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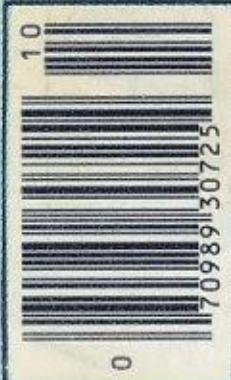
Wonder Woman

vs. ARMAGEDDON



C-5449

BUCKLER
Colletta



STRONGER THAN HERCULES, WISER THAN ATHENA,
WITH THE BEAUTY OF APHRODITE AND THE SPEED
OF MERCURY: SHE IS--

Wonder Woman

--AND TONIGHT, SHE IS MORE: TONIGHT
SHE IS A SOUL--IN TORMENT! FOR SHE
HAS JUST SEEN HER BELOVED SHOT
DOWN BY U.S. ARMY FORCES...

I-I'M SORRY,
WONDER WOMAN.
OH, GOD, I'M
SORRY...

YOU'RE
SAYING THAT...
THING IS
STEVE
TREVOR?



YES... AND
HE'S DEAD!



ARMAGEDDON DAY

FROM THE FIRE-SCARRED DAYS OF WORLD WAR TWO, A STORY OF HEROISM,
TOLD BY--GERRY CONWAY, WRITER * JOSE DELBO, PENCILS * VINCENT COLLETTA, INKS

J-4735

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EVEN A CREATURE OF GODLIKE RESOURCES MAY
BREAK SOMETIMES, AND SO IT IS WITH THIS
AMAZON, FOR SHE HAS BEEN PRESSURED TO
THE BRINK OF INSANITY --

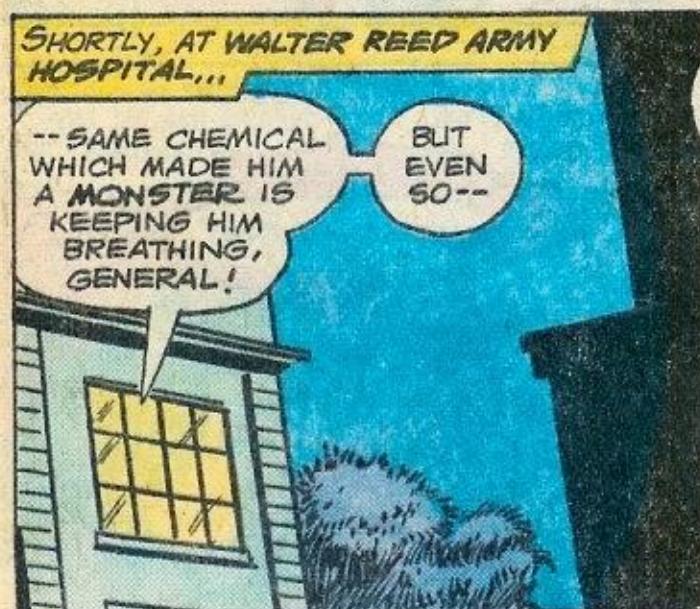
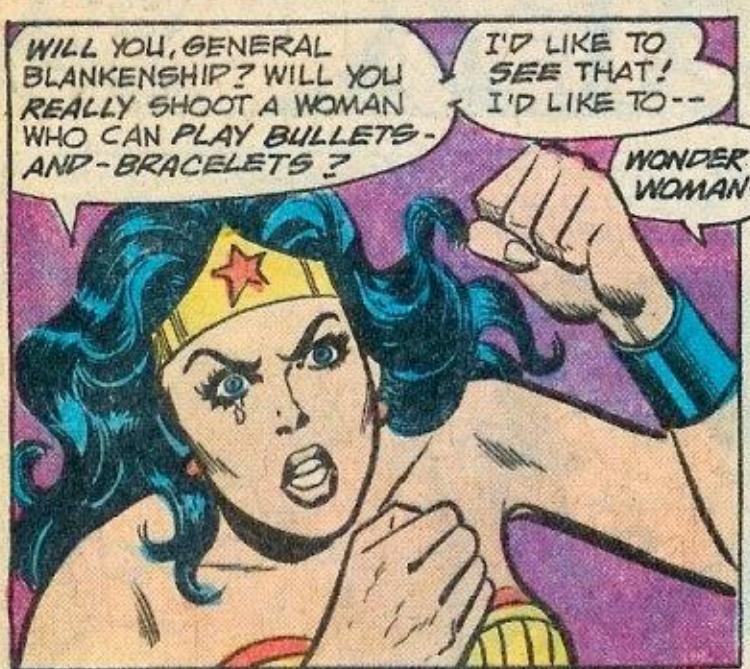


--AND SHE CAN CONTAIN HERSELF NO LONGER:

MEN! IT WAS YOU
WHO DID THIS, WITH
YOUR WEAPONS AND
YOUR WAR, AND YOUR
MAD NEED FOR
CONFRONTATION...

YOU DID THIS,
WITH YOUR GUNS
AND YOUR
TANKS--





ONLY WHAT EVEN
A BLIND MAN
LIKE MYSELF
CAN SEE,
COLONEL!

STEVE TREVOR
IS EATING
HIMSELF ALIVE,
AND WITHOUT AN
ANTIDOTE--THERE'S
NOTHING WE CAN DO
TO SAVE HIM!

MOMENTS LATER...

I WANT TO HELP
FIND THAT
ANTIDOTE,
GENERAL!

I'M AFRAID THAT'S
NOT POSSIBLE, WONDER
WOMAN! AFTER THAT
DISPLAY OF YOURS AT
THE MONUMENT--

ARMY INTELLIGENCE
SIMPLY CANNOT
ALLOW YOUR
INTERFERENCE!



...I KNOW YOU HAVE
ANOTHER IDENTITY, AS
YEOMAN DIANA PRINCE...

...JUST AS I HAVE
AN ALTER-EGO...

...AS DOCTOR MID-NITE,
A FELLOW MEMBER OF
THE JUSTICE SOCIETY!*

I NEVER
GUESSED...
NEVER
SUSPECTED!
BUT YOU'RE
BLIND!

* THE JSA WAS FORMED IN 1941;
FOR MORE INFORMATION, READ
ALL-STAR COMICS. -- GER.

HOW DO YOU THINK
I RECOGNIZED YOU,
WONDER WOMAN?
YOU CAN DISGUISE
YOUR APPEARANCE
AS YEOMAN PRINCE--

BUT I CAN
DETECT
SUBTLETIES
IN YOUR
VOICE!

NOW, LISTEN CAREFULLY;
IT'S ABOUT ARMAGEDDON...

RAPIDLY, THE BLACKOUT BOMBADIER
RELAYS HIS ADVENTURES OF THE DAY
BEFORE,* AND WHEN HE'S DONE --

WHY DIDN'T
YOU TELL THE
GENERAL ALL
THIS, DOCTOR?

AND EXPOSE MY
SECRET IDENTITY?
NO, DIANA! BESIDES,
THIS IS YOUR CASE--

--NO MATTER
WHAT THE
BRASS MAY
SAY! I
WISH YOU
LUCK!

JUST WATCH
OVER STEVE,
DOCTOR! I...
I CARE FOR
HIM.

I KNOW
YOU DO.
WONDER
WOMAN!

AND IN A
WAY, THAT
KIND OF
CARING MAY
WELL BE
THE LAST HOPE
OF OUR SAD,
SAVAGE
WORLD...!

ROBOT PLANE
--FLY!

*LAST ISSUE.--GER.

SOON, AT AN OVERLY-FAMILIAR POWER PLANT
ON THE OUTSKIRTS OF WASHINGTON...

EMPTY...!

...JUST AS I'D FEARED.
MID-NITE TRACED ARMA-
GEDDON TO THIS
HIDEOUT! ONCE THE NAZI REALIZED HIS COVER WAS BLOWN, THERE WAS NO REASON FOR HIM TO REMAIN...

STILL, I'D HOPED TO FIND A CLUE... NOW WHAT IN THE NAME OF PLUTO IS THIS?

BRASS... ODDLY SHAPED... HMM... I'VE SEEN SOMETHING LIKE IT BEFORE, BUT I CAN'T QUITE --

CALLING ALL CARS!
EMERGENCY AT THE TREASURY BUILDING!
NOTIFY SOUTHWEST FIRE STATION 12 --

AND, WITHIN SECONDS...

A FIRE AT THE TREASURY BUILDING... CAN'T BE ACCIDENTAL!



--AND SABOTAGE MEANS ARMAGEDDON!

IN THE STREET, SIRENS HOWL LIKE SHRIEKING DEMONS! THE SCENE IS A NIGHTMARE--

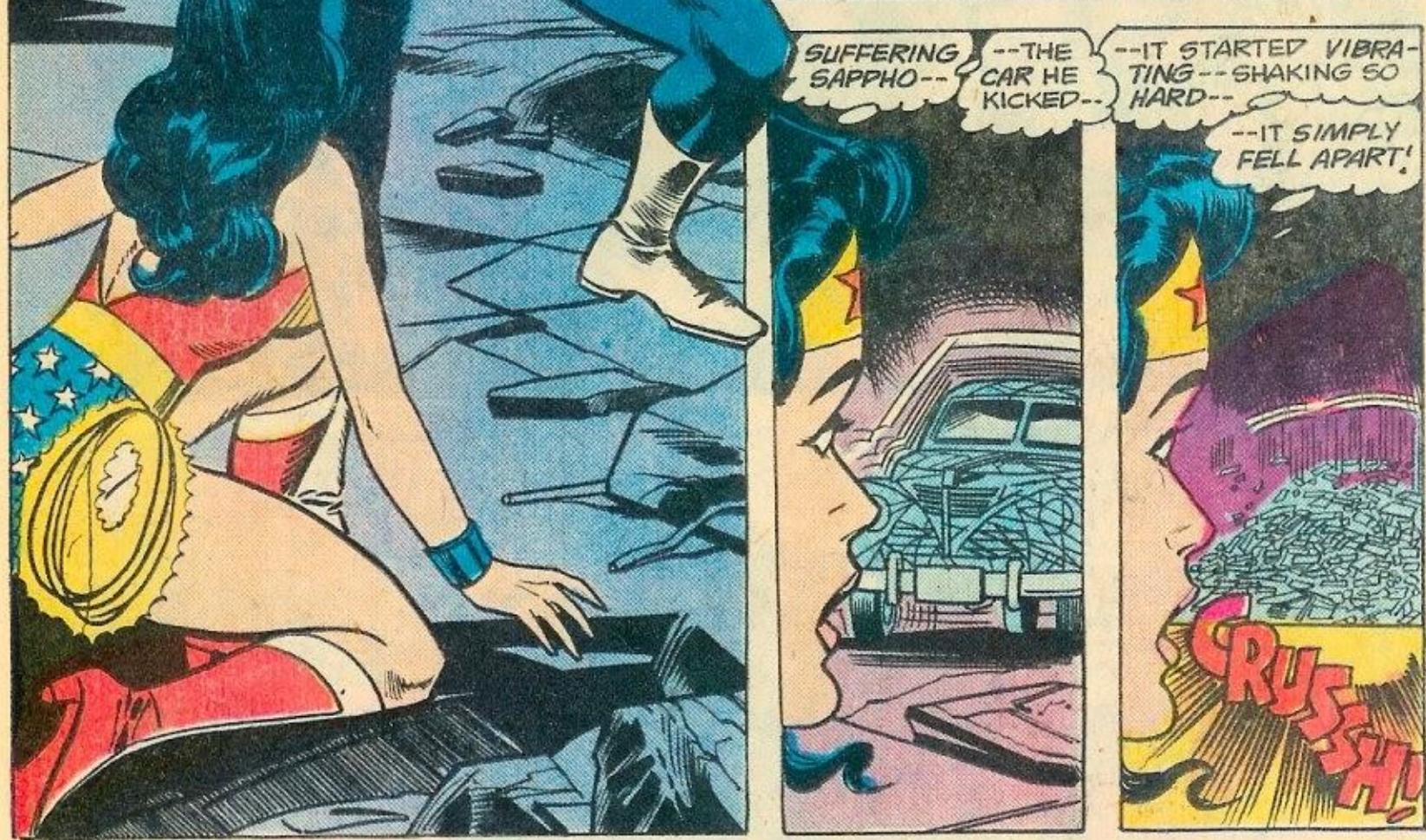
--DANTE'S INFERNO BROUGHT TO WASHINGTON, LESS THAN THREE BLOCKS FROM THE WHITE HOUSE!



AND, IN THE MIDST OF ALL THE HORROR--







--TO GIVE THE WORLD A CHANCE TO AWAKE TO THE ENEMIES HEROICALLY BATTLED BY THE GERMAN PEOPLE--

--IN THEIR BRAVE STRUGGLE TO BRING ENLIGHTENMENT!

MY FRIEND, YOU'RE TALKING IN SLOGANS ... YOU'RE BABBLING!

NO MATTER, I'M NOT HERE TO ARGUE WITH YOU! I'M HERE TO STOP YOU!

MY BRACELETS CAN WITHSTAND THE IMPACT OF YOUR "SUPER-BOOTS"...

--AND ONCE I'VE COUNTERED YOUR ATTACK, I'LL--

WINGS OF MERCURY!

WOMAN, YOU ARE NAIVE AND A FOOL! YOUR BRACELETS ARE USELESS... USELESS!

BROKEN--? BUT-- AMAZONIAN ALLOY... INDESTRUCTABLE!

AND--IF THE BRACELETS OF SUBMISSION ARE EVER REMOVED--OR SHATTERED--

--AN AMAZON LOSES CONTROL-- OVER HER OWN STRENGTH--

--AND GOES BERSERK!

YAAAHHH



THIS IS BETTER THAN I'D DARED DREAM! WONDER WOMAN IS RUINING HER OWN REPUTATION!

SHE'LL HAVE THE U.S. ARMY AFTER HER, LEAVING ME FREE TO MAKE MY GREATEST STRIKE--

--SHATTERING THE U.S. WAR EFFORT FOREVER!



ONCE THE AMAZONS WERE BEATEN BY
THE TREACHERY OF HERCULES, AND
BECAUSE OF THAT DEFEAT, THE GODDESS
ATHENA SAVED THEM ON ONE CONDITION--

--THAT THEY WEAR THE GLEAMING BRACE-
LETS OF SUBMISSION FOR ALL ETERNITY--

--TO REMIND THEM OF MAN'S
TREACHERY: AND FURTHER--

--TO CONTROL THE AWESOME
FORCES WHICH INFLAME THEIR
BODIES:

BRACELETS REMOVED, AN
AMAZON LOSES ALL SENSE
OF THE HUMAN VIRTUES--



HERA PRESERVE
ME... I MUST--
AND I CAN!

--BECOMING NO DIFFERENT
FROM BRUTAL SAVAGES!

RARELY HAS AN AMAZON
THE WILL TO BRING THIS
SAVAGERY IN CHECK--



SLOWLY, PAINFULLY, THE FEVER FADES,
BRUTALITY LOOSENS ITS GRIP... AND
AN AMAZON WINS A MOST POTENT
VICTORY... AGAINST HERSELF.

--BUT RARELY HAS THERE BEEN
AN AMAZON SUCH AS THIS, THE
GREATEST AMAZON OF ALL--
WONDER WOMAN!



BUT THEN...

WOMAN,
YOU'RE UNDER
ARREST!

I DON'T KNOW
WHO STARTED
THIS FRACAS, AND
I DON'T CARE--

YOU'RE COMING
WITH ME!

FORGIVE
ME, COLONEL
BELUSHI--

--BUT THAT
SIMPLY ISN'T
POSSIBLE!

SUMMONED TELEPATHICALLY, THE ROBOT
PLANE SWOOPS DOWN UNSEEN--

--SO TO THESE WAR-WEARY SOLDIERS, THE AMAZON
SEEMS YANKED SKYWARD BY AN INVISIBLE HAND--

--AND FRANKLY, MOST COULDN'T BE HAPPIER!

THE CHICKEN-
COLONEL WANTS
WONDER WOMAN,
LET HIM GO
GRAB HER!

YOU ASK ME, THAT
BROAD'S MORE
TROUBLE THAN
SHE'S WORTH!

MORNING, AT THE
SOLEMN-GRAY
BUILDING HOUSING
THE WAR DEPART-
MENT...

STILL NO
WORD ABOUT
STEVE, DIANA?

NOTHING,
ETTA.

I GUESS
"NO NEWS
IS GOOD
NEWS"--
HUH,
DIANA?

I MEAN, IF YOU
DON'T HEAR
ANYTHING BAD...
THAT'S GOOD!
RIGHT?

I
SUPPOSE
SO.

YOU NEED
SOME
CHEERING
UP, DI. WHY
DON'T WE
GO SEE A
GABLE
MOVIE?

NO,
ETTA--

I'D RATHER WORK
THAN SIT IDLY
IN A THEATER!

WELL, THEN--
HOW ABOUT
BOATING?
WE COULD
TAKE A
ROWBOAT
DOWN THE
RIVER, AND--

DID YOU
SAY
BOATING?

LOOK, DI, IF YOU'VE GOT SOMETHING AGAINST WATER, WE COULD ALWAYS--

DI,?

POOR GIRL! SHE'S SO UPSET ABOUT STEVE, SHE CAN'T EVEN TALK! SIGH: IF ONLY I HAD A MAN TO FEEL THAT WAY ABOUT...

I FEEL LIKE A FOOL...

--AND IN A DESERTED HALLWAY...

ALL MY LIFE I'VE LIVED ON PARADISE ISLAND... BY THE SEA...

...YET WHEN I'M CONFRONTED WITH A PIECE OF BLATANT EVIDENCE...

...LIKE THAT BRASS OBJECT I FOUND IN ARMAGEDDON'S OLD HEADQUARTERS...

...I DON'T EVEN RECOGNIZE IT AS A FISHING-ROD BRACE FROM A YACHT!

A MISTAKE-

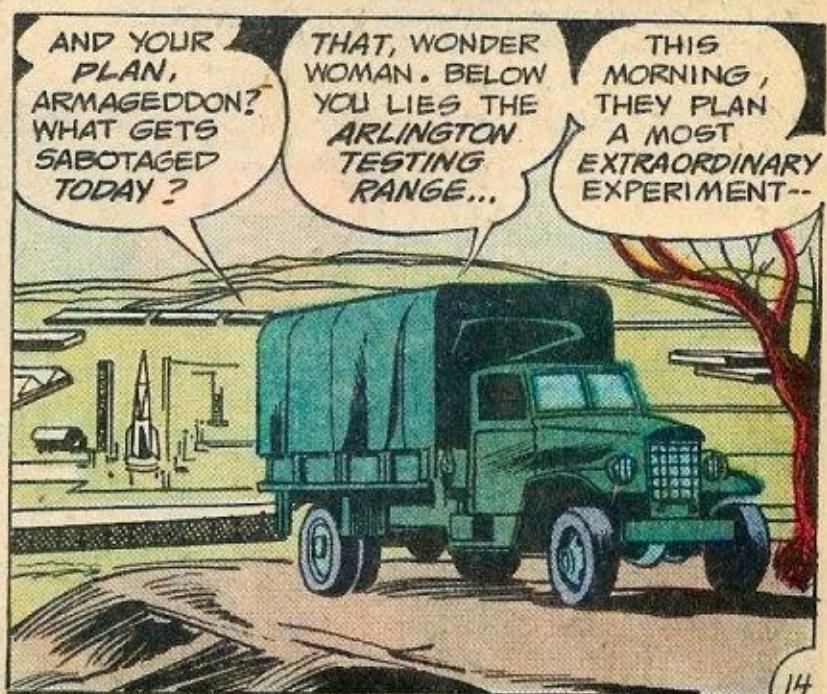
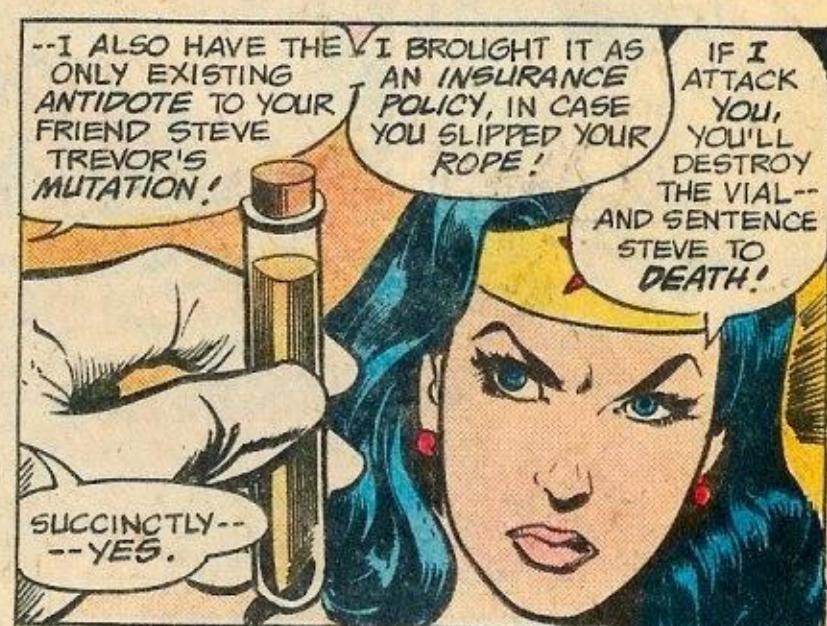


BY CAR, THE POTOMAC RIVER IS FIFTEEN MINUTES FROM THE WAR DEPARTMENT, BUT ON FOOT-- IF YOU'RE A WONDER WOMAN--

--YOU CAN CUT THAT DOWN TO FORTY-EIGHT SECONDS, AND THEN--

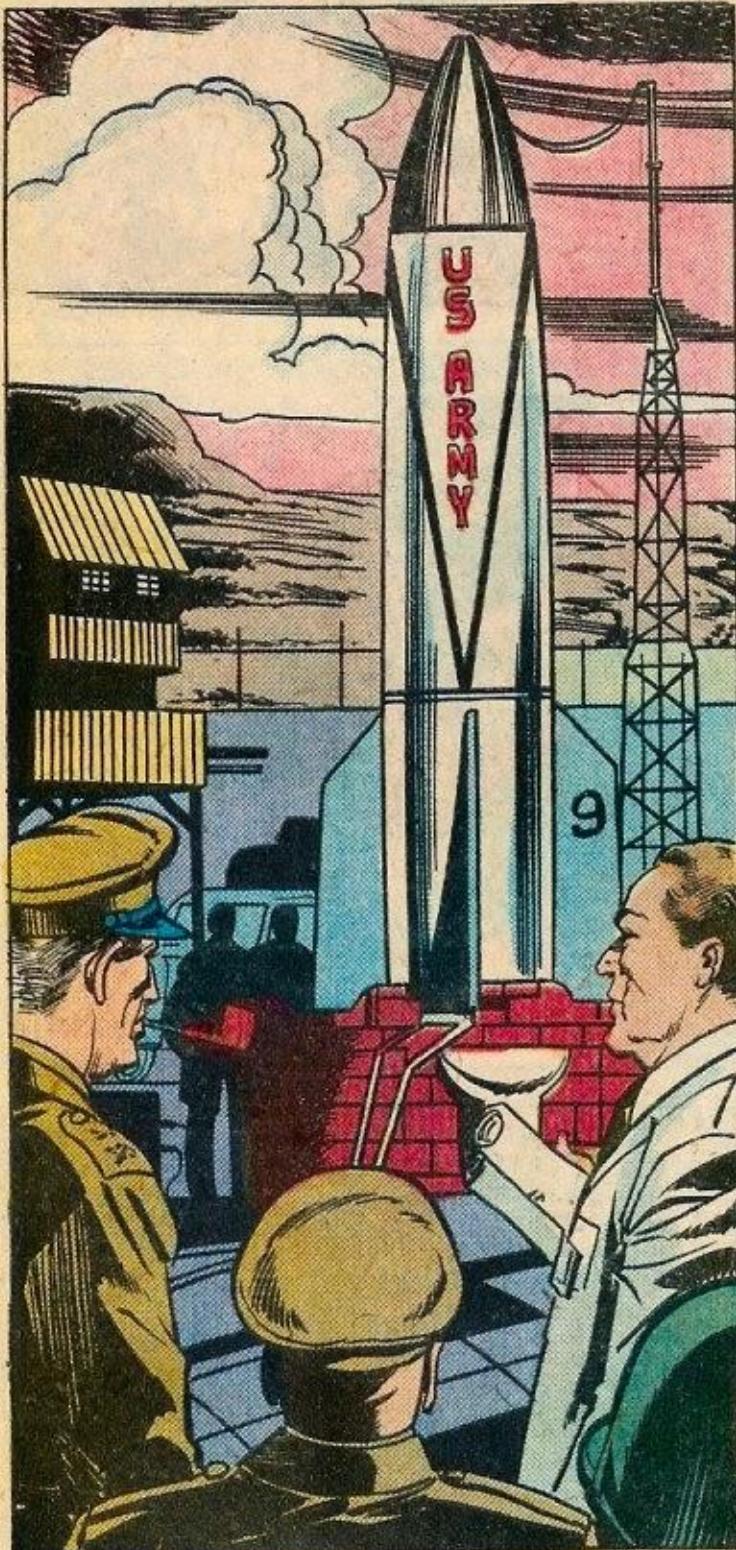
A LONG SHOT-- BUT PERHAPS ONE OF THESE BOATS--





"--THE WORLD'S FIRST 'FLYING BOMB' --
WHAT THE GERMAN SCIENTIST GODDARD
WOULD CALL A ROCKET!"

"IT'S YEARS AHEAD OF ITS TIME, AND
I PLAN TO SMASH IT--"



--LITERALLY, WITH
THIS, THE BIG
BROTHER OF THE
DEVICE YOU RUINED
AT THE TREASURY
BUILDING!

LIKE MY VIBRO-
BOOTS, IT PRODUCES
A HIGH FREQUENCY
WAVE--



--SUFFICIENTLY POWERFUL
TO SHATTER THE
MOLECULAR INTEGRITY
OF ANY ELEMENT!

SIMPLY PUT--
IT SHAKES
THINGS APART!

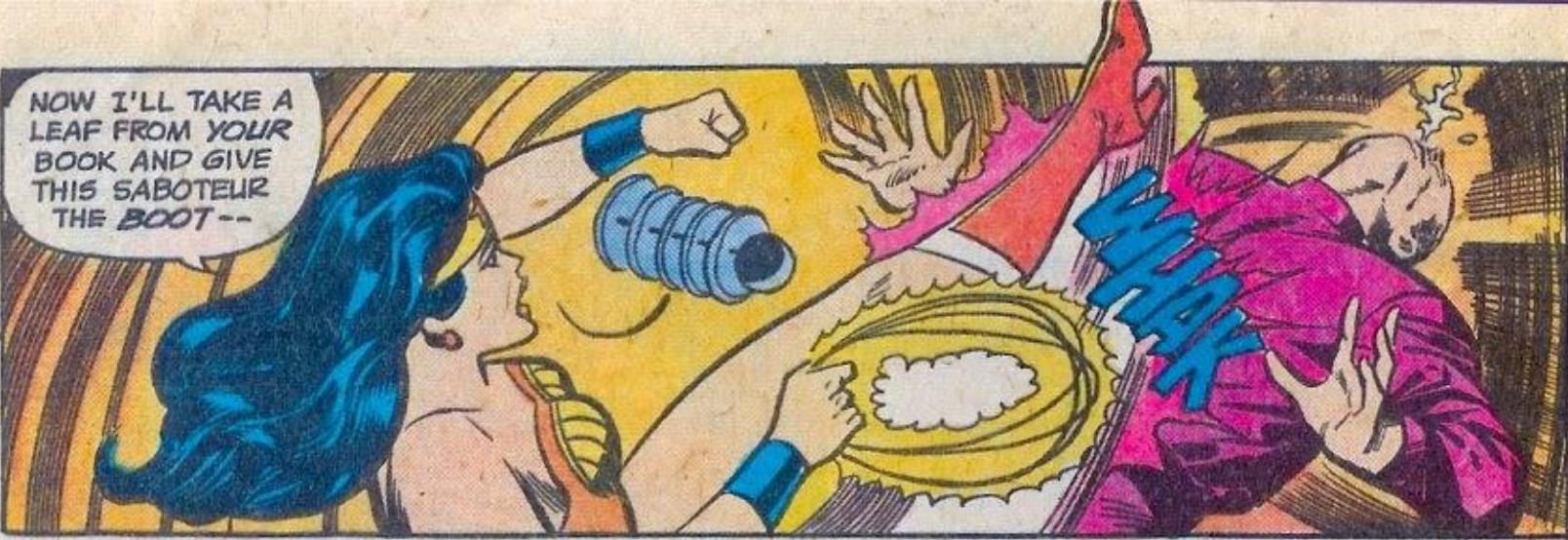


"AS WE SPEAK, IT'S ALREADY IN OPERATION,
GRIPPING THE ROCKET WITH INVISIBLE FINGERS--
TWISTING IT--SHATTERING IT--"

--WHILE ALL THE SOLDIERS PRESENT RUN HELPLESSLY
ABOUT, LIKE FRIGHTENED CHILDREN!"



NOW I'LL TAKE A
LEAF FROM YOUR
BOOK AND GIVE
THIS SABOTEUR
THE BOOT --



--CLEARING THE
WAY FOR ME TO
DO THIS!



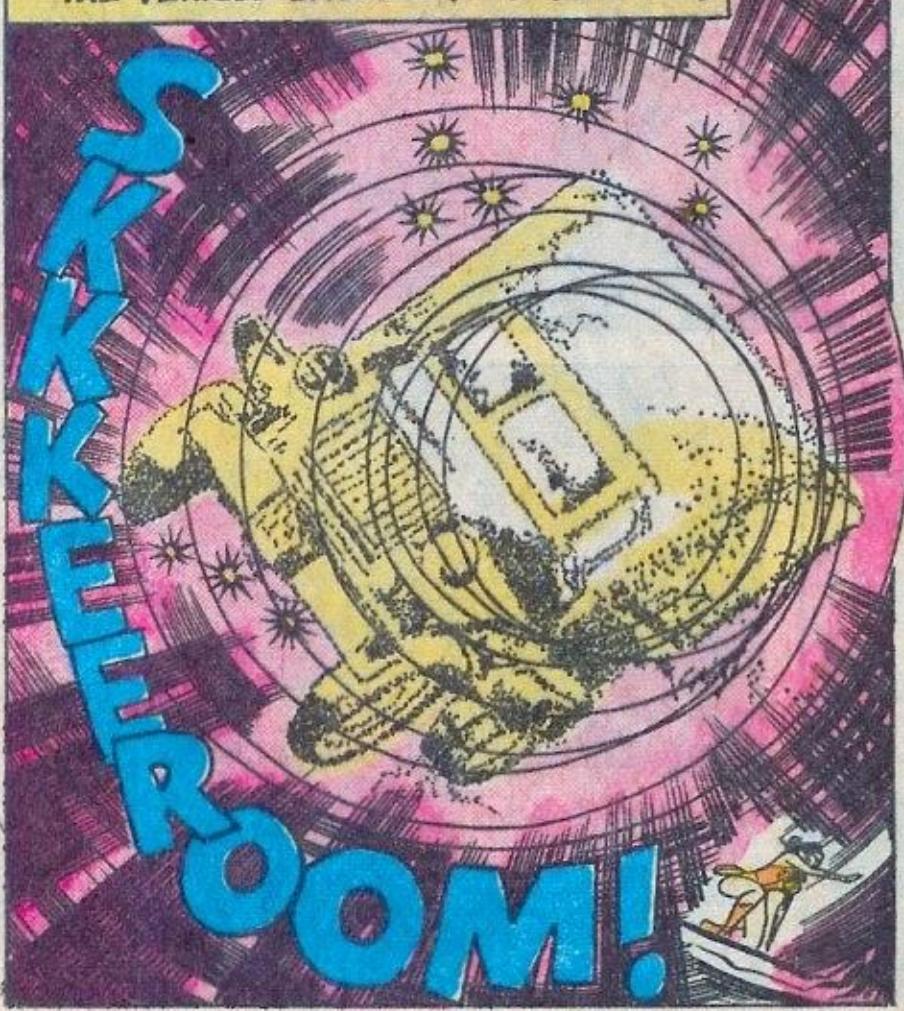
--SOMETHING SNAPS WITHIN THE DELICATE
DEVICE--



METAL SCREAMS, AND STEEL IS SHAPED TO
PATTERNS IT WAS NEVER MEANT TO KNOW;
AND AS AMAZONIAN MUSCLES BULGE --

--AND, SECONDS AFTER--

--THE VEHICLE LITERALLY-- IMPLODES!



YOU'VE WON THIS
ENCOUNTER,
WONDER WOMAN,
BUT SO LONG
AS MY TRUE
IDENTITY REMAINS
MY SECRET--

--THERE WILL BE
OTHER BATTLES
AND MORE
SUITABLE
VICTORIES!

YOU HAVEN'T
ESCAPED YET,
ARMAGEDDON!





COMING NEXT ISSUE: IS SHE? AND IF SO, HOW WILL SHE AFFECT WONDER WOMAN? THE AMAZING ANSWERS WILL BE TOLD IN A STORY YOU SIMPLY CANNOT MISS--

The SECRET ORIGIN of WONDER WOMAN

ON SALE AUGUST 30TH!



L-745

Dear Editor:

I will leave the eulogizing to those better able to pay tribute to the late, great Bob Brown. Suffice it to say that I always considered him the ultimate authority on **Superboy** and **Daredevil**, and that his work on **WONDER WOMAN** #231 was one of the most inspired and beautifully-done jobs that I have ever seen. While Jose Delbo's work was fundamentally sound, Bob's work always seemed to go one step further; it came alive. Needless to say, his talents will be sorely missed.

I hope Bob was able to complete issue #232 as well, but if not, then **WONDER WOMAN** #231 will serve well as a tribute to the man who gave the industry and his fans a wealth of artwork that will stand on its own merit. WW's next penciller will have a tough act to follow.

Dave Blanchard

2709 Woodside Drive Rockford, IL 61109

Although Dave's letter arrived after the deadline for the letters-page which discussed WW 231, we were so impressed with the eloquence of his comments we felt they deserved to be shared with our readers. His opening remark to the contrary, Dave has expressed a sentiment we share—perhaps better than we could have done ourselves.

Dear Denny,
Wonder Woman #232 was the best issue in years for three reasons:

(1.) Every year or so DC Comics comes up with a great new artist, the latest being Mike Nasser. He has revived my interest in **WORLD'S FINEST** with his Green Arrow/Black Canary stories, so I was thrilled to see his name on the splash page of "A Duel of Gods". Needless to say, I wasn't disappointed.

I was pleased that our heroine had an adventure in Egypt. To my mind, at least, this story tied the "goddess" Wonder Woman to her companion, Isis, and the "hear-god" Dr. Fate, a welcome bit of DC continuity.

Finally, I enjoyed seeing Sandman, Atom, Starman, Mr. Terrific, and Johnny Thunder. I hope **WONDER WOMAN** will sometimes guest-star Justice Society members who have been eased out of **ALL-STAR COMICS**.

As to the comment by DC that featuring the Earth I WW in **WORLD'S FINEST** would confuse new readers—RIDICULOUS! If you were that concerned about perplexing readers you would have Wonder Woman quit the JLA and have the Earth II WW join the JSA. After all, DC wasn't too concerned about confusing readers when it introduced Kamandi or the Super-Sons of Superman and Batman. DC should be mainly concerned about publishing entertaining stories, even if it means featuring two Wonder Women.

James Napoleon
New York, N.Y.

We agree, James, that our top priority should be to entertain—but how does the fact that the WW who appears in **WORLD'S FINEST** is the same one who appears in these pages prevent the stories from being entertaining?

Dear Folks,

WW #232 exhibited all the worst qualities of the "new

breed" of comic book professionals—each of which is just one aspect of a general malaise that has afflicted the comic strip medium ever since the paradigm of good comic art somehow became (God help us) Neal Adams. The malady is best described by the pretentious slogan the MGM movie studio once adopted: **Ars Gratia Artis**, meaning, "Art for its own sake". I am not interested in looking at comic book art that exists for its own sake. I am interested in art that tells a story. And on that score, dear folks, "A Duel of Gods" left me hopelessly confused.

What was the idea behind page 8, panel 4? Why was Wonder Woman holding up Steve's body that way? To use it as a shield, maybe? That's just a guess, folks... do tell. And if I had a penny for every minute I stared at page 9, panel 4 and page 10, panel 1, I'd be able to subscribe to your Dollar Comics for the next ten years. I still haven't figured out what Wonder Woman did. I paid 35¢ for a comic book, folks, not a jigsaw puzzle!

As for Martin Pasko... well, we can all thank our lucky stars that the future of American literature does not rest on the shoulders of comic book writers in general, and Mr. Pasko in particular. As if it weren't bad enough that Mr. Pasko seems incapable of plotting for himself (who, pray tell, is Alan Brennert?), the "script" he reduced Al's feeble storyline to was cliche-ridden, and lackluster. Mr. Pasko does seem perfectly suited to collaborate with Mr. Nasser, however. He is capable of matching the artist's pretentiousness and capacity for obscurity page for page, panel for panel (as anyone who suffered through the dismal **KOBRA** can attest). The mystifying and meaningless stab at pseudo-profound on the last page left me dizzy. The promised advent of Gerry Conway leaves little hope for this magazine improving, but after this cheapjack tripe, ladies and gentlemen, anything would be an improvement!

Sheldon Kurnitz

2302 Sheridan Rd. Evanston, IL 60201

Whew! After that breathtakingly blistering barrage, we need soothing relief... and, thankfully, it comes... on the wings of the "angelic" rejoinder next in view...

Dear Editor,

Thank you! "A Duel of Gods" was great! First, let me say that whoever Alan Brennert is, I'd like to congratulate him for the story that was the basis of issues 231 and 232, and the inspiration for what has to be one of Martin Pasko's best **WONDER WOMAN** scripts. Marty, if you hadn't captured the true spirit of Dr. Marston's **Wonder Woman**, you actually came close to this one.

As for the artwork, let me start by saying that Mike Nasser's WW has to be the one of the best illustrated versions of the Amazing Amazon, I've seen yet. Liz Berube has to be one of the best colorists in the business, and Vince Colletta's inks are better now than they ever were.

All in all, WW #232 was a great issue, and since it seems that we won't see the Earth-I WW in her own mag for a while, I hope the level of quality of her Earth-2 counterpart's "new/old" stories remains at the level reached in this issue. Thank you once again.

Angel Rivera

2505 University Ave. Bronx, NY 10465

At what level the stories remain is, in the final analysis, up to our readers—and we'll be hearing from them on the subject of Gerry Conway's debut in **WONDER WOMAN** magazine next issue. Meantime, your missives are awaited at the address that heads this page... and we'll see you next month.



Whatever Happened to...?

(FILL IN YOUR FAVORITE CANCELLED TITLE)

A few months ago, Sol Harrison and I attended the annual meeting of the Atlantic Coast's Independent Distributors Association. ACIDA is primarily for wholesalers, but we publishers still make a respectable showing there along with our symbiotic colleagues, the national distributors.

At a workshop one morning, a wholesaler angrily complained that we publishers are an irresponsible, uncaring lot, glutting the market (and his warehouses) with lackluster magazines that—if we're lucky—sell 30 percent of the number of copies printed.

"You'll put anything out there," he reviled us. "You'll take a 70% return because it's probably the nineteenth book you're publishing that month and you can spread your overhead and maybe even make a buck. But is that any way to put out a magazine? Why don't you do demographic studies and figure out what the public wants *before* you print up three hundred thousand copies and loose 'em on us?"

It just so happened that our friendly neighborhood competitor, Stan Lee, volunteered to answer the assault and beat us to the punch. "Hey" said Stan, "you can't seriously think we purposely put out a magazine that we know will sell 30 percent? We want a successful mag-

as much as the next guy. But you don't plan a magazine by demographics. If that worked, we'd all have winners each time out. You've got to go by what you feel. Demographics are only really used after the fact to confirm in number what you instinctively felt was right all along."

I quote Stan because he's right. That's what the magazine business—or the comic book business—is all about. Someone develops an idea. You think it's terrific. That is, you think you'd want to read that comic book yourself. After that, all you can do is put together the best team for the project.

Then you hope that the wholesalers will give your new book a fair shake and see that it gets out there and stays out there. Hope that the retailers give it good display. Hope that the buyer will feel the sincerity with which the comic was created and stay with it, giving it a chance to seek and find its own unique identity.

But what happens if you've had five issues out there and your comic actually *is* selling 30 percent? Basically, you've got two alternatives, you either "kill" the book or you try to "fix" it.

Which book do you kill and which do you fix? Low sales are not enough in themselves to cancel a title. The answer lies only in a rigorous

reevaluation of the comic's inherent quality, with the following questions always kept in mind:

1. Just how much money is the comic book losing?
2. Is top talent being drained by the book when the same artist and writer could be freed to create something else?
3. Is the creative team still committed to the book despite its low sales? Do they want the chance to try to turn the comic around?
4. Was the reason for putting out the book truly a sincere one?
5. Is the central character of the book in some way part of comic mythology and should special efforts be bent to keep him/her in the public eye?
6. Is the book augmenting or diminishing the prestige of the DC line?

There are other questions to ask, and often the whole raft of questions must be asked again even after a book's been fixed. A fix, after all, isn't always for the better.

On the other hand, some books deserve resurrection. If one of your favorite titles has been cancelled, let us know why you feel it ought to live again.

Hope you're having a good summer, let's hear from you . . .

Jenette

What can you say about the man who has the reputation of being the top comic book artist of the day? No matter what one can say about Neal Adams, his artwork has already said it. The only thing missing is some of the background information.

Born June 5, 1941, Neal received his basic training from Manhattan's School of Industrial Art, a sort of vocational high school. After graduation, he picked up work over at Archie comics (yes, Neal Adams started out as an *Archie* artist!) and moved on to assisting on the *Bat Masterson* newspaper strip, and to doing commercial work in the advertising field. Finally, Neal landed the *Ben Casey* comic strip—which wound up in some 365 papers across the country.

When the *Casey* strip was discontinued (oddly enough, it was at

DC Profiles #20

Neal Adams

the height of its success), Neal moved over to DC Comics, where he worked on *Jerry Lewis* and *Bob Hope* stories, and on war material for former editor Bob Kanigher. Various *Superman* and *Batman* covers followed.

It's relatively easy for an editor to tell when he's working with true artistic talent—you look at the artist's work. In Neal's case, talent certainly wins out every time, and it wasn't long before he inherited the more experimental assignments: *Deadman*, *The Spectre*, *Green Lantern*—

Green Arrow.

The 1970's has been a time for stretching and for movement. Breaking down barriers at both DC and Marvel, Neal's work started having a similar effect in other media: paperback covers, movie posters, record jackets . . . Neal even designed and costumed the world's first—and only—three-part science-fiction play, WARP.

In order to help juggle the myriad of existences, and to help cultivate and train new talent, Neal joined with his long-time friend and inker, Dick Giordano, in the establishment of a studio, Continuity Associates.

As for the future—well, after the upcoming release of *Superman Vs. Muhammad Ali*, Neal will no doubt continue to break down artistic barriers and overwhelm the multitudes of comic art fans and lovers.