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### The Hero as Common Man in Graphic Literature By Kenneth Allen Sims II

The audience has always been an important factor in art; more importantly, the reception of the work of art by those who fund the work is often the most influential aspect for a creator. Throughout the past several centuries, the chief funding of artistic endeavors has been through patronage. Typically, it has been wealthy aristocracy who chiefly contributed to the effort of producing art. Protagonists, to be better identi-

fied with the patrons, and to be given noble and affecting qualities, were most often created by authors as aristocrats as well. As the middle class rose to power, it began to assert societal and the economic control, which allowed both literature and art to be transferred into the commercial realm and transformed into a commodity. The shift from patronage-funded literature to commercial literature brought about changes in protagonists as well. The new patron became the reading public, and writers mirrored this by moving away from aristocratic protagonists and towards humbler characters that reflected the lives of their readers.

(continued page 4)

### Great Escape Comics & Games Store News

FREE COMIC BOOK DAY

1st Saturday In May -May 2, 2009

www.freecomicbookday.com

Proc Comic Book Day is the comic

Free Comic Book Day is the comic industries biggest event of the year! If you're not familiar with the event, it's the one day when comic stores give out free special edition comic books to welcome new readers to the medium. This year was Great Escape Comics and Games' biggest event, with more attendees than ever before for the seventh annual Free Comic Book Day. Great Escape gave away more free comic books than any previous year.

If you missed Free Comic Book Day this year, be sure to mark your Calendars for May 1, 2010, as Free Comic Book Day is always the first Saturday in May. Thanks to everyone who came this year and made the event such a great success!



FREE COMIC BOOK DAY







photo by Paul Tomber

## ESCRPE VELOCITY VOLUME 1, ISSUE 1



by Ken Sims II

### Kid friendly Comics

The Classic Archie Comics *Teenage Mutant Ninja Adventures Volume 1: Heroes in a Half Shell* returns to print in a trim paper back for \$11.95.

Boom Studios adds to its kid's line with Disney/Pixar's *Finding Nemo: Reef Rescue #1* retailing for \$2.99.

Tiny Titans #16 pits Supergirl against Kid Flash in a race to see who's faster. Extremely popular among every age group and tremendously funny, Tiny Titans remains one of the best kid-friendly offerings published. Tiny Titans #16 will be on sale May 20th, for \$2.50.

Marvel churns out another Avengers team, this time the humorous *Lockjaw* and the Pet Avengers. The four-part miniseries retails for \$2.99 and rated All-Ages.

Always check the



website at

http://www.greatescapecomics.com for great deals and coupons! Just click the

GREAT DEALS

button on the right hand side to see our monthy deals!



Hellboy: Seed of Destruction



You might think you know what Hellboy is about; the decade-old franchise has had movies, cartoons, games, not to mention the comic books. The problem is that many tend to absorb the simplest available medium, typically film, of a franchise and assume that it adequately represents the source material. More often than not, film tends to be the least accurate and most bastardizing medium for any property.

Not to put down the Hellboy film franchise, both films are enjoyable, but the films are also very "Hollywood." If you think Hellboy is just an action story about supernatural superheroes who quell magical and mythological threats to humanity, you've probably only watched the Del Toro's movies, and you're only getting half the picture. It's time to take a look at the real deal: Hellyboy isn't a super-hero comic; it's actually a supernatural noir comic.

Mike Mignola's signature style borrows from the visual style of noir deeply. The Hellboy's world is mired in darkness, typically bisected by shadow, forms are suggested by the rare highlights that escape the broad-brushed ink. The darkness that enshrouds perfectly sets apart the world of Hellboy from a typical comic

The biting inner monologue by Hellboy in *Seed of Destruction* is reminiscent of classic Raymond Chandler, if not as flourished as Marlowe's speech.

Even the visage of Hellboy proves the ambiguous morality inherent of noir; shorn horns, Hellboy eschews his demonic visage and nature; upon him is the Right Hand of Doom, a demonic vestage re-purposed to beat the living hell out of any threat to humanity unwise enough to anger him, but he is in truth still a demon.

Perhaps most important is the hollowness of Hellboy's victories; He may prevent an apocalypse, but that's just today's crisis. The bleak reality is that tomorrow and every day will bring more danger.

Hellboy: Seed of Destruction follows Hellboy as he and fellow agents investigate the dangerous creature that killed Hellboy's adoptive father, Professor Bruttenholm. The case takes them to a mysterious mansion built on cursed land where Hellboy meets the man who demonically midwifed Hellboy into this world, and the sinister destiny he's expected to fulfill. Owing much to pulp fiction detective writers like Raymond Chandler, and even more to supernatural horror writer H. P. Lovecraft, Mignola and Byrne launched an expansive, adumbral universe inhabited by a hardboiled hero haunted by the horror to which he's meant to be harbinger.

### SCAPE VELOCITY VOLUME 1, ISSUE 1

#### The Legitimacy of Sequential Art versus Film

What do you really know about comic books? What is called to mind when someone mentions comic books? The serialized adventures of spandex clad beings who spout pseudoscience, constantly being pressed to the brink and saved by convenient instances of dues ex machina?

Granted, this has been, and occasionally is, the case in some comic books. The previous description applies to the majority of silver-age comics, and even to some current series that celebrate the nostalgia of classic comics by emulating the campy and unsophisticated stories from the formative years of comic books.

I will also grant you that in every medium, including literature, film and comic books, there are poorly written works. One great failing of the pop culture darling, film, however, is that it renders participation virtually unnecessary.

Worse still, Hollywood's reductive and revisionist films hardly ever do justice to the origin of its material. Hollywood loves a concept or a name, but all too rarely shows any respect for the heart of the story or medium. How much of what you know about comic books is based on what television and movies has distorted for you?

Up until a few years ago, Hollywood regularly maligned comic books horribly by creating a self-perpetuating cycle of lowering the average moviegoer's expectation and further demeaning the genre by offering more films catering to the same popculture "understanding" Hollywood created with bad movies.

What Hollywood forgets is the epic quality of comic books; certain characters have continued, uninterrupted, for more than some back issues, and two seventy years, often branching out into several different titles. If we were to consider the quality of comics as a continuous art form, and relate them to the serials of early film history, the proliferation of some comic book characters would equate to hundreds of hours of "filmed" history.

Truthfully, every issue cannot be counted among this "filmed" history, as comics often undergo ret-conning removing large collections of issues from continuity. Too often comic books continuities are ignored by Hollywood and abandoned to create, as in the case of the ill-fated film, Superman Lives, "[re-imaginings]' which [borrows] the names of [a] franchise and its characters, but little else."

However, consider, for example, the Flash of DC Comics. Discounting every appearance outside of the Flash Volume 2, exclude guest appearance in other titles, mini-series, maxi-series, annuals and even volume 2 of the Flash, the series runs 247 issues. The equivalent serialized "filmed" history would be three times that of Heimat 2, which is recognized as the longest film ever produced, lasting more than twenty-five hours.

The point of this "filmed" history is to remind the casual moviegoer and non-comic reader that these characters have lives outside and pre-existent to film, and this existence and storied life should be drawn upon, not only to respect the origins and heart of the characters, but to also finally embraces the previously established fan-base.

Forget what you "know." Abandoning every misconception TV and Film offers is one of the first steps to understanding the legitimacy of Sequential Art.

\*\*The opinions and editorials expressed reflect the by Ken Sims II opinions of the writers, and do not necessarily reflect

KENNETH ALLEN SIMS IPS

#### Webspinners and Untold Tales of Spider-Man

What's your poor, friendly neighborhood spider-fan to do? 20 years of continuity has been flushed down the toilet. Pete and MJ are no more. Even the daily comic strip has annulled the Spider-marraige!

As fans bail left and right from Spider-Man's leaky ship of continuity, there is one thing you can do: go back and catch some great Spider-Man stories you might have missed the first go 'round.

Now is the time to pick up titles probably escaped your collection when they first came out: Untold Tales of Spider-Man and Webspinners: Tales of Spider-Man.

Untold Tales of Spider-Man features some great talent: Roger Stern, Kurt Busiek, John Romita Sr., and Mike Allred all contributed to the series.

The stories in *Untold Tales* are some fans might've thought they'd never see:

Richard and Mary Parker, Agents of Shield (#-1)!

The Origin of Pete's "Spider-Banter" (#3)!

Norman Osborn's flash of nefarious genius as he conceives the Green Goblin, and the 1st appearance of the Headsmen, currently featured in Thunderbolts (#8)!

The Secret life of Betty Brant (#12)!

Mary Jane discovers Peter's secret identity even before they meet in Amazing Spider-Man #42 (#16)!

The Headsman returns, and the retro-continuity "1st appearance" of the Green Goblin (#18)!

Spider-man even gets a date with the Invisible Girl ('96 Annual)!

*Untold Tales* is packed with guest stars. The Human Torch, Wolverine, The Submariner, the Fantastic Four, and the Xmen all make appearances.

While light on guest appearances, Webspinners: Tales of Spider-Man is loaded with great talent: John Marc Dematteis, Joe Kelly, Keith Griffen, Sean Phillips, J.G. Jones, Jimmy Palmiotti, even an early arc by Paul Jenkins. Each creator brought his own vision of Spider-Man to the series.

The more contemporary and diverse in chronology of the two series, Webspinners, features the private life of Mysterio, offering a depth of character hereto unseen (#1-3), team ups with Silver Surfer (#4-6), Peter Parker triple booking his Prom with Betty Brant, Liz Allen and Mary Jane Watson (#7-9), and Paul Jenkins' compelling tale of the loneliness, need and regret of both hero and villain (#10-12).

Both Untold Tales of Spider-Man and Webspinners: Tales of Spider-Man not only feature great stories, but they generally cost less than buying most current comics, so you get more comics for your money, too!

by Ken Sims II

# ESCRPE VELOCITY VOLUME 1, ISSUE 1

An Advice Column

You may have forgotten about them, sitting in a long box for years, but if you plan on keeping your older comics in good condition, you should pull them out and freshen up the protective acid-free boards and polypropylene sleeves periodically.

Truth be told, "acid-free" is a misnomer; the boards are actually treated to absorb and neutralize the acids already in the paper of the comic book, but every board has a saturation point. The board will have to be replaced eventually before it begins to damage the book.

Most bags and boards are designed to last approximately five years and should be replaced afterwards.

To help yourself keep track, change whole storage boxes at once and keep a log in a notebook as to what year and which boxes have been changed.

Always replace the bag when you buy a bagged back-issue from a store; unless the price sticker includes a date, there's no way to tell how long the comic has been in the same bag and board, but even the price sticker isn't 100% reliable for reflecting the age of the bag.

> Remember to keep your books dry and cool! - Rusty

Got a question for Rusty? rustystaplescolumn@gmail.com (COMICOLOGY continued from page 1) Graphic literature could be considered the logical extension of the commercialization of literature; the medium is inexpensive, popular, and accessible to readers young and old. Writers of golden age graphic literature also paralleled the rise of common characters due to public consumption seen in traditional literature. The golden age of graphic literature began with the debut of Superman in Action Comics #1, which prompted the trend of publishing original material as well as super hero characters,

While Superman represents a complex reversal of aristocratic characters, most early pulp and comic book heroes, such as Batman, were still cast in the mold of the rich and powerful. In Batman, readers can still see vestiges of aristocratic patronage's influences on character origins. Bruce Wayne is the wealthy son of Gotham socialites. Thomas and Martha Wayne, but due to the tragic experience of witnessing his parent's murder, Bruce dedicates his life to a personal war on crime.

For the golden age of graphic literature, the cloth from which the character of Batman is cut, rich and image humanistic perfection, was common; billionaires such as Oliver Queen and Thomas Halloway, better known as Green Arrow and the Angel, among other wealthy characters of the period spent their fortunes and nights fighting crime. The aristocratic element of the characters seems to have much to do with their inspirations, such as "The Shadow" and "Zorro" pulp stories and "Green Archer" serials which, in turn, draw upon older inspirations of the patronage system.

There were early exceptions to the predominance of aristocratic characters of the golden age, such as Timely Comics' Captain America, who represented early empowerment of the common and powerless individual. Steve Rogers, who would become Captain America, was like any individual considered unfit for armed service, but he, unlike all others, was given the chance to take part in the war effort by being transformed into a super soldier. The empowerment of the weak and disenfranchised became a common theme in the silver age.

In the silver age, ushered in by the 1956 re-creation of the classic character, the Flash, in Showcase #4, graphic literature moved away from the wealthy and titled characters in favor of characters with whom readers could more easily identify. Exceptions to the predominantly humble hero exist in the silver age, as ever; the pendulum swings between the noble and common, even in modern graphic literature. Marvel's Thor, drawn from Norse Mythology, and Tony Stark, another billionaire crime-fighter, both created in the silver age, seem like echoes of golden age origins.

Peter Parker perhaps best embodies the identification of common reader to character typical of the silver age; constantly picked on for being different, frustrated at his weakness and inability to stand up for himself, Parker typifies some high-school experience for the vast majority of readers, who can find hope in the sudden empowerment of Peter's irradiated spider bite.

Even more compelling is the fact that those super powers can't truly solve Parker's problems. Often, at best, Parker ends up exchanging his small, everyday problems of Peter for the dangerous and nigh-apocalyptic problems of Spider-Man. While his fantastic new powers could help him earn money, an early instance of selfishness and greed cost the life of Peter's father figure, Uncle Ben Parker. Spider-Man's trials confront the syllogistic assumption that power or money could solve all or any of the problems everyone must face in their lives.

What both Clark Kent and Peter Parker speak to in graphic literature is our modern desire for escapism; graphic literature is our vehicle to deliver the hope of empowerment of common individuals which is itself a reflection of our desire for affirmation that humble beginnings can precede great and important lives.

by Ken Sims II page 4

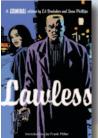


### THE CRIMINAL ELEMENT

by Bubba Beasley

By wide margins, the most consistently enjoyable comic book I'm currently reading is *Criminal*, the Eisner award-winning series written by Ed Brubaker (Captain America, Daredevil) and drawn by Sean Phillips (Marvel Zombies), published under Marvel's Icon imprint for creator-owned works.

Criminal features a series of self-contained but interlocking crime stories, where a tightly constructed plot is driven by one of a growing number of engrossing characters; the master thief



whose ability to survive has earned him a reputation for cowardice; the troubled soldier who, when enlisting to avoid prison, abandoned his now-murdered younger brother; and the insomniac who is drawn into his old life of forgery, in part because he compares himself to the hard-boiled detective in the comic strip he draws. Their stories are effective thrillers, but they are also tragic character studies, in which the readers slowly learn that the character's defeats and pyrrhic victories are often the result of their own deeply rooted flaws.

Each story arc in *Criminal* can be thoroughly understood and enjoyed in isolation, but together the arcs are creating a sprawling city with decades of history. Themes recur time and again, the most significant theme being family, the responsibility of caring for your family and the scars that can be caused by those who cared for you. Though he hasn't been featured as a central character

in any single issue, we discover why the man who took his father's place as the city's mob boss would tell the fugitive solider that "family is a trap."

Brubaker's writing is enhanced by the artwork of Sean Phillips and the simple, muted colors of Val Staples. The city doesn't scream, it quietly mourns, and the detailed, atmospheric backgrounds complement the expressiveness of the characters – their pain, remorse, determination, and transient joy.

The series is taking a brief hiatus as Brubaker and Phillips publish *Incognito*, the super-powered tale which Brubaker has described as "apocalyptic pulp noir." *Criminal* will return after the miniseries' conclusion, probably around June or July.



In the meantime, interested readers can catch up on earlier issues. The fourth trade paperback collection, titled "Bad Night," came out January 28th, but the monthly issues are worth collecting on their own. In addition to a gorgeous wraparound cover by Sean Phillips, each issue includes essays that apparently won't be available anywhere else. Written by guest authors with full-page illustrations by Sean Phillips, the essays explore individual noir films like *Touch of Evil* and sub-genres like neo-noir and blaxploitation.

In either format, *Criminal* should appeal to fans of crime comics like *100 Bullets* and genre work such as *Queen & Country*. The series is certainly not appropriate for young readers, but I believe that every older comic fan should give the title a look, especially when the first full issue

of each of the first two story arcs is available free online:

Criminal Volume 1 #1: "Coward" Part 1 at http://tinyurl.com/2a9jle Criminal Volume 1, #6: "Lawless" Part 1 at http://tinyurl.com/2cctg4

Bubba Beasley is a software engineer whose current pull list includes Criminal, Detective Comics, and Star Wars: Knights of the Old Republic.

the Duin

# ESCRPE VELOCITY VOLUME 1, ISSUE 1



Boom Studio's Editor in Chief, Mark Waid, is cranking out several titles at Boom, including the hit *Irredeemable* follows hot on its heels with *The Unknown #1*. Waid's new series retails for \$3.99.

Dark Horse launches a new *Aliens* mini-series this May! Look for *Aliens #1*, retailing for \$3.50, May 27th.

The Unwritten #1 debuts May 13th, promising to be the next hit for DC's Vertigo imprint. The double-sized premiere issue proves to be the best deal in May, on sale for only \$1.

Mark Waid stays busy, not only for Boom Studios, but also Marvel, with a couple *Amazing Spider-Man* issues, as well DC. Waid's Batman one-shot, *Batman in Barcelona: Dragon's Knight #1*, on sale May 27th for \$3.99.

Final Crisis' effects linger as Aftermath series Final Crisis Aftermath: Dance, Final Crisis Aftermath: Escape, Final Crisis Aftermath: Ink, and Final Crisis Aftermath: Run start up in May. Each series will run six issues and retail for \$2.99

Green Lantern Corps #36 kicks off the long-awaited Blackest Night series as a prelude to the biggest summer event of 2009.

Buddy Baker's series gets a new lease on life just to reveal *The Last Days of Animal Man*, a six-issue series retailing for \$2.99

**Power Girl** gets her own ongoing series beginning May 6th with art by fan-favorite Amanda Conner. Issues retail for \$2.99.

IDW spins out an *Astro Boy movie prequel* subtitled *Underground*. The mini-series retails for \$3.99 each.

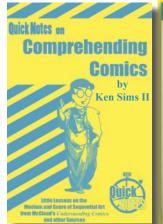
For those of you who have heard of the walking dead, but never got around to reading it, *The Walking Dead Compendium, Volume 1*, retailing for \$59.99, collects the first 8 volumes of the series into one massive trade paperback book, saving readers nearly half the cost of collecting the series in trade. The compendium releases May 6th.

Stephen King's fourth volume of the graphic literature adaptation of his *Gunslinger* series, *Dark Tower: The Fall of Gilead*, releases May 6th, and retails for \$3.99.

Marvel's *New Mutants* gets a new volume this May, bringing back the original New Mutants from 1982. The first issue releases May 6th for \$3.99.

Alan Moore brings his League of Extraordinary Gentlemen to Top Cow in a new original graphic Novel trilogy, *League of Extraordinary Gentlemen: Century*. Each collection retails for \$7.95.

by Ken Sims II



#### Comprehending Comics

The heart of Comic Books come down to the meaning we impart to what is essentially no more than ink on paper.

Comics are not only the juxtaposition¹ of word and image together, but the continuous juxtaposition of many images and words sequentially².

These images together create a new meaning altogether seperate from any individual pairing of word and image<sup>3</sup>.

The sequence creates a timeline by parceling out

In the positioning in close proximity, often side by side.

In the positioning the panel border Panels in close proximity, often side by side.

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spective of a scene, often

or order. including characters and typically their environments5. The space between in manner. panels is the gutter. 3Like the cinematic This is an absence that "montage, demands the reader fill it inter-cutting of short themself; In the gutter is scenes in a where the synthesis6 of sequence the multiple words/ to convey meaning images by the reader crenot inheren ates the new meaning of to single

the whole.

sequence

scene.

<sup>4</sup> Also called frames; lines that encompass the individual images. <sup>5</sup> Everything from the setting

thing from the setting often construed by the background, like a room, and the objects within, like a table.

<sup>6</sup> The combination of ideas into a complex whole.



By Scott McCloud is not only a brilliant treatis on the medium of comic books, but also a must-read for any comic book fan, and could also be read as an

Understanding Comics to get yourself a copy!

ogetic argument for the importance of the medium. It is for \$22.95. Ask your local comic book retailer abou



### **Short Order Form**

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Fans of Noir comics have a plethora of offerings this month. Dark Horse will be publishing the aptly named *Noir* original graphic novel anthology collecting new material from stars like Brian Azzarello, Ed Brubaker, Sean Phillips, and others for \$12.95.

IDW will publish Richard Stark's classic character Parker from Stark's *The Hunter* as adapted by Darwyn Cooke. The hard-cover graphic novel will retail for \$24.99.

Also, Darwyn Cooke's instant classic, *New Frontier*, is going back to press in an Absolute edition new printing. The oversized slip-cased hard cover brimming with extras will retail for \$75.

DC Comics will continue their Classics Library with Batman: A Death in the Family which will collect two of the most important stories of the Batman mythos, the death of Jason Todd and the origin of Tim Drake as Robin. The hardcover collection will retail for \$39.99.

Alan Moore's Tom Strong will be getting a three volume deluxe hardcover treatment, the first of which will collect the first twelve issue and retail for \$39.99

The most powerful new Vertigo title, *Unknown Soldier* is being collected into its first volume. Issues #1 through #6 will be republished in the trade paper back, retailing for only \$9.99.

The indy hit period-piece *Five Fists of Science* by Matt Fraction is finally coming back to print. The new printing of the original graphic novel will retail for \$12.99.

Mouse Guard: Winter 1152 comes to hard cover format, collecting the second volume of the surprise hit indy series. Both Winter 1152 and the first volume, Fall 1152, also available for order, retail for \$24.95.

For those of you who haven't heard, Graphic Audio

\*\*\*Remember that no store can carry every item offered through the Diamond catalogue, and there's no guarantee that your store will carry the item you "want to look at first." If there's something you know you want, contact your local comic shop and place a preorder by the end of that month for the Preview\*\*\*

produces audio adaptations of comic book series and characters. They've adapted *Infinite Crisis* as well as 52 and many others, all with excellent production values, great voice acting, amazing sound effects and incredible original scores. Now they've turned their attention to the cornerstone of the DC Universe, *Crisis on Infinite Earths*, sure to prove to be another excellent adaptation. The sixhour production is spread over six audio CDs and will retail for \$19.99.

Graphitti Designs is producing a trio of shirts sporting classic Neal Adams illustrations of the Joker, Superman, and even the iconic showdown between Hal Jordan and Oliver Queen from the cover of Green Lantern / Green Arrow #76. The shirts will be available for \$17.95 from medium to extra large; double extra-large shirts are available for \$20.95.

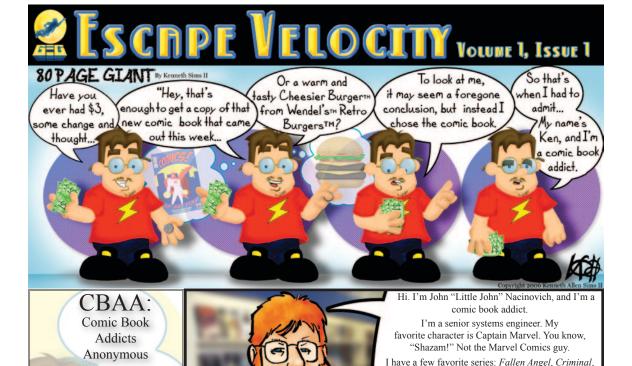
Mad Engine has plenty of Woverine-themed T-shirts available for order just as the new Wolverine film releases. Shirts range from youth small to extra large (\$12.99), adult medium to extra large (\$15.99), and double extralarge for \$17.99.

Star Wars gets the magazine / figure treatment in the Star Wars: The Official Starships and Vehicles Collection Magazine. You can collect the Millennium Falcon, an X-Wing Fighter, a Wheel Bike, and a Royal Cruiser. The magazine offers details on the history, crew and technical specifications. Each retails for \$18.00.

Boom Studio's sell-out hit, *The Muppet Show*, comes to trade paperback. Recreating the classic humor of the Henson television show, the new collection retails for \$9.99.

Oni Press is releasing a deluxe hardcover edition of the post-apocalyptic indy hit, Wasteland. *Wasteland: The Apocalyptic Edition* collects the first thirteen issues of the series as well as a cover gallery and retails for \$34.99.

Eastman and Laird's Teenage Mutant Ninja Turtles are celebrating their 25th anniversary with collection of Eastman's personal favorite stories, in color for the first time. *TMNT 25th Anniversary* retails for \$19.99.



out sometimes.

Want to be featured in Comic Book Addicts Anonymous and get your own caricature? Email ken@greatescapecomics.com with the subject: CBAA

#### **EDITOR'S NOTES:**

Thanks for reading our special extra-sized debut issue! We're going to try to keep a consistent schedule here on out. Expect to see a lot of the features regularly, like Comicology, Rusty Staple's column, and Top Shelf. In the future, I'd like to add features that have a focus on gaming and manga, but, as neither subjects are forté, I'd love to have some writers join our publication who love either hobby to head up those features. We're always interested in your suggestions and participation, so if you're interested, e-mail me at ken@greatescapecomics. com with the subject "feature article."

-Editor Ken Sims II



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Illustrations & Graphic Design: Ken Sims II

Confessions

from

fellow Comic

Book Fans...

Want to submit to

ESCRPE VELOCITY? E-mail

Rex Mundi, Captain America, Billy Batson and the Magic of Shazam, Action Comics, and Batman.

Anything that's not Transformers...

I'd recommend Incognito by Ed Brubaker; it

really surprised me by how much I liked it.

Oh, and *Billy Batson and the Magic of Shazam* is really quite entertaining, but bimonthly schedule is really going to hurt this series. I forget it's coming

ken@greatescapecomics.com with the subject: Article Submission please submit all articles as rich text files

