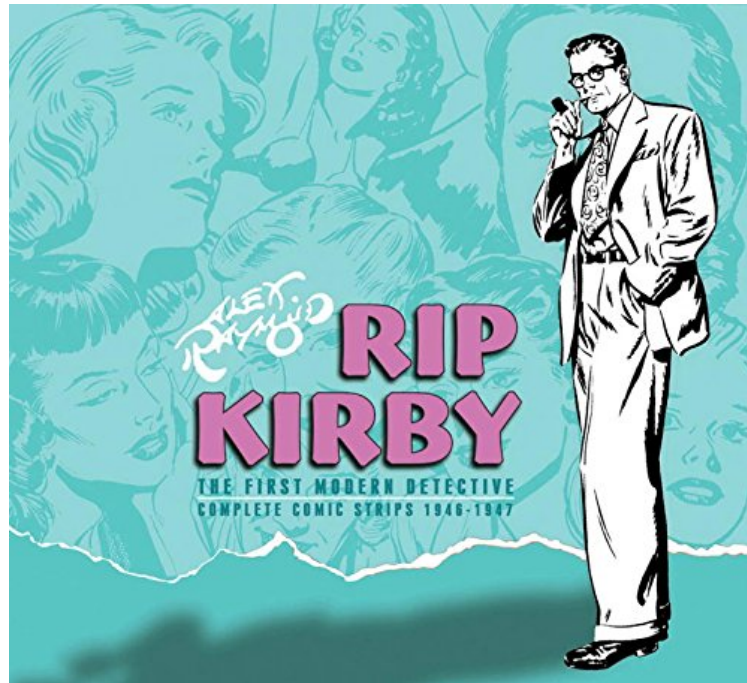


Rip Kirby, Vol. 1: 1946-1948

Alex Raymond

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#570828 in Books IDW Publishing 2009-09-15 2009-11-15 Original language: English PDF # 1 11.38 x 1.13 x 10.311, 4.64 #File Name: 1600104843320 pages | File size: 36.Mb

Alex Raymond : Rip Kirby, Vol. 1: 1946-1948 before purchasing it in order to gauge whether or not it would be worth my time, and all praised Rip Kirby, Vol. 1: 1946-1948:

1 of 1 people found the following review helpful. Some Poor Reproductions; Mostly GoodBy
rampageous_cuss Although the other reviewers have a point, it has to be said that while there ARE dailies in this volume that look poorly reproduced, MOST of the strips are fine, and everything is highly readable. Also, while there are a number of very iffy reproductions (including the visible nipples in Jill Thatcher's negligee on page 49), there are also obvious deliberate changes in inking style throughout the volume. Raymond is obviously developing his approach (and characters) as he begins his new strip. The series gets off with a bang as THE CHIP FARADAY MURDER happens on Rip's very doorstep, surprising even Kirby's unflappable butler Desmond - and perhaps causing weight loss, as Desmond is noticeably thinner 7 panels later. Desmond's golf lesson is interrupted by Rip's girl Honey Dorian, who is also in for some changes going forward. Introduced as a somewhat ditzy kid, Rip introduces her to modelling in order to infiltrate Barry's model agency, where the late Chip worked. The trail leads from top fashion photographers and major ad agencies to a popular nightclub, where Rip finds an unsavory narcotics connection, and a surprise antagonist. A series of coincidences kicks off Rip's investigation of THE HICKS FORMULA, which happens at Honey's Alma Mater. A number of undergraduates have turned surprisingly dumb, and dean Thatcher, who's about-to-be-married daughter Debbie is an old pal of Honey's, is concerned (at least, after his dog dies mysteriously.) Rip is soon on the trail, but it takes a death to prove the guilt of the only suspect. The direct result of the Hicks Formula is ENTER THE MANGLER, as the brutal gangster, who will become Rip's ongoing nemesis, sees an opportunity for big dough. Also introduced is the Mangler's beautiful moll Pagan Lee, who turns against his plot to blackmail the world

with biological destruction. Rip and Honey are soon in a tight spot, but the police are also on the case as poisoned water pistols duel with revolvers and tommy guns. A whole new line of crime opens as FATAL FORGERIES threaten popular entertainers, including the beautiful Pagan Lee, who has gone straight into nightclub singing. Villainous Spider Grunt finally goes too far, as Rip is otherwise willing to believe that even the guilty have some innocence. It's more trouble for Pagan as her PAST IMPERFECT catches up to her in the form of small-time hoodlum Fingers Moray. Moray makes his play for the big time, and Pagan makes her play for Rip. In THE DOLL'S HOUSE it's Honey's turn in the spotlight as she gives Rip a lesson by disappearing to visit to her wealthy uncle, who has an odd girlfriend - and a secret just as deadly as Spider Grunt's. Pagan has another star turn, helping a war-widow and old friend with BLEAK PROSPECTS, a soapy tale of child stealing and blackmail. Bleak's prospects run out, and eventually it's happy endings for everyone except, maybe, Moose McGee. TERROR ON THE THAMES, the final story in volume, starts with what seems to be good luck for Rip, as Honey happens to be in a fashion show in London at the same time that he is taking a holiday in Britain. Unfortunately model "Bet-ya" Bannister is also part of the party, and soon dives into muddy waters surrounding some risky, and deadly, gambles.

0 of 0 people found the following review helpful. The BestBy JVS Being an avid reader of comics at the time I first came across Rip Kirby when I was an adolescent through a comic strips' anthology. The stories I read back then are chronologically collected in this volume, among them two unforgettable ones, and probably two of the best suspense stories I ever read anywhere: "The Doll's House" and "Bleak Prospects". This is a character I had only vague information about before first reading it, besides a reference from my mother who was a huge fan of detective stories and liked the character a lot. I don't know he had any major appearance in other media like Flash Gordon, the Phantom, Cisco Kid or even Mandrake and Prince Valiant had (Cisco coming actually from other media to comic strips). And he certainly didn't seem to enjoy the same kind of popularity the others had. Kirby was not dwelling in different worlds like Gordon or Bradford, a knight in medieval Europe like Valiant, a superhero like the Phantom, or had paranormal powers like Mandrake. At face value Kirby might look as a bit of a "grey" character. Yet I found the stories to be extremely engaging and of compulsive reading, and in fact more than any others, and immediately became one of my top favourite readings both for the stories and the art, and still is. Kirby might not have had the projection other characters had, but he got this wonderful collection, that is not expensive considering the content and format, a deserved tribute to the excellence of this masterpiece in comics.

0 of 0 people found the following review helpful. The beginning of a new classic from Alex Raymond ...By Uncle Mickey One thing comics collectors can count on: if it's by Alex Raymond, it is guaranteed to be masterful. "Rip Kirby" was the last of a pantheon of great comic strip collections by the man who gave us "Flash Gordon" and "Jungle Jim." Yes, "Flash Gordon" was a "copy" of "Buck Rogers" and "Jungle Jim" had its origins as a "spin-off" of "Tarzan," BUT Raymond's superb art and stories made all similar works pale in comparison. You don't even have to read the stories (though you'll want to) because the art, day after day, week after week, was suitable for framing. "Rip Kirby" was his most "down-to-earth" creation, but it still has that Raymond magic. Like his collaboration with Dashiell Hammett ("The Maltese Falcon," "The Thin Man"), which was entitled "Secret Agent X-9," "Rip Kirby" is an adventure strip with a more realistic bent. His contemporaries tried to equal his brilliance. Some did, most didn't. Like Hal Foster ("Prince Valiant," "Tarzan"). Alex Raymond was an icon of the comic strip, and "Rip Kirby" is a yet another masterpiece.

The first comprehensive archival collection of Alex Raymond's post-war, post-modern classic. Created by Raymond in 1946, it was a fresh approach to the crime genre, an about-face from the prevailing hard-boiled style of detective fiction. Rip Kirby was smart and sophisticated, but still a man's man. He often applied scientific methods to his crime-solving techniques, but was still involved in plenty of action-Kirby was an All-American athlete and decorated war hero. The supporting cast featured Desmond, Rip's valet and assistant, and plenty of breathtaking women, particularly Rip's girlfriend, Honey Dorian, and the raven-haired and aptly-named Pagan Lee. Highly conscious of the fashions of the day, Raymond also brought post-war and early-'50s chic to the comics page. The first volume of Alex Raymond's modernist classic reproduces, from syndicate proof sheets, every strip from the beginning, March 4, 1946, through December 4, 1948. Co-written with Ward Greene, the stories sometimes address then-contemporary issues, including trafficking in black market babies and the attempt to limit the proliferation of atomic and biological weapons. But the real star is Raymond's lush and incomparable brushwork. 2010 HARVEY AWARD NOMINEE!

From Booklist Having relinquished the Flash Gordon strip to fight in World War II, Raymond returned to create something completely different, a new strip featuring scientist-turned-private-detective Rip Kirby, an ex-marine, a former athlete, and a genuine intellectual, a bookish-looking urbanite who smoked a pipe and even wore glasses. This postwar paragon solved cases with the help of his valet (and former safecracker), Desmond, and his fashion-model girlfriend, Honey Dorian. The cultured and cerebral Rip may not be as well known as Flash, but his strip was technically far better work than Raymond's gorgeously drawn but stiff and stilted sf epic. And Rip Kirby's influence on the medium was as profound as that of its predecessor: while the elegant, heroic visual style Raymond developed for Flash was widely emulated by the 1940s generation of comic-book superhero artists, the art for Kirby—as

sophisticated as its hero, stylish as Honey's apparel, and notable for its solid compositions, well-placed areas of solid black, and bold line work—set the template for the dramatic newspaper strips of the 1950s and beyond. --Gordon Flagg "A treasure not to be missed." —ScoopAbout the AuthorAlex Raymond (1909-1956) is regarded, with Milton Caniff and Hal Foster, as one of the three giants of newspaper adventure strip artists. Raymond apprenticed with Chic Young on Blondie, and Lyman Young on Tim Tyler's Luck. The year 1934 was a major turning point in his career: he illustrated X-9, a new detective comic strip written by Dashiell Hammett, and then created Flash Gordon and Jungle Jim. Rip Kirby, created in 1946, signaled a grand departure, both thematically and artistically, from the science fiction classic. He promulgated a new art style—one of cinematic photo-realism—that influenced such artists as Stan Drake, Leonard Starr, Al Williamson, and Neal Adams.