

Doctor Doom: The Transmedia Supervillain

Mark Hibbett

When Doctor Doom first appeared he was simply the latest villain created to battle The Fantastic Four, sandwiched between the return of the Sub-Mariner and the debut of Kuurgo from Planet X. However, he quickly became a favourite not just with fans but also with his creators, gaining a sympathetic origin story, complex motivations, and an importance in Marvel's transmedia universe that would see him appearing in movies, cartoon series, video games and toy ranges, as well as maintaining a constant presence in comics for over fifty years. Despite this popularity, however, Doom would rarely headline a series of his own.

This chapter will examine Doctor Doom's history, in comics and across other media, and show how his status as a well-defined character and recurring guest in a growing range of titles led to him becoming an early instance of what would come to be known as a transmedia character. Different theories of transmedia will be illustrated using examples from this history, leading to an in-depth analysis of *Marvel Superheroes Secret Wars* (Shooter et al, 1984-85) and *Secret Wars* (Hickman et al, 2015-2016) which will seek to show that Doctor Doom is not just a character that exists within transmedia storyworlds, but also a commentary upon them.

Doctor Doom was created by Stan Lee and Jack Kirby for what was originally intended to be a one-off appearance in *Fantastic Four* #5 (Lee et al, Jul.1962). However, fan response persuaded Lee to bring him back at the earliest opportunity, although it would take almost two years for his full origin story to be told because, according to Lee at least, he wanted to tell "the kind of origin tale I felt Doc Doom deserved" (Lee, 1976).

This story took over the entire first half of *Fantastic Four Annual* #2 (Lee et al, Sept.1964). It told how Doom had been born into a poor gypsy family in the small Eastern European country of Latveria, where he was raised by his father after his mother was murdered for being a witch. When his father dies fleeing from the evil local Baron, young Victor becomes a scientific Robin Hood figure, battling the aristocracy with ingenious inventions like protective coatings for gypsy caravans that can stop tank shells. This brings him to the attention of the American establishment, who spirit him away to University where his isolation and perceived arrogance lead to a devastating accident and horrific facial injuries. Doom journeys to Nepal in search of a cure, where he discovers an order of monks who help him embrace the mystic arts of his mother and accept his new identity. He eventually encases himself in armour and declares "From this moment on there is no Victor von Doom... from this moment on I shall be known as Doctor Doom!" The story then flashes forward to the present day, where we discover that Doom has returned to Latveria, overthrown the monarchy, and installed himself as its beloved ruler.

This story sets out a version of Doctor Doom that would last well into the next century. In many ways it is like a superhero origin, with a rich back story giving wide scope for future adventures, an exciting visual identity, and complex, sympathetic motivations for even his most evil deeds. Crucially, it is also independent of other characters, unlike contemporaries such as Loki or Magneto, which meant that Doom was not restricted to fighting one particular hero or team. Just over a year after his first appearance he guest-starred in *The Amazing Spider-Man* #5 (Lee et al, Oct. 1963) and over the course of his first decade also appeared in *Daredevil*, *The Avengers*, *Strange Tales*, *The Silver Surfer*, *Sub-Mariner*, *Thor*, *Captain America*, *Iron Man*, *The Incredible Hulk* and *Not Brand Echh*, as well as a brief run as the second feature in *Astonishing Tales*.

Doctor Doom's eight issue run in *Astonishing Tales* was one of the earliest examples of a villainous character taking the headline role in an American superhero series. Marvel's predecessor company Atlas had briefly published the series *The Yellow Claw* (Feldstein et al, Oct. 1956 - Apr. 1957) but this had featured FBI Agent Jimmy Woo as the heroic protagonist who readers could side with, fighting against the Yellow Claw's evil schemes. In *Astonishing Tales* the writers Roy Thomas, Larry Leiber, and Gerry Conway attempted to make Doom himself a sympathetic lead, by having him defend Latveria against forces even more malevolent than he was, including an attempt by the Red Skull to use it as a base for a Nazi Fourth Reich in *Astonishing Tales* #4 (Leiber et al, Feb. 1971). However, it was only in Doom's final appearance in the series, *Astonishing Tales* #8 (Conway et al, Oct. 1971), that Gerry Conway and Gene Colan found a way to make Doom carry a whole story alone, by pitting him against Satan himself in a fight to save his mother's soul. Here they were able to maintain all of the arrogance, rage and destructive power that readers enjoyed about the character, whilst also revealing the tortured human being beneath the armour, who was prepared to risk everything for those he truly cared about. It was an aspect of the character that would be revisited by the many writers and artists who re-used Doom over the following decades.

Doom was able to move through so many different series because they all existed within the 'Marvel Universe', a massive fictional world containing many stories, all of which interact with each other. Matt Hills calls this a 'hyperdiegesis', "a vast and detailed narrative space, only a fraction of which is ever directly seen or encountered within the text, but which nonetheless appears to operate according to principles of internal logic and extension." (Hills, 2002) The Marvel Universe was an early example of this kind of storyworld, which is now common currency in franchise storytelling, from the linked films of the 'Marvel Cinematic Universe' to the movies, video games, books, toys and other formats of the 'Star Wars Extended Universe,' where stories not only move between different publications, but different media formats too.

Henry Jenkins famously used the term 'Transmedia' to describe this kind of storytelling, stating that "Transmedia storytelling is the art of world making," whereby hyperdiegetic storyworlds are created which can contain many narratives, unfolding "across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole." (Jenkins, 2008)

Marvel, and Doctor Doom, began to tell their stories on multiple media platforms early on in their history, beginning with *The Marvel Superheroes* cartoon (Gantray Lawrence Animation, 1966). This was a cheaply made cartoon series featuring brief stories for Captain America, the Hulk, Iron Man, Thor, and the Sub-Mariner, using static images cut from the comics themselves and then very crudely animated. Doctor Doom appears in one of the Prince Namor stories, which used sections clipped from *Fantastic Four Annual* #3 (Lee et al, Sep. 1964) and *Fantastic Four* #6 (Lee et al, Sep. 1962). The production company did not have the rights to use the Fantastic Four, and so the story is a confusing, cobbled together affair where Latveria is an island, Namor becomes a narrator in his own story, and the X-Men, renamed 'The Allies For Peace', stand in for the Fantastic Four where necessary.

The TV rights to the team were owned by Hanna Barbera, who produced the *Fantastic Four* (1967) series the following year. Doom appeared in several episodes, all of which were simplified re-tellings of stories from the early issues of the comic. This series is significantly more professionally produced than *The Marvel Superheroes*, although neither it nor its predecessor can be considered as 'transmedia storytelling' as defined by Henry Jenkins. The fact that they are re-tellings of older stories, with inconsistencies between them, show that they do not exist within the same hyperdiegesis as each other or the ongoing story being told in the comics, and so do not continue or contribute to each other's storyworlds.

This would remain the case through the 1970s and into the 1980s, when Doom continued to be a presence in Marvel comics, drafted in as villain for prestigious special issues such as *Marvel Comics Super Special* #1 (Gerber et al, Sep. 1977) featuring the band Kiss, and the second Superman/Spider-Man team-up in *Marvel Treasury Edition* #28 (Shooter et al, Jul. 1981). As time went by he roamed ever more widely across the storyworld, guesting in almost every series that Marvel published, as well as enjoying a brief run sharing the title *Super-Villain Team-Up* with Namor.

Doom also continued to appear in a wide variety of other media formats, including *The Fantastic Four Radio Show* (Robert Michelson Inc., 1975), starring a young Bill Murray as the Human Torch, the *Amazing Spider-Man* newspaper strip (Lee et al, 1977-present), the *Spidey Super Stories Album* (The Electric Company/Peter Pan Records, 1977), *The New Fantastic Four* cartoon series (DePatie-Freleng Enterprises, 1978) and the *Spider-man* cartoon series (Marvel Productions, 1981). As with the cartoons of the 1960s, almost all of these were revised re-tellings of stories from the comics, none of which continued or contributed to any of the others, and so could not be considered as 'transmedia' according to Jenkins' definition.

However, others would argue that this definition provides too narrow a view of what transmedia storytelling can be. In their book *Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines*, Scolari, Bertetti, and Freeman argue that the earliest examples of transmedia storytelling were focussed primarily on characters, rather than storyworlds (2014). These early transmedia characters appear in many different media in unrelated stories where specific parts of their background or personality might differ, but their core aspects remain true throughout. For instance, Tarzan is recognisably Tarzan

throughout multiple iterations in books, serials, films and comics. Certain aspects may change - the age at which he was left in the jungle, his relative ability to speak English, his supporting cast - but his essential "Tarzan-ness" remains.

This certainly applies to Doctor Doom, who maintained the core aspects of his character as he continued to move into other media, notably video games. In both *Spider-Man & Captain America in Dr Doom's Revenge!* (Paragon Software, 1989) and *Spider-Man: The Videogame* (Sega, 1991) he is encountered in his castle in Latveria, wearing his usual armour, tunic and cloak, and though he may fight with a pistol in the former and karate in the latter, rather than his usual power beams and inventions, he is still very much recognisable as Doctor Doom. Similarly, in Roger Corman's unreleased *Fantastic Four* movie (Constantin Film Production, 1994) his costume and royal status are faithful to the comics version, and although his origin story becomes entwined with that of The Fantastic Four, it still ends with an experiment going wrong and him taking on the iron mask to hide his disfigurement.

The idea that a transmedia character could have particular 'signifiers' that identify them across different media is codified by Roberta Pearson and William Uricchio in their book *The Many Lives of Batman* (Pearson & Uricchio, 1991). Here they identify five key components of Batman's character which allows him to remain his 'Batman-ness' in whatever media he appears in, as follows:

Attributes - wealth, physical prowess, deductive skills, obsession with crime.

Events - the murder of his parents, ongoing quest to fight crime.

Recurrent Characters - Robin, Alfred, The Joker

Setting - Gotham city

Iconography - mask with pointed ears, cape, bat insignia on chest.

They argue that all five of these components are required for Batman truly to be Batman, but recognise that each can be stretched to some degree. For instance, Batman's costume has changed in many ways over the years, but he always retains at least the core ingredients, and while supporting characters come and go, and even die, key ones such as Robin, Alfred and Joker will always return.

Using this methodology, Doctor Doom's components could be described as:

Attributes - mastery of magic and science, royal status, hatred of Reed Richards, facial disfigurement.

Events - rise from orphaned gypsy to ruler of Latveria, ongoing quest to prove his superiority to all other humans

Recurrent Characters - The Fantastic Four, the Latverian people.

Setting - Latveria and the Latverian Embassy in New York

Iconography - mask, armour, cloak fastened with a chain, Shakespearean speech patterns.

These components remain in place with remarkable consistency throughout Doom's appearances outside of comics, although they are occasionally stretched or altered. In the two live action films directed by Tim Story, *The Fantastic Four* (20th Century Fox, 2005) and *Rise Of The Silver Surfer* (20th Century Fox, 2007), Doom's usual attributes, iconography, recurrent characters and settings are all in place, although his origin is once again altered so as to tie in with that of The Fantastic Four.

This change may have been influenced by the then-recent comic series *Ultimate Fantastic Four* (Bendis et al, 2003-04) which included Doom as member of the mission that gave the team their powers. A similar alteration to Doom's origin took place in the next live action outing, *Fantastic 4* (20th Century Fox, 2015), although in this movie much of Doom's other components were missing. His armour was actually a mutation caused by the power-giving experiment, he appears to be an American hacker rather than Latverian magician, and only his cloak and hatred of Reed Richards can definitely be said to remain.

Other versions in the 21st century have been much more faithful, and arguably more successful. The Doctor Doom who appears in the *Lego Marvel Super Heroes* game (Warner Bros. Interactive Entertainment, 2015), although designed in the Lego mini-figure style, is very much in line with the comics version, from his magical and scientific powers to his megalomania, Latverian Castle and origin story (IGN Users, 2014). He is similarly recognisable in *The Superhero Squad Show* (Marvel Animation, 2009) and *Hulk And The Agents Of S.M.A.S.H.* (Marvel Animation, 2013), while the aborted solo *Doctor Doom* movie written by Noah Hawley apparently concentrated mostly on the origin story, with all other components intact (Riesman, 2018).

The resilience of Doom's central characteristics across time and media, I would argue, is due to his early history as a wandering character within the Marvel comics storyworld. Once his key signifiers were outlined in *Fantastic Four Annual* #2 he could then be easily 'borrowed' by different creators as a guest star whose ongoing popularity meant that there was no need to spend time explaining who he was. Many stories would feature his apparent demise, but he would invariably return to fight again in another series, with his status quo intact and ready to be re-used.

Umberto Eco described this kind of fictional existence as an 'oneiric climate' (1972), whereby certain aspects of a character, such as their name, appearance and supporting cast, are always the same at the start and end of the story, but could vary wildly in between, with little or no relationship to past or future events. Eco used the Superman comics of the 1960 as examples, but it also applies to Doctor Doom's transmedia travels. Wherever he appears he is always basically the same character, with the same components, and he is always safely returned to that status by the end of his residency in that particular media. It is this portability that has made him such a reliable character for reuse by multiple authors over the years.

However, this also means that whenever Doom is significantly changed in some way it carries with it a meaning. His most recent solo outing *Infamous Iron Man* (Bendis et al, 2016-17) featured a Doom who was no longer scarred, did not hate Reed Richards, and had taken on a different name - Iron Man - in order to try to rectify some of the mistakes of his past. This was an attempt to look at ideas of redemption and forgiveness, and although interesting in places, the many alterations, along with writer Brian Bendis's distinctly un-Doom-like chatty dialogue, made it feel almost like a different character.

These changes had come about as a result of the events of the mini-series *Secret Wars* (Hickman et al, 2015-2016), which was in turn a sequel to the original *Marvel Superheroes Secret Wars*, (Shooter et al, 1984-85). This latter was an early example of what Henry Jenkins calls 'convergence culture' - the tendency for traditional media formats to come together, merging to provide new outlets for transmedia storytelling, and the absorption of the output of fan communities by media providers, effectively using their creative labour to generate free content (Jenkins, 2008).

Marvel Superheroes Secret Wars came about when the toy company Mattel approached Marvel with a proposal for a new line of action figures and other toys based on their characters. It was an attempt to copy the success of the Japanese 'Media Mix', a form of storytelling in which information is spread across different media such as animation, comics, video games, and trading cards (Jenkins, 2008).

Mattel already had the title for the series, based on market research which told them that the two words which most appealed to young boys were 'secret' and 'war' (Howe, 2012). Marvel's editor-in-chief Jim Shooter decided to write the comics part of the project himself, taking inspiration from two ideas suggested by fans. The first was the most basic, requested almost daily: "one big, epic story with all (or many) of the heroes and villains in it" (Shooter, 2011). The second came from a fan called Randy Schueller, who suggested a story which involved Spider-Man getting a new black costume. This fitted in with Mattel's request to have more than one costume available for the most popular characters, so Shooter paid Schueller \$200 for his idea, and added it to the plot (Cronin, 2007).

Marvel Superheroes Secret Wars begins with The Beyonder, a god-like alien, teleporting a range of heroes and villains to a realm called Battleworld, in order to fight each other, echoing the way that Mattel expected their target audience to pit their new action figures against each other. Doctor Doom is, for all intents and purposes, the lead character in the story. He gathers together an army of supervillains but, after the usual process of team-ups and betrayals, ends up stealing The Power Cosmic from Galactus and using it to defeat The Beyonder, before stealing his powers too. This turns him into a god, which necessitates another costume re-design, based on Mattel's request to give Doom "more high-tech" armour (Shooter, 2011). He uses his new powers to save the lives of all of the other characters and cure his own facial disfigurement, thus moving away from several of the signifiers discussed above, yet remaining sufficiently Doom-like for the superheroes to

refuse to trust him. They're right not to, as he is unable to control his newfound powers, leading to Galactus and The Beyonder taking them back and Doom being returned once again to his usual costume and status quo.

The second *Secret Wars* series, released thirty years later, has a storyline which is consciously similar to that of the original and, although it does not have the same level of transmedia merchandising attached, does have a lot to say about transmedia itself, especially with regards to different versions of the same characters.

It begins with a battle between Marvel's two main comics storyworlds - the original Marvel universe begun in 1961, and the more recent Ultimate universe. The Ultimate line of comics had been set up in 2000 as a way of reimagining Marvel's most popular characters, unburdened by the company's then 40 year-long continuity. It was initially very successful, being acknowledged as a key influence on the Marvel Cinematic Universe, and there were rumours that it would become Marvel's 'main' universe, but the line faltered once the original star creators left and it was eventually cancelled (Jaspar, 2015)..

This battle between the two storyworlds is played out in this first issue, with the Ultimate characters eventually finding themselves outnumbered by the originals. The two universes collide and are destroyed, leading to the introduction of a new patchwork world, named 'Battleworld', built from the remnants of hundreds of other versions of planet Earth, saved by Doctor Doom when the rest of the Multiverse was destroyed by The Beyonders, a race of malevolent 'adult' versions of the quixotic character from the original.

At first Doom seems like a hero, though still recognisable as the character we know. His costume is the same, though coloured white rather than green and silver, he is still facially disfigured, lives in Castle Doom, and has now achieved his mission to make himself supreme ruler, calling himself 'God Doom'. However, it soon becomes clear that although he has saved the lives of million he has enforced his own version of the world upon them, crushing any attempt to make changes.

Secret Wars can thus be seen as a metaphor for the battle for the future of Marvel comics, with Doom representing the small yet vocal group of largely male, largely middle-aged, comics fans who saw themselves as the saviours of traditional superhero comics. They were the ones who continued to buy traditional paper comics in traditional comic shops, and believed that this gave them the right to dictate the strict rules about what constituted 'real' comics (McClauchlin, 2018). Thus, although Battleworld features many different versions of established heroes - its police force is made up entirely of different versions of Thor, for instance - nothing new can be created, and all must bow down to the extreme conservatism of the world's saviour. The new version of The Beyonders can also be seen as a perversion of the childlike glee of the original, smashing up entire universes rather than bringing characters together for fun.

As the series progresses this cobbled together structure begins to collapse, as the characters themselves fight for the right to change. Doom struggles to maintain control of 'his' world, losing out in the end when he is forced to admit that his arch enemy Reed Richards would make better use of the power to create new worlds.

The story ends with the Richards family setting out to rebuild the Multiverse, with the potential for new characters and new stories once again, while Doom is left a changed man. He sees the error of his ways and is thus no longer scarred, physically or psychologically, with a newfound appreciation of change, and the ability to laugh.

This is Hickman's hope for comics fandom, that it can grow to embrace both new stories and the possibility for humour. If he had chosen a different villain, such as the insane capitalist Green Goblin, this would have been a very different message, but by using Doom he can show sympathy for the fans' intentions, while also acknowledging their 'villainous' flaws.

This is perhaps the greatest signifier of Doctor Doom, that whatever he does, he still manages to illicit some sympathy from the reader. He is self-centred, self-aggrandising and selfish, but he truly believes he is fighting for the overall good. In *Secret Wars* he is trying to preserve what is left of the Multiverse, just as fans believe that they are protecting what remains of the once booming comic industry they loved, but doing this ignores the possibility for new creations which, in the longer run, will keep the multiverse/comics industry alive. Thus Doctor Doom becomes not only a super-villain who exists within transmedia, but also one who represents the impossible fight against it.

As Doctor Doom moves into his seventh decade years of existence he shows little sign of fading from view. The merger of Fox and Disney means that he will almost definitely be the lead villain in the proposed new *Fantastic Four* movie, but more importantly will enable him to range across the entire Marvel transmedia storyworld, just as he did in the original comics, reaching his full potential as a transmedia character by facing a much greater diversity of enemies and, in all likelihood, being appreciated by even more fans worldwide.

When that happens, as Doom himself says in *Fantastic Four Annual* #2, "Never will the mass of teeming humanity ever forget that Doctor Doom once walked among them!"

Bibliography

Cronin, B. (2007, May 16). *Comic Book Urban Legends Revealed Extra: Randy Schueller's Brush With Comic History*. Retrieved January 2019, from Comic Book Resources: <https://www.cbr.com/comic-book-urban-legends-revealed-extra-randy-schuellers-brush-with-comic-history/>

Eco, U. (1972). The Myth of Superman. *Diacritics*, 14-22.

Hills, M. (2002). *Fan Cultures*. London: Taylor and Francis.

Howe, S. (2012). *Marvel Comics : the untold story*. New York: Harper.

- IGN Users. (2014, July 6). *Dr. Doom*. Retrieved January 2019, from LEGO Marvel Super Heroes Wiki Guide: https://uk.ign.com/wikis/lego-marvel-super-heroes/Dr._Doom
- Jaspar, G. (2015, April 7). *The Rise and Fall of the Ultimate Marvel Universe*. Retrieved January 2019, from Den Of Geek: <https://www.denofgeek.com/us/books-comics/ultimate-marvel/243438/rise-fall-ultimate-marvel-universe-hulk-spiderman-deadpool-marvel-comics>
- Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
- Lee, S. (1976). *Bring on the Bad Guys: Origins of Marvel Villains*. New York: Simon & Schuster.
- McClauchlin, J. (2018, July 17). *Does Comics Culture Have An Inferiority Complex?* Retrieved January 2019, from Wired: <https://www.wired.com/story/comics-inferiority-complex/>
- Pearson, R., & Uricchio, W. (1991). *The Many Lives of the Batman: Critical Approaches to a Superhero and His Media*. London: Routledge.
- Riesman, A. (2018, June 4). *Noah Hawley's Doctor Doom Movie Is Written, But Don't Expect to See It Anytime Soon*. Retrieved January 2019, from Vulture: <https://www.vulture.com/2018/06/noah-hawley-doctor-doom-movie-is-written-but-on-hold.html>
- Sacks, J., Hoffman, E., & Grace, D. (2017). *Jim Shooter: Conversations*. Mississippi: University Press of Mississippi.
- Scolari, C., Bertetti, P., & Freeman, M. (2014). *Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines*. Basingstoke: Palgrave Macmillan UK.
- Shooter, J. (2011, April 4). *Secrets Of The Secret Wars*. Retrieved January 2018, from JimSooter.com: <http://jimshooter.com/2011/04/secrets-of-secret-wars.html/>

Primary Sources

- 20th Century Fox (2005). *Fantastic Four*.
- 20th Century Fox (2007). *Rise Of The Silver Surfer*.
- 20th Century Fox (2015). *Fantastic 4*.
- Bendis, Brian (w), Alex Maleev (a). *Infamous Iron Man v1 #1-12* (Oct 2016- Nov 2017), Marvel Comics.
- Constantin Film Production (1994) *The Fantastic Four*.

Bendis, Brian; Mark Millar (w), Adam Kubert (a). *Ultimate Fantastic Four* v1 1-6 (Dec.2003-Jun2004). Marvel Comics.

Conway, Gerry (w), Gene Colan (p), Tom Palmer (i). "...Though Some Call It Magic!". *Astonishing Tales* v1 #8 (Oct. 1971), Marvel Comics.

DePatie–Freleng Enterprises (1978) *The New Fantastic Four*.

Feldstein, Al; Jack Kirby (w), Joe Maneely; John Severin; Werner Roth; Jack Kirby; Don Heck; George Roussos; Manny Stallman (a). *Yellow Claw* v1 #1-4 (Oct.1956 - Apr. 1957), Atlas Comics.

Gantray Lawrence Animation (1966). *The Marvel Super Heroes: Dr. Doom's Day*.

Gerber, Steve (w), Alan Weiss; John Buscema; Rich Buckler; Sal Buscema (p), Al Milgrom (i). "Kiss". *Marvel Comics Super Special* v1 #1 (Sep. 1977), Marvel Comics.

Hanna Barbera (1967). *The Fantastic Four*.

Hickman, Jonathan (w), Esad Ribić (a). *Secret Wars* v1 #1-9 (May 2015 – Jan. 2016), Marvel Comics.

Lee, Stan (w), Jack Kirby (p), Dick Ayers (i). "The Diabolical Duo Join Forces!". *Fantastic Four* v1 #6 (Sep. 1962), Marvel Comics.

Lee, Stan (w), Jack Kirby (p), Chic Stone (i). 'The Fantastic Origin of Doctor Doom!'. *Fantastic Four Annual* v1 #2 (Sept. 1964), Marvel Comics.

Lee, Stan (w), Jack Kirby (p), Joe Sinnott (i). 'Meet... Doctor Doom!'. *Fantastic Four* v1 #5 (Jul. 1962), Marvel Comics.

Lee, Stan (w), Jack Kirby (p), Vince Colletta (i). 'Bedlam at the Baxter Building!'. *Fantastic Four Annual* v1 #3 (Oct. 1965), Marvel Comics.

Lee, Stan (w), John Romita Sr; Fred Kida; Larry Lieber; Alex Saviuk (a). *The Amazing Spider-Man* (1977-present), Register and Tribune Syndicate (1977–1985); Cowles Media Company (1986); King Features Syndicate (1987–present).

Lee, Stan (w), Steve Ditko (a). "Marked for Destruction by Doctor Doom!". *The Amazing Spider-Man* v1 #5 (Oct. 1963), Marvel Comics.

Lieber, Larry (w), Wally Wood (a). "The Invaders!". *Astonishing Tales* v1 #4 (Feb. 1971), Marvel Comics.

Marvel Animation (2009). *The Superhero Squad Show*.

Marvel Animation (2013). *Hulk And The Agents Of S.M.A.S.H.*

Marvel Productions (1981). *Spider-man*.

Paragon Software (1989). *Spider-man & Captain America in Dr Doom's Revenge!*

Robert Michelson Inc. (1975). *The Fantastic Four Radio Show*.

Sega (1991). *Spider-man: The Videogame*.

Shooter, Jim (w), John Buscema (p), Joe Sinnott; Terry Austin; Klaus Janson; Bob McLeod; Al Milgrom; Steve Leialoha; Walt Simonson; Bob Layton; Joe Rubinstein; Bob Wiacek (i). "The Murderous Menace of... Doctor Doom and the Parasite!" *Marvel Treasury Edition* v1 #28 (Jul. 1981), Marvel Comics

Shooter, Jim (w), Mike Zeck; Bob Layton (p), John Beatty (i). *Marvel Superheroes Secret Wars* v1 #1-12 (May 1984 – Apr. 1985), Marvel Comics.

The Electric Company. "Deadly is the Doctor Called Doom" *Spidey Super Stories Album* #1 (1977), Peter Pan Records.

Warner Bros. Interactive Entertainment (2015). *Lego Marvel Super Heroes*.

Biography

By day Mark Hibbett is a mild-mannered Research Data Manager at University of the Arts London, but by night he is a member of the same institution's Comics Research Hub, where he is undertaking post-doctoral work on transmedia characters.