 Bann

Kirby's handwritten note for lettering page 13 of issue #5, from the back of a pencil xerox for the issue.

Jack suffered various health concerns as the series progressed from February 1983 to its conclusion in January 1984, and the observant viewer can spot deficiencies in the penciling quality. The same is true of Kirby's own hand-lettering which, in the later issues, tended to get harder to read. So we chose to reletter all the pencil pages, using the finished lettering from inked stats and the published comics, to keep the reader from getting bogged-down by trying to decipher Jack's handwriting.

Despite this, and the occasional purple prose (including Kirby's first-ever in-print use of the word "gonads"!), his sense of storytelling never waned. Neither did his legendary ability to produce pages on deadline. Despite Kirby having a full-time job as an animation conceptual artist at the time, the book stuck to a strict bi-monthly schedule throughout its run, with the only glitch being an extra month between issues #4 and #5. This is more than likely attributed to the switch to D. Bruce Berry as inker with #5 (the Disney strike ended in mid-series, sending Mike Royer back to his day job), rather than Jack's ability to deliver.

Rounding out this book is a cornucopia of Silver Star drawings, ranging from initial art that accompanied the early screenplay, to later convention sketches and special illustrations done well after the series had wrapped. The deterioration in the quality of Kirby's pencil work may be evident in the later drawings, but his affection for his last original comic book creation still comes through.

Besides presenting Kirby's last great epic in pencil form, this book helps preserve Kirby's legacy in another way. A percentage of the proceeds goes to the Jack Kirby Museum and Research Center, an online resource for scholars, historians, and fans of Jack's work to see it in its various forms, and to learn more about his remarkable life

and career. TwoMorrrows Publishing has undertaken the task of digitally archiving the thousands of photocopies Jack made of his pencil pages, so future generations will have access to a portion of his remarkable body of work before it was altered by inkers, editors, and publishers. I encourage anyone who enjoys this book to go to [www.kirbymuseum.org](http://www.kirbymuseum.org) and consider joining this worthwhile, ongoing project.

While few would consider *Silver Star* to be Kirby's finest work of a 50-year career, it's arguably the best of his last stint

in comics. Other than some pin-up drawings, and a handful of stories using DC Comics' corporate-owned characters (for which Jack had little affinity), *Silver Star* was the end of the line for Kirby's comics career. He went out on a high note, providing us with his unique brand of gallantry in action one last time, in a career where he continually performed with marked distinction. He was certainly deserving of the award the title character is named after. ★



*One of two drawings Kirby included with his original Silver Star screenplay.*





ISSUE #

PC

"For the NEW  
Era in Comics"

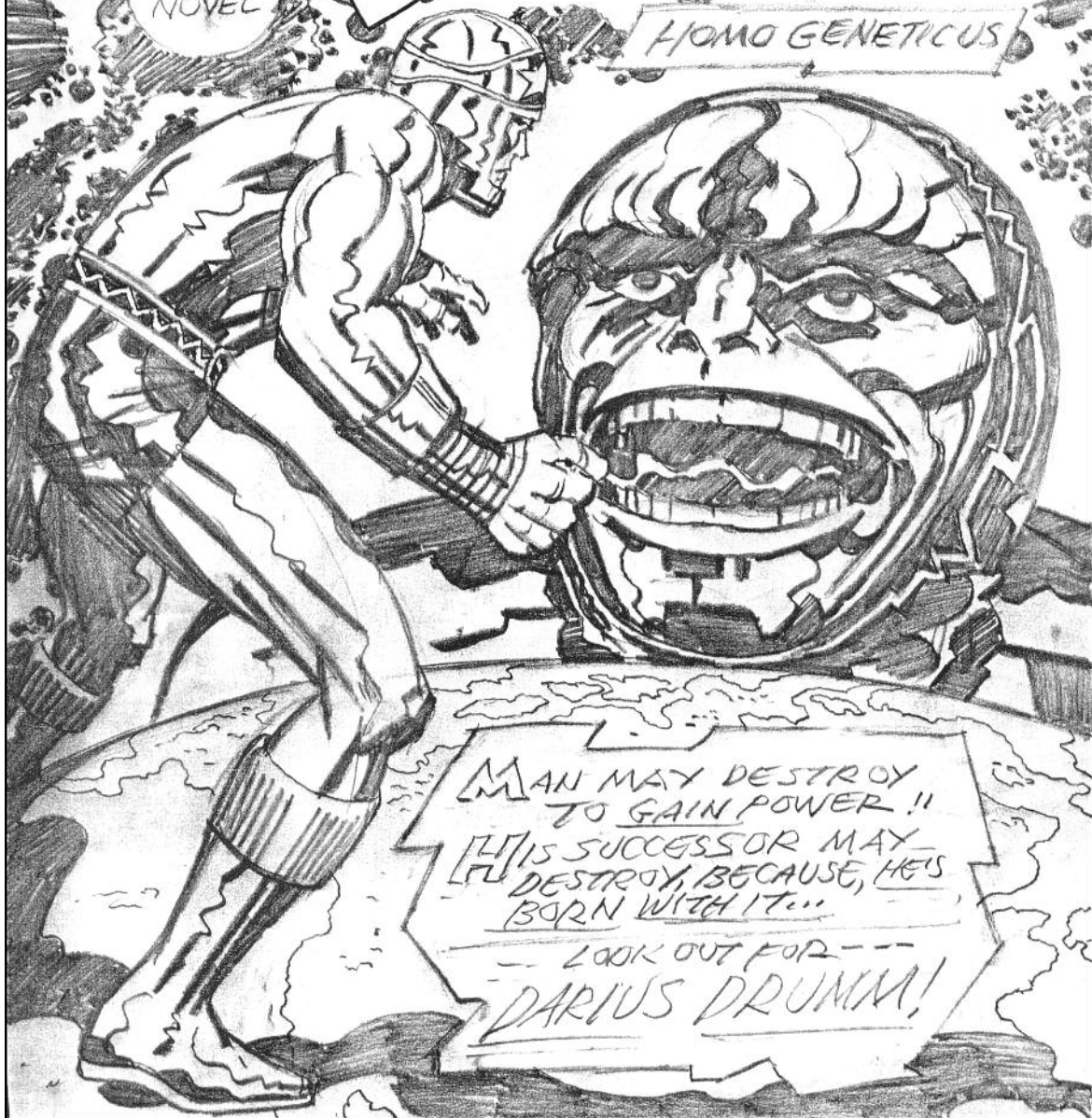
\$1.00 US  
\$1.25 Canada

THE NEXT  BREED...

# SILVER STAR

A  
VISUAL  
NOVEL

HOMO GENETICUS



MAN MAY DESTROY  
TO GAIN POWER !!  
HIS SUCCESSOR MAY  
DESTROY, BECAUSE, HE'S  
BORN WITH IT...

--- LOOK OUT FOR ---  
DARIUS DRUMM!



OH... BEEN WATCHING  
ME, HAVE YOU?

THEN YOU KNOW THAT  
THE FLAME OF HATE  
LIES IN *FREE*  
DOMAIN!



... AND THOSE NASTY, CRAWLY,  
SNAPPING *DEMONS* WHO BROUGHT  
POOR CUSTER TO HIS DOOM-- WERE  
MORE THAN FANCIFUL CREATIONS!

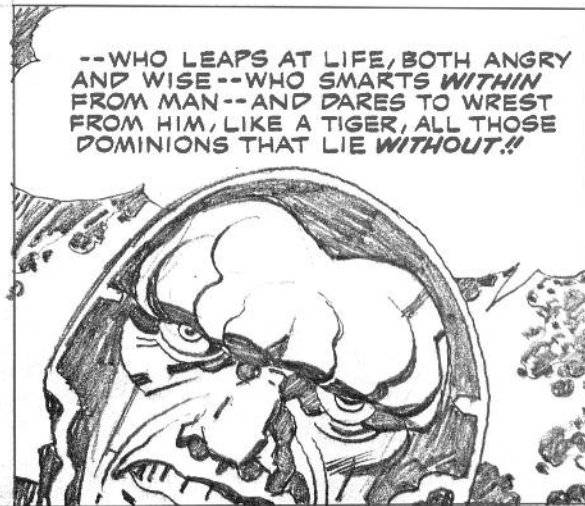
--LET HIM  
CREATE  
MIRACLES--



--WHO IS  
BORN TO  
THE  
TASK!!



--WHO LEAPS AT LIFE, BOTH ANGRY  
AND WISE--WHO SMARTS *WITHIN*  
FROM MAN--AND DARES TO WREST  
FROM HIM, LIKE A TIGER, ALL THOSE  
DOMINIONS THAT LIE *WITHOUT*!!



HARSH DEEDS AND QUOTES FROM ONE WHO IS FAR LESS LIKEABLE THAN SILVER  
STAR! IT'S TIME TO LEARN MORE ABOUT-- *DEADLY*--

# DARIUS DRUMM

CREATED, WRITTEN  
AND DRAWN BY

**JACK  
KIRBY**

LETTERED AND  
INKED BY

**MIKE  
ROYER**

COLORS BY  
**JANICE  
COHEN**

**READ  
ON-**

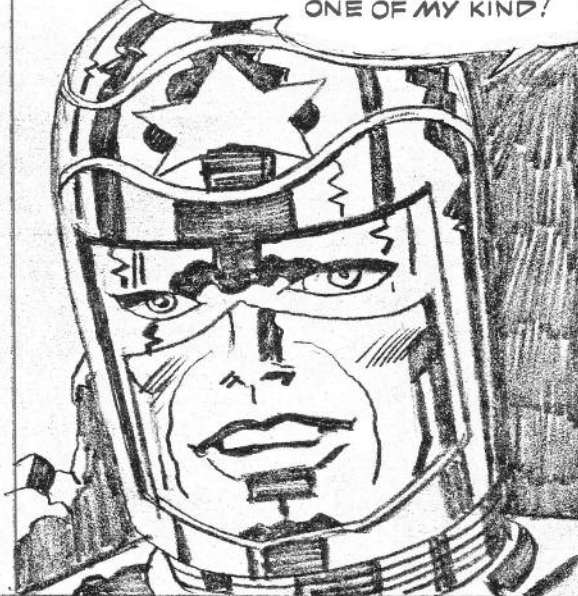
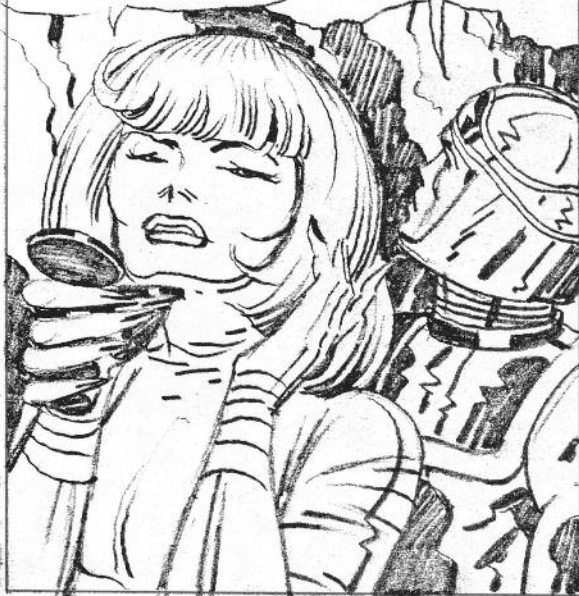


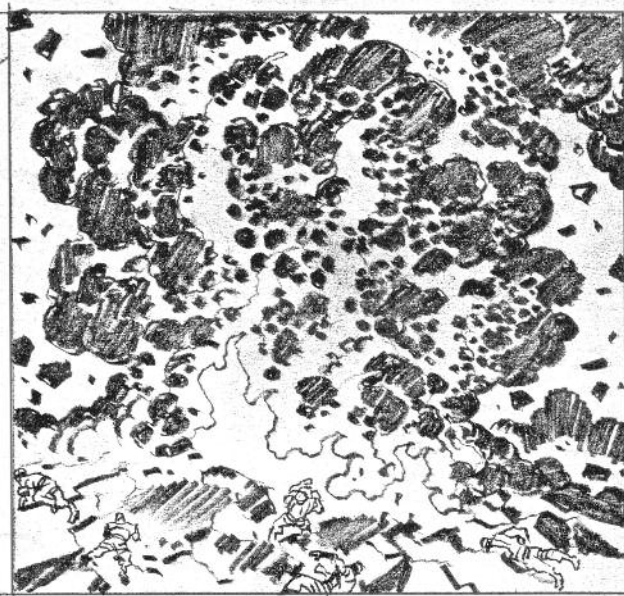
IT'S MY **JOB** TO SURVIVE THESE STUNTS! I GET **PAID** FOR IT!... AND, I'M THOROUGHLY PREPARED BEFORE I TAKE A PLUNGE!

HONEY, *NOBODY* WALKS AWAY FROM A 700 FOOT DIVE AND A TOTALLY **SHATTERED** CAR-- UNLESS...

--UNLESS THEY CAN **INTENSIFY** THEIR MOLECULAR STRUCTURE TO DEGREES OF **PHENOMENAL** DENSITY AT THE MOMENT OF IMPACT...

IN SHORT, MISS GENETICUS, YOU'RE ONE OF MY KIND!







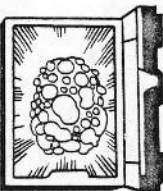
HOMO-GENETICUS!! -- ONE OF  
GOD OR SATAN'S CHILDREN?

ISSUE #

PC

"For the NEW  
Era in Comics"

\$1.00 US  
\$1.25 Canada



THE NEXT BREED



# SILVER STAR

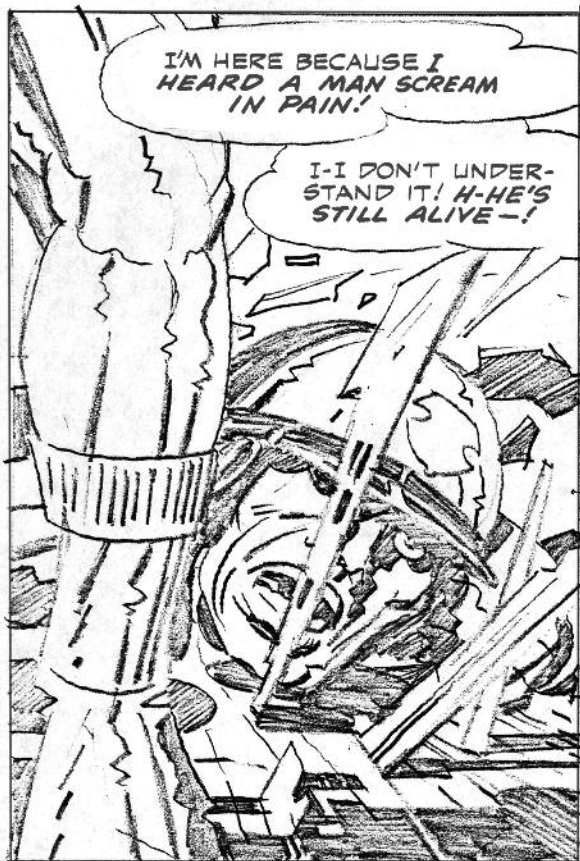
A  
VISUAL  
NOVEL

MEETS-  
BIG  
MASA!

GOLIATH  
OF THE  
GHETTO!







# SILVER STAR, SUPER-HERO!

*The Original Screenplay © Jack Kirby and Steve Sherman*

*(Like Captain Victory, the concept of Silver Star began in the mid-1970s as a movie screenplay by Jack and Steve Sherman. This first draft story treatment was initially submitted on March 11, 1977 (WGAW Reg. #166408). As you'll see, the final comics series was based on it, but this original version helps to flesh out some of the characterizations that were missing from the comic. Our thanks to Steve Sherman for sharing this with us.)*

The film opens with a small, bright spot on an empty screen. It is the image of a pretty girl, which is enlarged with a smooth rapidity in view of the audience, until it attains a reasonable level of clarity. She's a lovely brunette, with a round, serene face which bears slight traces of concern. She is young (no more than 20 or 22 years of age).

She looks at the audience, searchingly—seeking but not finding. Her face is beautiful in sadness, but even more so, as she hides it with a cool grace.

This is KATHY LORRAINE, who shares the love of the film's principal character, MORGAN MILLER. KATHY is a special person who has the ability to transmit her image via mental projection. This ability is as natural to her as flexing a limb. And, in the uncanny refinements of this facility, there are spin-offs which provide an ample variety of effects, both spectacular and innovative. (Girl faces audience in entire cameo)

KATHY says, "I don't know where you are, Morgan. I've been reaching out to you, but you haven't responded." She lowers her eyes as the sadness returns. When it's been replaced by some sort of resolve, she again raises her head.

"But, I understand, Morgan," she continues. "I just hope—well—" she pauses, trying to maintain her composure. "Well—as soon as you can, Morgan, please reach out to me. I've written a song for your birthday, and I'm projecting it on the slim chance that you may hear it—I love you, Morgan..."

The girl begins to fade in a sort of electrical display as the music starts. And, as she dissolves to make way for the succeeding scene, the music remains to flow across the action which follows.

The song should be synchronized to end when the action is over.

★★★★★

This scene follows, with the view of a beleaguered American position on a chewed-up landscape in Vietnam. The camera sweeps the field like a swiveling cannon (which it is) and catches the reaction of the dug-in riflemen to the intensity of action during the height of a tank attack. Some of the men cower in their holes, others fire; a few break cover and leap into the open to escape the murderous cannon fire.

Attention is drawn to the lead tank—the bouncing, crunching, relentless forward movement of its treads—the crusty, primeval effect of its armor—and above all, its coughing cannon which seeks out its victims and blasts them out of the soil. Each time the gun spits, a man dies. Bodies take aimless flight, performing crazy acrobatics in the light of cruel, red flashes which dissolve in oily smoke.

And each time this happens, the camera quickly shifts to one face barely seen above its ground shelter. And each time this happens, the view of that helmeted head grows larger in the field of view, so that the rise of some terrible emotion can be registered in reaction to what is taking place.

The audience is watching young MORGAN MILLER, twenty-five years of age and in sudden confrontation with the outrage of war. He is our principal character. And, he carries within his gene structure an extraordinary biological scenario. Like information fed to a computer, violent emotion initiates the activation of this strange process, which must run its course, comparable to a natural reflex.

MORGAN MILLER is not an ordinary guy. His is not an ordinary anger. When his emotions peak, they trigger a white flash in his brain which spreads like an electrical storm to the other parts of his body. White flashes erupt in dramatic succession in his vital centers until the interior of his body seethes with pyrotechnic effect.

This is the moment when MORGAN MILLER earns his Silver Star, a military decoration won by many men before him, but never in the manner peculiar to MORGAN MILLER alone. He is suddenly galvanized into action. His entire body glows like a newly-stoked furnace and a radiating nimbus effect has outlined him in motion. MORGAN looks like a comet gone berserk. In the face of devastating cannon fire, he flings his rifle away and races directly at the enemy. Morgan's squad looks on in disbelief as he suffers two hits with heavy caliber stuff which ricochets off his body. MORGAN is staggered but seemingly unhurt. He resumes his run and reaches the closest tank.

MORGAN seizes the steel monster with one hand and throws it at the tanks behind it. The camera catches it arching through the air as it lands upon another tank in an explosive gush of sound and flame and twisted metal.

The last we see of MORGAN in this scene is his attempt to smother the flames from his burning clothes. He writhes and rolls in a paroxysm generated by the war and his own maturing body. The scene dissolves as he lies panting on the ground, face up, eyes closed, mouth open; the charred, smoking fabric of his clothes has peeled away from his heaving chest to reveal not a wound suffered in this astounding action.

★★★★★

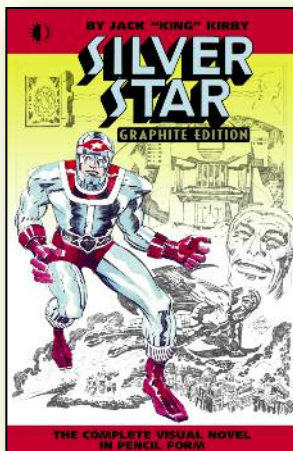
The film's storyline officially begins at this point. The logo and list of credits pass across a large dramatic shot of MORGAN MILLER, positioned to be fitted with the silver suit and helmet he will wear throughout the film. (See accompanying drawings for design.)

MORGAN is given the unique outfit by people off-

**IF YOU ENJOYED THIS PREVIEW, CLICK THE  
LINK BELOW TO ORDER THIS BOOK!**

## **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!



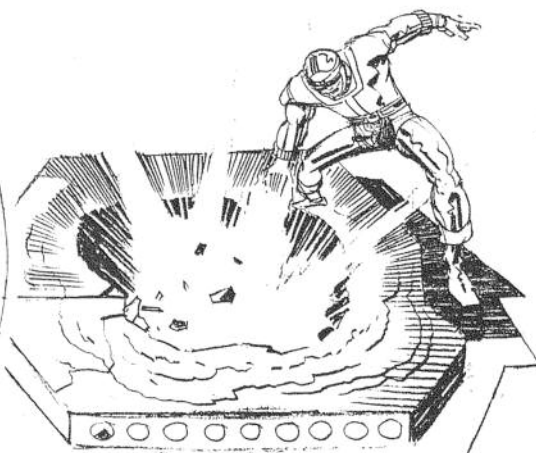
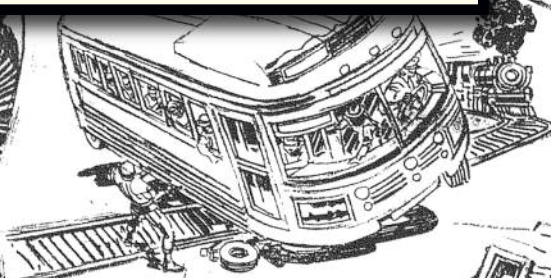
(160-page trade paperback) **\$19.95**

(Digital Edition) **\$5.95**

ISBN: **9781893905559**

Diamond Order Code: **JAN063367**

[http://twomorrows.com/index.php?main\\_page=product\\_info&products\\_id=348](http://twomorrows.com/index.php?main_page=product_info&products_id=348)



*Second of two drawings Kirby included with his original Silver Star screenplay.*