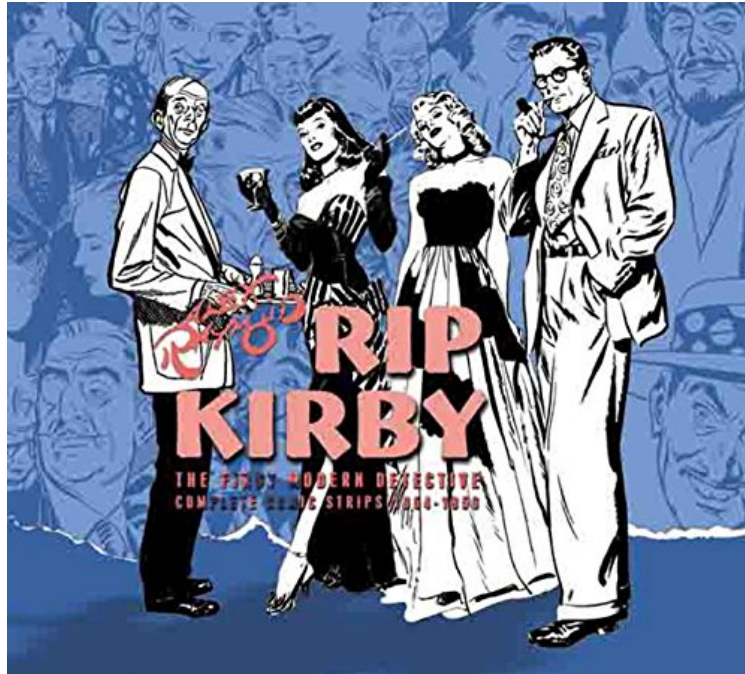


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Rip Kirby, Vol. 4: 1954-1956

Alex Raymond

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Alex Raymond : Rip Kirby, Vol. 4: 1954-1956 before purchasing it in order to gage whether or not it would be worth my time, and all praised Rip Kirby, Vol. 4: 1954-1956:

0 of 0 people found the following review helpful. Some Slightly-Off Reproductions, Mostly PerfectBy rampageous_cussThis, the Spring 1954 to Autumn 1956 continuity, is Alex Raymond's last work; the final story was completed by John Prentice, who took on the strip after Raymond's death in a car accident. Everything is in black and white. There are 320 pages of strips, the story of Raymond's final years, and a biography of Prentice, who was to continue Rip Kirby for the next 43 years. It's not completely unfair to complain that there are some shoddy reproductions here; that is somewhat true of most of the first story (some areas a little light and others a little dark) and the beginning of the second, but even those sections are completely readable. The rest of the art, with a few exceptions, is reproduced perfectly. The stories, attributed to Fred Dickenson, are somewhat predictable and occasionally pretty soapy in a '50s-action-hero style: Chapter 1, "Stark Night of the Soul" (04/19-07/10 1954), presents former film-star Byron Delight planning a comeback by hitching himself to rising star Pagan Lee. Unfortunately Delight has aroused the passions of a number of females, including a femme fatale. Chapter 2, "Two Men and a Baby" (07/12-12/25 1954), has Desmond, Rip's butler, left holding the baby while leftists hold the parents. Rip and Desmond slip behind the iron curtain in the hope of ringing down the curtain on tyranny. Chapter 3: "The Eyes of Kismet Kildare" (12/27/1954 -04/09/1955) are on Rip, as the attractive artist feels her father was framed and wants Rip to get the picture. When Rip realizes someone is substituting fakes for old-master artwork, Kismet's fate may be sealed. Chapter 4, "Carno's Carnivores" (04/11 - 07/09 1955), finds Rip getting an offer he can't refuse: protecting the daughter of an animal trainer from a certain Snake and his murderous mate. Chapter 5, "Hep to the Jive" (07/11 - 09/24

1955), has brassy Ma Casino asking Rip to go undercover to find the robbers preying on her casino clientele. Rip scores when lovely lounge-singer Lenore Lillis changes her tune once the accompaniment turns murderous. Chapter 6: "The Laugh's on Giggles" (09/26 - 11/26 1955) when boorish tv comedian Giggles Magee plans to force beautiful dancer Joan Turner to marry him, only to run afoul of sentimental bookie "Necktie" and his backup, the Bowery Four. Chapter 7, "Brain vs. Brawn" (11/28/1955 - 02/18/1956), is Rip pitted against ne'er-do-well "Brawn" Adair in a search for another possible heir to Adair's late great-uncle's millions. Although long-lost granddaughter Sari has life plans of her own, Brawn plans to put an end to them. Chapter 8: "Double in Diamonds" (02/20 - 1956-05/19) begins with Rip's nemesis "the Mangler" meeting a man with the misfortune to be nearly his double - and to have told the Mangler too much about his daughter and his diamonds. The Mangler's misfortune is that after meeting daughter Angela she suspects something is amiss, and hires Rip to find out what. Chapter 9: "Zero Tolerance" (05/21 - 07/28 1956) is what Rip's favorite model "Honey" Dorian experiences when she makes her own alteration to couture that a couple of intercontinental crooks wanted run from a foreign runway. Chapter 10, "Cat Amongst the Pigeons" (07/30 - 10/20 1956), finds Desmond approached by a colleague whose cat-fancying employer, heiress Hettie Hilton, is the target of a pair of pseudo-scientific swindlers. Raymond's final strip work ends with his signature dated 9-29; Prentice smoothly and practically unnoticeably completes the story from October 1st to the 20th. Alex Raymond was a master of pen-(and brush-)and-ink. In the introduction, graphic-art historian Brian Walker describes Raymond's "signature style" as "... combining delicate pen lines with bold brush strokes, Raymond depicted his characters in dramatic profile and dynamic action and placed them in a variety of locales ranging from atmospheric cityscapes to exotic natural environments. 0 of 0 people found the following review helpful. Five Stars By Andrew C Smith A different time but still holds many truths of today. 0 of 0 people found the following review helpful. Alex Raymond's Rip Kirby a monster! By Customer Alex Raymond returned from WW2 ready to deal with reality. Excellent art and story. Better than Caniff's overrated work on Steve Canyon. This was by far the best strip to come out of the war.

The fourth volume of Alex Raymond's modernist classic, Rip Kirby, contains every daily strip from April 19, 1954 through September 29, 1956. The 46-year-old Raymond's tragic death in the prime of his life caught the syndicate in mid-episode. This book also contains the conclusion to Raymond's ultimate story, drawn by John Prentice, from October 1 through October 20, 1956. Edited and designed by Eisner Award-winner Dean Mullaney, with a biographical and historical essay by Brian Walker.

About the Author Alex 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.