

**REINVENTING THE AMERICAN SUPERHERO:
THE CHARISMATIC LEADERSHIP AND
CULTURAL LEGACY OF
STAN LEE**

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*“A different house of worship
A different color skin
A piece of land that’s coveted
And the drums of war begin.”*

-Stan Lee, 1970

THESIS

As the comic book industry was collapsing during the 1950s and 60s, Stan Lee utilized his charismatic leadership style to reinvent and revive the superhero phenomenon. By leading the industry into the “Marvel Age,” Lee has left a multilayered legacy. Examples of this include raising awareness of social issues, shaping contemporary pop-culture, teaching literacy, giving people hope and self-confidence in the face of adversity, and leaving behind a multibillion dollar industry that employs thousands of people.

TOPIC

I was inspired to learn about Stan Lee after watching my first Marvel movie last spring. I was never interested in superheroes before this project, but now I have become an expert on the history of Marvel and have a new found love for the genre.

Stan Lee’s entire personal collection is archived at the University of Wyoming American Heritage Center in my hometown. It contains 196 boxes of interviews, correspondence, original manuscripts, photos and comics from the 1920s to today. This was an amazing opportunity to obtain primary resources.

RESEARCH

My most important primary resource was the phone interview I conducted with Stan Lee himself, now 92 years old. It was a rare opportunity that few people have had, and quite an honor! I use clips of Lee's answers in my documentary. I asked specifically about Lee's perspectives on what his leadership and legacy have been. These were answers found nowhere else.

I began researching by watching and reading Marvel materials. I used interviews, books, websites, and documentaries to study the life, leadership, and legacy of Stan Lee, history of Marvel, and historical context.

PRESENTATION

I felt I could best present this topic through film. My older brother taught me how to use the editing program before I began creating my project, so that I could build my documentary by myself. I succeeded at the challenge of keeping the movie to exactly ten minutes. There is so much information to present, that it was a difficult task to weed out the facts and events most relevant to the theme. I cite historical events and play music from each decade to bring the audience back into past time periods, weaving historical context into my film.

THEME

Stan Lee's leadership revived the Comic Book Industry and went above and beyond anything any comic book creator had done before. He became a leader, a businessman, and a public icon leaving a multilayered legacy.

At first, I thought his legacy was simple. I now see how much more complex it is than just fun entertainment. Marvel is a multibillion dollar corporation employing thousands of people. Stan Lee's work encourages literacy and inspires writers. He addressed social issues and has given people someone to look up to: his heroes and himself. His creations continue to touch people all over the world, and as such, have helped shape contemporary cultures.

ANNOTATED BIBLIOGRAPHY

PRIMARY SOURCES

“Archie #4.” *Archie Annual*. New York: Archie Comics, 1950. Print.

I show the cover of this comic book in my film to express how, after the war, superhero comics became unpopular. This is one of the covers that I show to demonstrate the kind of teen comics that were popular in the early 1950s.

"Archie's Girls Betty and Veronica #1." *Archie's Girls Betty and Veronica*. New York: Archie Comics, 1959. Print.

I show the cover of this comic book in my film to express how, after the war, superhero comics became unpopular. This is one of the covers that I show to demonstrate the kind of teen comics that were popular in the early 1950s.

The Avengers. Dir. Joss Whedon. Walt Disney Studios Home Entertainment and Marvel Entertainment, 2012. DVD.

This is one of the many Marvel movies I watched for my project. I think it really shows the way Marvel/Stan Lee characters are so different from other superhero characters. Examples of this include how the characters are always bickering and how the superheroes have human problems. I also used a clip from this movie in my film to introduce the legacy section.

Baxter, Casi. Personal interview. 8 Feb. 2015.

Casi Baxter is an avid Spider-Man and Marvel fan. She is so passionate about Peter Parker and his secret identity that she recently had a large tattoo of Spider-Man put on her arm that will be there for the rest of her life. In her room, her walls are covered with posters of Spider-Man and much of her closet is full of Marvel shirts. When I heard about her, I realized that she would be a good person to interview as

an example of someone who is so deeply touched by Stan Lee and Steve Ditko's creation. She explained in her interview that Spider-man gives her a feeling of safety and security. As I watched footage of Marvel fans, I realized that there are legions of fans around the world who are as passionate as she is about Marvel stories and characters. I put a clip of the interview I conducted with Ms. Baxter into my documentary as an example of how much Marvel Comics and Stan Lee are still affecting so many people's lives today.

Comic Book Burning. 1950. N.p.

In 1955, The Comics Code Authority was founded. Most of the public agreed with the Code's rules and regulations, and some people also took action. This a photograph of one of the many comic book burnings held throughout the United States. I show this photo in my documentary, when discussing the impact that Dr. Frederic Werthem and The Authority had on the the public.

Comic-Con Episode IV: A Fans Hope. Dir. Morgan Spurlock. Wrekin Hill Entertainment. NECA Films. Mutant Enemy Inc. Stan Lee's Pow Entertainment. Warrior Poets. 2010. Online.

This Documentary showed me how obsessed and dedicated the fans of Stan Lee, comics, video games, and superhero movies really are. This film follows a comic book seller, a costume designer, two comic book artists, and a man planning to propose to his girlfriend at Comic-Con. This film really shows how large Marvel has become because of Stan Lee's ingenious promotional skills and salesmanship.

Dr. Fredric Wertham. 1955. New York.

In 1954, psychiatrist Dr. Fredric Wertham published a book called *Seduction of the Innocent*. This book eventually lead to the formation of The Comics Code Authority. I show this photograph of Wertham in my documentary to illustrate my words about the Authority and Dr. Wertham.

Duck and Cover. The Federal Civil Defense Administration, 1951. Film.

This is a film directed toward children about what to do when there is a nuclear explosion and how to prevent the after effects. I used a clip from this film for historical

context in my documentary when I am talking about the Comics Code Authority because many people believed that the Comics Code Authority was created because of the cold war anxiety and suspicion.

Fantastic Four: Rise of the Silver Surfer. Dir. Tim Story. Twentieth Century-Fox Film Corporation, 2007.

I show a clip from this movie in my documentary along with an interview clip to show how large the “Marvel Universe” has become over the years, and to illustrate part of Stan Lee’s legacy.

Farquhar, Matthew. *The Army Song*. Documentary Recordings, 2011.

I play this song in my documentary when talking about Stan Lee (then Stanley Lieber) joining the U.S Army. I wanted to bring my audience back to experience the spirit of World War II.

Franklin, Aretha. *Respect*. Volt/Atco, 1965.

I play a clip of this song in my documentary in the “Leadership” section of my film. I talk about how Stan Lee gave credit to everyone who worked on each comic book including the writers, artists, inkers, scriptwriters, colorists, and even secretaries. I chose to incorporate this song into this specific part of my film because *Respect* is a great way to illustrate Stan Lee’s leadership style. This song comes from 1972 which is the year that Stan Lee became publisher of Marvel Comics. This iconic song adds historical context to my film.

"Ginger #1." *Ginger*. New York: Archie Comics, 1951. Print.

I show the cover of this comic book in my film to express how, after the war, superhero comics became unpopular. This is one of the covers that I show to demonstrate the kind of teen comics that were popular in the early 1950s.

"Ginger #9." *Ginger*. New York: Archie Comics, 1951. Print.

I show the cover of this comic book in my film to express how, after the war, superhero comics became unpopular. This is one of the covers that I show to demonstrate the kind of teen comics that were popular in the early 1950s.

Glenn Miller and His Orchestra. *Moonlight Serenade*. Bluebird Records, 1939.

I play a clip of this song in my documentary when talking about The Great Depression. This was a way to incorporate historical context into my film. Moonlight Serenade came out near the end of The Depression, so I wanted to take the audience back in time to when Stan Lee grew up.

Glenn Miller and His Orchestra. *Pennsylvania 6-5000*. Bluebird Records, 1940.

I play a clip of this song in my documentary film. After the war, superheroes became unpopular and Millie the Model, Patsy Walker, Nellie the Nurse, and Archie style teen comic books were in favor. I play *Pennsylvania 6-5000* when illustrating these type of comic books to incorporate historical context into my documentary to give my audience a feeling of the 1940s.

Guardians of the Galaxy. Dir. James Gunn. Marvel Entertainment, 2014. Film.

This was one of the first Marvel movies I saw before I began my project. It was part of the inspiration to create a NHD project on something involving Marvel. I also used a clip from this film in my documentary to show just how big the "Marvel Universe" has become over the years, and to illustrate part of Stan Lee's legacy.

"Homer the Happy Ghost #8." *Homer the Happy Ghost*. New York: Atlas Comics, 1956. Print.

This is one of the comic book covers I show to demonstrate how silly and childish the comics in the late 1950s were. These comics were sold after the Comics Code Authority was founded and before "The Marvel Age" began. The content was under the Code regulations which made the comics boring and ridiculous.

"Homer the Happy Ghost #14." *Homer the Happy Ghost*. New York: Atlas Comics, 1957. Print.

This is one of the comic book covers I show to demonstrate how silly and childish the comics in the late 1950s were. These comics were sold after the Comics Code Authority was founded and before "The Marvel Age" began. The content was under the Code regulations which made the comics boring and ridiculous.

"Homer the Happy Ghost #20." *Homer the Happy Ghost*. New York: Atlas Comics, 1958. Print.

This is one of the comic book covers I show to demonstrate how silly and childish the comics in the late 1950s were. These comics were sold after the Comics Code Authority was founded and before "The Marvel Age" began. The content was under the Code regulations which made the comics boring and ridiculous.

Horror Comic Books! Pro. Peck, Jim, and KTTV Productions. Bro. Paul Coates. 9 Oct. 1955. News Broadcast.

This news broadcast was aired just after the Comics Code Authority was founded in 1955. In this broadcast, the broadcaster is telling Americans to find the horror comic book writers and destroy all horror and crime comics. Children are interviewed so parents can find out the kind of gruesome stories that their children are reading. Government officials are interviewed to find out what the government thinks of this controversy. This is a perfect example of the tension that the public was experiencing in the 1950s and how they took it out on the entertainment industry which included comic books and their creators.

The Incredible Hulk. NBC. 18 Sept. 1982. Web. 1 Feb. 2015.

I used a clip from this cartoon in my documentary to illustrate how Stan Lee's superhero stories were reflecting the time period. The Incredible Hulk is turned into a hulking monster by "gamma rays" which is a reflection of the nuclear anxiety of the time. This cartoon was a useful primary resource to help me include historical context in my film.

Iron Man. Dir. Jon Favreau. Paramount Home Entertainment, 2008. DVD.

This is one of the many Marvel movies I watched for my project. I show a clip from this movie in my documentary along with an interview clip to show how large the “Marvel Universe” has become over the years, and to illustrate part of Stan Lee’s legacy.

Jack Kirby and Joe Simon. 1940. New York.

Jack Kirby and Joe Simon worked for Timely Comics and are the co-creators of “Captain America,” “The Submariner,” and “The Human Torch.” Stan Lee (then Stanley Martin Lieber) started his career in the comic book industry in 1939 with Timely Comics as a low wage apprentice to Joe Simon. Later in his life, Jack Kirby came to work for Marvel Comics and co-created most of the Marvel characters we know today. I show this photograph in my documentary, when talking about Stan Lee’s history in the comic book industry.

King, Martin Luther Jr. "The Other America." Stanford University, California. 14 Apr. 1967. Web. 20 Jan. 2015.

I show a clip of this film in my documentary to illustrate how Stan Lee was introducing multicultural characters into his comics such as, “The Falcon” and “The Black Panther.” These characters were positive role models which were reflections of the volatile civil rights struggle. This was an opportunity to incorporate historical context into my film.

Kirby, Jack. "Captain America #1." *Captain America*. New York: Timely Comics, 1941. Print.

I use the cover of this comic book to show the kind of materials that Stan Lee was writing for Timely Comics during World War II. This cover shows how, during the war, people were attracted to comics that were about defeating real life villains such as Hitler and the Nazis. I also use this comic book to include historical context into my film.

Kirby, Jack. "Captain America #3." *Captain America*. New York: Timely Comics, 1941. Print.

I use the cover of this comic book to show the kind of materials that Stan Lee was writing for Timely Comics during World War II. This cover shows how, during the war,

people were attracted to comics that were about defeating real life villains such as Hitler and the Nazis. I also use this comic book to include historical context into my film. This is also the first comic book to have Stanley Lieber's pen name, Stan Lee, on it.

Kirby, Jack. "Captain America #13." *Captain America*. New York: Timely Comics, 1941. Print.

I use the cover of this comic book to show the kind of materials that Stan Lee was writing for Timely Comics during World War II. This cover shows how, during the war, people were attracted to comics that were about defeating real life villains such as Hitler and the Nazis. I also use this comic book to include historical context into my film.

Lee, Stan. "Amazing Fantasy #15." *Amazing Fantasy*. New York: Marvel Comics, 1962. Print.

This is one of the many Marvel comic book covers that I use in my documentary to illustrate just how many stories and characters Stan Lee, Jack Kirby, Steve Ditko, and many others created between 1961 and 1972.

Lee, Stan. "The Fantastic Four #1." *The Fantastic Four*. New York: Marvel Comics, 1961. Print.

The Fantastic Four #1 is the comic book that Stan Lee wrote in 1961. This comic book, and Stan Lee's ingenious promotional skills, brought back the comic book industry when it was collapsing during the 1950s. I show the cover of this comic book in my film along with an interview clip of Stan Lee from 2007. In this interview, Lee tells the story of how he got the idea for the characters, and I show this cover to illustrate Lee's words.

Lee, Stan. "The Incredible Hulk #1." *The Incredible Hulk*. New York: Marvel Comics, 1962. Print.

This is one of the many Marvel comic book covers that I use in my documentary to illustrate just how many stories and characters Stan Lee, Jack Kirby, Steve Ditko, and many others created between 1961 and 1972.

Lee, Stan. "The Mighty Thor #1." *The Mighty Thor*. New York: Marvel Comics, 1962. Print.

This is one of the many Marvel comic book covers that I use in my documentary to illustrate just how many stories and characters Stan Lee, Jack Kirby, Steve Ditko, and many others created between 1961 and 1972.

Lee, Stan. "The Silver Surfer #1." *The Silver Surfer*. New York: Marvel Comics, 1966. Print.

This is one of the many Marvel comic book covers that I use in my documentary to illustrate just how many stories and characters Stan Lee, Jack Kirby, Steve Ditko, and many others created between 1961 and 1972.

Lee, Stan, & Kubert, J. (2002). *Just Imagine Stan Lee Creating the DC Universe*. New York: DC Comics.

This comic book was very interesting. It showed what DC comics would be like if Stan Lee wrote the stories. It gave me a better idea of what makes Marvel, Stan Lee's superheroes, and their stories different than DC and other comic book companies' stories and superheroes.

Lee, Stan. Phone interview. 30 Jan. 2015.

This interview was definitely my most useful primary resource. Stan Lee is currently a 92 year old millionaire who is still writing, speaking in front of large audiences, appearing at conventions, and has a family at home. For him to take the time to speak with a 13 year old individually on the phone was such an honor, and I will remember that ten minutes for the rest of my life. It was a rare chance to actually ask the subject of my project about his leadership style and what he sees as the legacy he is leaving behind. I was allowed to audio record this interview, and I play clips of Stan Lee speaking to me in my documentary.

Lee, Stan. (2007). *Stan Lee: Conversations*. Jackson: University Press of Mississippi.

This book contains transcripts of interviews with Stan Lee conducted by numerous interviewers from 1968 to 2005. This was a very important resource to have when I was coming up with my questions to ask Stan Lee on the phone when I interviewed him. I

wanted to ask questions that I could not find anywhere else and that were specific to this year's NHD theme, Leadership and Legacy. This book was helpful because it showed me the questions that other interviewers have already asked and it answered a lot of my questions. I also used a sentence from a seven page poem at the end of this book in my Process Paper that Stan Lee wrote in 1970 called, "When God Woke: A Poem."

Lee, Stan. "Questions for Stan Lee." Interview. *YouTube*. Batmite's Superhero Channel, 26 Nov. 2007. Web. 3 Jan. 2015. <<https://www.youtube.com/watch?v=XQ6P7s1Gg8w>>.

In this interview, Stan Lee explains the story of how his wife encouraged him to write the *Fantastic Four #1*, which was the beginning of Lee's leadership in the comic book industry. I include this part of the interview in my film to open the "Leadership" section of my documentary so that the audience can hear the story in Lee's own words. I also include this clip to illustrate Stan Lee's charismatic personality and storytelling abilities.

Lichtenstein, Roy. *Crying Girl*. 1964. Porcelain Enamel on Steel. Milwaukee Art Museum, Milwaukee, Wisconsin.

I show this piece of art in my documentary in the "Legacy" section of my film. I wanted to demonstrate how Stan Lee has helped in "Shaping Contemporary Pop-Culture" with his creations. I present this art piece along with a clip of an interview with the pop-artist, Andy Warhol, from 1970. In this clip, Warhol explains how he believes that he and other pop-artists were inspired by comic books. He then states how he thinks that "comic books make things the way they are really today." Pop-art is, today, considered fine art and that is an important part of Stan Lee's legacy. Before Stan Lee's leadership in the industry began, comic books had a negative image problem. Lee brought respect to the industry and showed the public that comic book creators were true artists and writers that deserved admiration rather than disdain.

Lichtenstein, Roy. *Girl With Hair Ribbon*. 1965. Oil and magna on canvas. Museum of Contemporary Art, Tokyo.

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pop-artists were inspired by comic books. He then states how he thinks that “comic books make things the way they are really today.” Pop-art is, today, considered fine art and that is an important part of Stan Lee’s legacy. Before Stan Lee’s leadership in the industry began, comic books had a negative image problem. Lee brought respect to the industry and showed the public that comic book creators were true artists and writers that deserved admiration rather than disdain.

Lichtenstein, Roy. *In the Car*. 1963. Painting. Scottish National Gallery of Modern Art, Edinburgh, Scotland.

I show this piece of art in my documentary in the “Legacy” section of my film. I wanted to demonstrate how Stan Lee has helped in “Shaping Contemporary Pop-Culture” with his creations. I present this art piece along with a clip of an interview with the pop-artist, Andy Warhol, from 1970. In this clip, Warhol explains how he believes that he and other pop-artists were inspired by comic books. He then states how he thinks that “comic books make things the way they are really today.” Pop-art is, today, considered fine art and that is an important part of Stan Lee’s legacy. Before Stan Lee’s leadership in the industry began, comic books had a negative image problem. Lee brought respect to the industry and showed the public that comic book creators were true artists and writers that deserved admiration rather than disdain.

"Little Lizzie #2." *Little Lizzie*. New York: Atlas Comics, 1949. Print.

This is one of the comic book covers I show to demonstrate how silly and childish the comics in the late 1950s were. These comics were sold after the Comics Code Authority was founded and before “The Marvel Age” began. The content was under the Code regulations which made the comics boring and ridiculous.

"Little Lizzie #3." *Little Lizzie*. New York: Atlas Comics, 1949. Print.

This is one of the comic book covers I show to demonstrate how silly and childish the comics in the late 1950s were. These comics were sold after the Comics Code Authority was founded and before “The Marvel Age” began. The content was under the Code regulations which made the comics boring and ridiculous.

"Little Lizzie #4." *Little Lizzie*. New York: Atlas Comics, 1950. Print.

This is one of the comic book covers I show to demonstrate how silly and childish the comics in the late 1950s were. These comics were sold after the Comics Code Authority was founded and before "The Marvel Age" began. The content was under the Code regulations which made the comics boring and ridiculous.

Marcus, Sid, and Clyde Geronimi, dirs. *Hulk*. Fox Kids. 1966. Web. 1 Feb. 2015.

I show the introduction of this cartoon in my documentary. This is one of the cartoons that was around during the beginning of "The Marvel Age." It was a primary resource that helps illustrate the Cold War nuclear anxiety of the time. I include this to add historical context into my film.

Marvel Bullpen Bulletin. 1975. New York.

Part of Stan Lee's leadership is giving credit to everyone who worked on each comic book. His idea was to get readers connected, not just to the characters, but to the creators as well. The Marvel Bullpen Bulletin is a section of Marvel comic books with photos of all of the people working at Marvel including writers, artists, editors, colorists, inkers, and even secretaries. Stan Lee also gave everyone nicknames, such as "Jolly" Jack Kirby, "Fabulous" Flo Steinberg, "Dapper" Dan Atkinson, and of course, "Smilin'" Stan Lee. I show this photograph in my film along with a clip of the interview I conducted with Stan Lee. In this clip, Lee explains his leadership style which included giving credit to all of the creators and involving them in the decision-making process of creating comic books.

The Marvel Bullpen. *The Voices of Marvel*. Stan Lee, 1965. Vinyl recording.

The Merry Marvel Marching Society (MMMS) is a fan club created by Stan Lee that helped to get the fans more connected, not just to the superheroes, but to the creators of those characters. He named this group of creators, "The Marvel Bullpen." In the 1960s and 70s, if a fan sent in one dollar, he/she would receive a kit that included a welcome letter, a membership card, a scratch pad, an MMMS pin, a certificate, and a vinyl record. This comedy record was called "The Voices of Marvel" and it included the voices of "Smilin'" Stan Lee, "Jolly" Jack Kirby, "Fabulous" Flo Steinberg, and many others. This record was a way for readers to hear the voices of and to feel connected to the writers,

artists, inkers, publishers, editors, secretaries, and everyone else who worked for Marvel. The MMMS is a great example of Stan Lee's inventiveness and leadership role.

"Master Comics #29." *Master Comics*. New York: Fawcett Publications, 1942. Print.

I use the cover of this comic book to show the kind of materials that Stan Lee was writing for Timely Comics during World War II. This cover shows how, during the war, people were attracted to comics that were about defeating real life villains such as Hitler and the Nazis. I also use this comic book to include historical context into my film.

"Millie the Model #32." *Millie the Model*. New York: Atlas Comics, 1952. Print.

I show the cover of this comic book in my film to express how, after the war, superhero comics became unpopular. This is one of the covers that I show to demonstrate the kind of teen comics that were popular in the early 1950s.

Morgan, Dean. *UFO Sighting*. 1950. Redbud, Illinois.

In the 1950s, America was advancing in technology and ideas. People were beginning to believe that there were lifeforms on other planets. This is one of the first photographs of a UFO sighting. I show this photograph to demonstrate the ideas Americans were having in the 1950s which then lead to science fiction, horror, and crime comics. These new genres eventually lead to the formation of The Comics Code Authority in 1955. This was also an opportunity to incorporate historical context into my documentary.

"Nellie the Nurse #1." *Nellie the Nurse*. New York: Atlas Comics, 1945. Print.

I show the cover of this comic book in my film to express how, after the war, superhero comics became unpopular. This is one of the covers that I show to demonstrate the kind of teen comics that were popular in the early 1950s.

Nick Fury: Agent of Shield. Dir. Rod Hardy. Paramount Pictures, 1998.

I use a clip from this movie in my documentary film to illustrate how far Marvel has advanced in the past two decades.

Pak, Greg. *X-Men: Magneto Testament*. New York: Marvel Publishing Inc., 2009. Print.

Magneto is an X-Men character whose mutant power is the ability to control metal. This comic book is his origin story which involves internment camps, Nazis, Hitler, and World War II. Eric (Magneto) is a Jewish 9 year old boy who lives in fear of the Germans who want to hurt him, his family, and his people. He then figures out that he is a mutant and does not understand his powers. This leads to the Magneto of today's stories who believes that all humans are out to get him and the other mutants. This comic book is a great example of how Marvel incorporates historical events into their comic books and movies, which makes them social commentary in entertainment format. Mr. Plumb, whom I interviewed, loaned me this book. He teaches a class on World War II using comic books as a teaching tool and this is one of the major comics he uses.

"Patsy Walker #37." *Patsy Walker*. New York: Atlas Comics, 1951. Print.

I show the cover of this comic book in my film to express how, after the war, superhero comics became unpopular. This is one of the covers that I show to demonstrate the kind of teen comics that were popular in the early 1950s.

Plumb, Will. Personal interview. 6 Feb. 2015.

Mr. Plumb teaches a class at Laramie Senior High School about World War II. He uses comic books, graphic novels, video games, and movies as teaching tools for this class. This interview helped support my thesis that Stan Lee's stories promote learning and literacy. Mr. Plumb shared many stories of his personal experience using comic books in teaching. He also shared stories of how his development as a child was deeply affected by comic books. He is an avid Marvel collector and fan as well as an expert on the history of Marvel Comics. I show clips of my interview with Mr. Plumb in my documentary.

Reed, Lou. *Walk on the Wild Side*. RCA, 1972. CD.

This song is about taking chances and doing something different which is what Stan Lee did. I play this song in the "Leadership" section of my documentary to show how Stan Lee was reinventing the comic book industry and creating innovations with comic books. He was also taking charge and becoming the leader of Marvel. Stan Lee's "triumphant

run” was from 1961 to 1972. This song came out in the early 1970s so it was an opportunity to incorporate historical context through music into my movie. I also play a clip of this song during the credits of my film to take the audience back to this important part of my documentary.

Schaneman, Emily. Personal interview. 10 Feb. 2015.

Emily Schaneman is an avid fan of Marvel comics, Marvel movies, and the superhero phenomenon. I interviewed her to help me understand why audiences continue to be so obsessed with superheroes and their stories. I show clips of Ms. Schaneman in my documentary, mostly in the legacy section of my film to illustrate how Stan Lee has been affecting people’s lives for generations. Schaneman does a good job describing the “giving people hope and self-confidence in the face of adversity” layer of Stan Lee’s legacy. When she speaks of Stan Lee and Marvel, she becomes animated and emotional because she feels so connected to, touched by, and inspired by the stories and characters.

Scrub Me Mama with a Boogie Beat. Dir. Walter Lantz. Universal Pictures, 1941.
AnimationStation, 28 June 2006. Web. 9 Feb. 2015.

This is an extremely racist cartoon that I included in my film to illustrate Stan Lee’s leadership creating multicultural characters that were positive role models rather than racist stereotypes. I show this cartoon to illustrate the kind of racist portrayals that were popular during the 1930s through the 1950s.

Senate Hearing on Juvenile Delinquency. 1955. Film.

In 1955, the Comics Code Authority was founded. This is the original footage from one of the Senate hearings on juvenile delinquency that was instigated by psychiatrist Dr. Fredric Wertham. I show this original footage in my documentary film when talking about Wertham and the development of the Comics Code Authority.

Stan Lee and Family. 1932. New York. Web.

This is a photograph of Stanley Martin Lieber (Stan Lee), his parents, and his baby brother. Stan Lee grew up during The Great Depression in a poor Jewish-Romanian

immigrant family. I show this photograph in my documentary when talking about Stan Lee's history leading up to his leadership and legacy.

"Stan Lee Foundation." Stan Lee Foundation. Web. 8 Feb. 2015. <<http://www.stanleefoundation.org/Videos/Videos.html>>.

The Stan Lee Foundation promotes literacy to underprivileged children and adults through comic books. This is an important part of Stan Lee's legacy: teaching literacy. This is the official website for the Foundation. It gave me the information to understand what the Foundation's goals are, and how Stan Lee has been a generous money contributor. Probably an even more important part of his legacy is that Lee lends his name and endorsements to attract donors and benefactors to the foundation. I also show a FOX news broadcast from this website in my documentary that explain The Stan Lee Foundation's goals.

Stan Lee and Jack Kirby. 1966. The Cartoonist Society.

Jack Kirby is an amazing artist and he co-created, along with Stan Lee, most of the Marvel characters we know today. I show this photograph of the two comic book creators in my documentary film in the "Leadership" section when talking about how many characters Marvel, Stan Lee, and Jack Kirby were coming out with between 1961 and 1972.

Stan Lee Papers. Coll. 8302. Boxes 4, 77, 96, 106, 113, 128, 150, 194. American Heritage Center, University of Wyoming.

The American Heritage Center, at the University of Wyoming, has archived Stan Lee's entire personal collection of papers which contains 196 boxes of correspondence, interviews, original manuscripts, comics, and photos from the 1920s to today. Much of my research was conducted at the American Heritage Center. Some of the boxes I looked through contain video interviews with Stan Lee. I watched many of these interviews when writing my questions that I would ask Mr. Lee during our phone interview. Part of the conditions set forth by Stan Lee and his Executive Assistant in order for me to be allowed to interview him, were that I come up with unique questions because he has been interviewed so many times over the years. I took this challenge seriously. I wanted to ask questions that were never

answered before, were specific to this year’s NHD theme, and did not waste Mr. Lee’s time. I also show many comic book covers from this collection in my documentary to demonstrate the kind of characters and stories that were popular in the different decades. This was an excellent opportunity for me to obtain primary resources for my project.

Stan Lee in the U.S. Army. 1942. N.p.

In 1942, Stan Lee joined the U.S. Army. He served for three years writing training film scripts, manuals, and cartoons for the state side World War II effort. This is a photograph of Lee in the army that I show in my film when discussing Lee’s history. This was also a good opportunity to fit historical context into my documentary.

Spider-Man. ABC. 9 Sept. 1967. Web. 21 Jan. 2015.

I show the introduction of this television cartoon in my documentary. This is one of the programs that was around during the beginning of “The Marvel Age.” This cartoon was a useful primary resource to illustrate Stan Lee and Marvel creations.

Spider-Man. Dir. Sam Raimi. Columbia TriStar Home Entertainment, 2002. DVD.

The current Spider-Man movies are not Marvel productions, but Spider-Man the character is a Stan Lee co-creation. This is one of the many films I watched when researching my project. I show the clip of “Spider-Man’s last swing” in my documentary to illustrate my conclusion. I also show another clip from this film to demonstrate how Marvel is “Shaping Contemporary Pop-Culture.” In addition, I play two different soundtrack clips from this movie in my documentary.

Soup Line. 1931. Chicago.

Stan Lee grew up during The Great Depression in a poor Jewish family and he had to find odd jobs to help support his family. I show this photograph in my documentary with a clip of my interview with Stan Lee talking about how living in The Depression era affected his stories. I also wanted to incorporate historical context into my film by using this photo.

"Tales From the Crypt #24." *Tales from the Crypt*. New York: EC Comics, 1951. Print.

I display the cover of this comic book, along with others, to show how gory the horror and crime comics during the 1950s were. These comics were what triggered the Comics Code Authority which then led to the fall of the comic book industry.

Thomas, Roy. "The Fantastic Four #161." *The Fantastic Four*. New York: Marvel Comics, 1975. Print.

This is one of the many Marvel comic book covers that I use in my documentary to show just how many stories and characters Stan Lee, Jack Kirby, Steve Ditko, and others created between 1961 and 1972.

Towry, Mike. *Comic-Con Founders*. 1972. N.p.

This is a photograph of the original Comic-Con founders. Comic-Con began in 1970 when a group of comic book, video game, and Science fiction fans got together to form the first comic convention. About 100 people attended this convention but Comic-Con has kept growing, and in 2012, San Diego Comic-Con (SDCC) hit the highest amount of fans at more than 130,000 at a single convention. Comic conventions take place all over the world today which is an important part of Stan Lee's legacy. I show this photo in the "Leadership" section of my documentary to demonstrate how Stan Lee's characters and stories were attracting older and much larger audiences.

Twinkle Orchestra and Chorus. *Little Red Caboose*. Twinkle Records, 1950s (exact date unknown).

After The Comics Code Authority was founded in 1955, comic books became silly and childish. I play this song, the *Little Red Caboose*, when discussing this new genre in my film to convey the emptiness of the comic book stories published at the time. This recording is from the 1950s and helps place historical context into my documentary.

Warhol, Andy. *Andy Warhol Self-Portrait*. 1973. N.p.

I show this piece of art in my documentary in the “Legacy” section of my film. I wanted to demonstrate how Stan Lee has helped in “Shaping Contemporary Pop-Culture” with his creations. I present this art piece along with a clip of an interview with the pop-artist, Andy Warhol, from 1970. In this clip, Warhol explains how he believes that he and other pop-artists were inspired by comic books. He then states how he thinks that “comic books make things the way they are really today.” Pop-art is, today, considered fine art and that is an important part of Stan Lee’s legacy. Before Stan Lee’s leadership in the industry began, comic books had a negative image problem. Lee brought respect to the industry and showed the public that comic book creators were true artists and writers that deserved admiration rather than disdain.

Warhol, Andy. *Campbell's Soup I: Tomato Soup*. 1968. Synthetic polymer paint on canvas. N.p.

I show this piece of art in my documentary in the “Legacy” section of my film. I wanted to demonstrate how Stan Lee has helped in “Shaping Contemporary Pop-Culture” with his creations. I present this art piece along with a clip of an interview with the pop-artist, Andy Warhol, from 1970. In this clip, Warhol explains how he believes that he and other pop-artists were inspired by comic books. He then states how he thinks that “comic books make things the way they are really today.” Pop-art is, today, considered fine art and that is an important part of Stan Lee’s legacy. Before Stan Lee’s leadership in the industry began, comic books had a negative image problem. Lee brought respect to the industry and showed the public that comic book creators were true artists and writers that deserved admiration rather than disdain.

Warhol, Andy. Interview. YouTube. N.p., 9 Apr. 2012. Web. 4 Feb. 2015. <<https://www.youtube.com/watch?v=HNqYH6B1sIs>>.

I show a clip from this interview in the “Legacy” section of my documentary to show how Stan Lee’s influence has helped in “Shaping Contemporary Pop-culture.” Andy Warhol was a pop artist and his artwork today is still considered iconic art. In this interview, Warhol says that he believes the reason for his, and other artists’ inspiration to compose this kind of artwork, was comic books. The Fantastic Four #1, the comic book that started it all, was published in 1961 and Andy Warhol began his career in the early 1960s.

Warhol, Andy. *Marilyn (on Blue)*. 1967. Acrylic on canvas. N.p.

I show this piece of art in my documentary in the “Legacy” section of my film. I wanted to demonstrate how Stan Lee has helped in “Shaping Contemporary Pop-Culture” with his creations. I present this art piece along with a clip of an interview with the pop-artist, Andy Warhol, from 1970. In this clip, Warhol explains how he believes that he and other pop-artists were inspired by comic books. He then states how he thinks that “comic books make things the way they are really today.” Pop-art is, today, considered fine art and that is an important part of Stan Lee’s legacy. Before Stan Lee’s leadership in the industry began, comic books had a negative image problem. Lee brought respect to the industry and showed the public that comic book creators were true artists and writers that deserved admiration rather than disdain.

Warhol, Andy. *Triple Elvis*. 1963. Silkscreen ink on synthetic polymer paint on canvas. San Francisco, California, San Francisco Museum of Modern Art.

I show this piece of art in my documentary in the “Legacy” section of my film. I wanted to demonstrate how Stan Lee has helped in “Shaping Contemporary Pop-Culture” with his creations. I present this art piece along with a clip of an interview with the pop-artist, Andy Warhol, from 1970. In this clip, Warhol explains how he believes that he and other pop-artists were inspired by comic books. He then states how he thinks that “comic books make things the way they are really today.” Pop-art is, today, considered fine art and that is an important part of Stan Lee’s legacy. Before Stan Lee’s leadership in the industry began, comic books had a negative image problem. Lee brought respect to the industry and showed the public that comic book creators were true artists and writers that deserved admiration rather than disdain.

"Weird Fantasy #14." *Weird Fantasy*. New York: EC Comics, 1950. Print.

I display the cover of this comic book, along with others, to show how gory the horror and crime comics during the 1950s were. These comics were what triggered the Comics Code Authority which then led to the fall of the comic book industry.

Wertham, Fredric. (1954). *Seduction of the Innocent*.

This was an important primary resource to have when conducting my research. *Seduction of the Innocent* is the book that psychiatrist Dr. Fredric Wertham published which pointed to comics as “a corrupting influence on America's youth.” This book led to the Comics Code Authority which triggered the fall of the comic book industry. I show scans of photographs from this book in my film to present why Wertham ’s theories were taken seriously by the U.S. Senate and the public.

Williams, Mark. Personal interview. 2 Apr. 2015.

Mr. Williams is a sixth grade teacher at Linford Elementary School. He told me that he has noticed many of his students learn to read through using graphic novels/comic books. He talked about the large number of graphic novel/comic books that are age appropriate for children and young teens. This led me to research lists of titles available for young readers today. This was important information because a large part of Stan Lee’s legacy is teaching literacy through comic books.

Wooley, Sheb. *The Purple People Eater*: MGM, 1958.

In the late 1950s, America was advancing in technology and ideas. People were beginning to believe that there were lifeforms on other planets, and that is when the science fiction, horror, and crime comics became popular. This new genre eventually led to the formation of The Comics Code Authority in 1955. I play *The Purple People Eater* song in my film to show how America was changing in the late 1950s. This was also an opportunity to incorporate historical context into my documentary.

X-Men. Fox Kids. 31 Oct. 1982. Web. 2 Feb. 2015.

I show the introduction of this television cartoon in my documentary. This is one of the programs of “The Marvel Age.” This cartoon was a useful primary resource to illustrate Stan Lee and Marvel creations.

SECONDARY SOURCES

Daniels, Les. *Marvel: Five Fabulous Decades of the World's Greatest Comics*. New York: H.N. Abrams, 1991. Print.

This book gave me a deep understanding of the history of Marvel. It began its story in the 1930s when Marvel was called Timely Comics. Daniels discusses many themes including World War II, The Comics Code Authority, and Stan Lee's leadership in the industry. This book did a good job illustrating the times with many different comic book covers and photographs which helped me to understand the kind of materials that Marvel was coming out with each decade.

Fingeroth, Danny. *Superman on the Couch: What Superheroes Really Tell Us about Ourselves and Our Society*. New York: Continuum, 2004. Print.

This book was an essential part of my research. It tries to answer the big question about why audiences have been drawn to superheroes for so many generations and why they are still so popular around the world today. Fingeroth writes about topics such as dual identities, orphans, abandonment and isolation, finding community outside the family unit, and anger issues, all in relation to why people connect so much with the characters behind the superhero mask and their stories.

Hajdu, D. (2008). *The Ten-Cent Plague: The Great Comic-book Scare and how it changed America*. New York: Farrar, Straus and Giroux.

This book gave me a useful description of how crime and horror comic books of the 1950s competed with each other monthly for readership. Because of competition, creators kept pushing the limits of gruesomeness and brutality to top each other. The author describes how these comic books could not keep loyal readers because each issue had different characters and there were no ongoing stories from issue to issue. This helped me see how different Stan Lee/Marvel characters were during and after the Comics Code began. It highlighted to me Stan Lee's way of developing characters that fans could relate to and felt a loyalty to.

Hopkins, William. Personal interview. 13 Feb. 2015.

William Hopkins is the Manager of Collections at the University of Wyoming American Heritage Center. He oversees all of the archival collections there, one of them being Stan Lee's personal collection of documents containing 196 boxes of materials. Mr. Hopkins was able to walk me through the history of Stan Lee's leadership and legacy in a way that no other source did. He used specific examples and facts to illustrate his points. Mr. Hopkins spent a long time speaking with me, and he gave me so much important information that it was difficult to choose what to show in my documentary. I show many clips in my film of this interview.

Kaplan, Arie. *Masters of the Comic Book Universe Revealed!* Chicago: Chicago Review, 2006. Print.

This book was one of the first books I read to conduct my research and one of the most useful. It gave me a full chapter on Stan Lee's life, how he got started in the comic book business, and his leadership inside Marvel Comics. This book also gave me information on other comic book writers and artists that influenced Stan Lee and were influenced by him.

Krensky, Stephen. (2008). *Comic Book Century: The History of American Comic Books*. Minneapolis: Twenty-First Century Books.

This book examines the history of comic books beginning with the newspaper cartoons and continuing through "The Marvel Age of Comics." Stan Lee's leadership is a huge part of the history of comics. Krensky looks at Lee's leadership as well as other creators such as Will Eisner, the creator of "The Spirit," Jack Kirby and Joe Simon, the creators of "Captain America" and "The Human Torch," and Jerry Siegel and Joe Shuster, the creators of "Superman" and "Batman." In reading this book, I got a better sense of the events that went on before and after Stan Lee's leadership.

Marvel 75 Years: From Pulp to Pop! Dir. Zak Knutson. 2014. TV.

I first saw this documentary on television when I was beginning to think about topic ideas. It is a summary of Marvel's history told by many different comic book creators, movie makers, and experts, one of them being Stan Lee. This film really got me excited for my project and gave me important facts to get started with.

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperPerennial, 1994. Print.

I learned about the basics of writing and illustrating comics when reading this book. It helped me to understand the work that Stan Lee and other comic book creators were so involved in and why they loved it so much. It helped me think about how the "Marvel Method" of cooperative creation must have played out back when Stan Lee was running the operation.

Nyberg, Amy Kiste. (1998). *Seal of Approval: The History of the Comics Code*. Jackson [Miss.: University Press of Mississippi.

This book was a detailed description of Frederic Werthem's theories, the Senate hearings on juvenile delinquency, and the Comics Code Authority. This source helped me understand the timeline and historical context of the events that led up to the fall of the comic book industry and how Stan Lee was able to lead the industry out of the image problems that almost destroyed it.

Raphael, Jordan., & Spurgeon, Tom. (2003). *Stan Lee and the Rise and Fall of the American Comic Book*. Chicago, Ill.: Chicago Review Press.

This book is a critical look at Stan Lee's life and history. It is an unauthorized biography and gave a different perspective of Lee than many of the materials I read. It was useful for me to read because it gave me a different view of Lee that questions his part in the revival of the comic book industry. The author talks about issues that Lee has been accused of by disgruntled co-workers such as credit-hogging and putting self-promotion before the interests of the company.

Sindelar, Nancy. Personal interview. 18 Feb. 2015.

Nancy Sindelar is a comic book collector that read comics during the 1960s and 70s. She gave me interesting thoughts on her perspective of Stan Lee's leadership in the comic book industry. Sindelar made interesting points about how Stan Lee was a good leader with the "ability to get people working together on collaborative projects."

Superheroes: A Never-Ending Battle. PBS, 2013. DVD.

This three hour documentary is about the superhero industry and the creators behind the characters and stories. Many different actors, movie makers, experts, and comic book creators, one of them being Stan Lee, tell the story of the superhero phenomenon from the 1930s to today. This film looked at the leadership of many people in the comic book industry including Joe Simon, Jack Kirby, Jerry Siegel, Joe Shuster, and, of course, Stan Lee. I learned about who influenced Stan Lee and who was influenced by him from this documentary.