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2024Yesterday, the industry was shook when they learned that Roxxon Energy Corporation had bought out Marvel Comics! Their first order of business will be releasing an all-new Thor one-shot this April titled ROXXON PRESENTS: THOR #1, and they even got current IMMORTAL THOR scribe Al Ewing and superstar Marvel artist Greg Land to
create it! The one-shot will introduce the all-new ROXXIN' THOR! Whenever saving the Earth is taken too far, the Roxxin' Thor will be there to defend big business and the sanctity of shareholder value! This strange turn of events should come as no surprise to those who have been reading Ewing's IMMORTAL THOR run. Recent issues have shown
Roxxon CEO Dario Agger, a.k.a. the Minotaur, orchestrate a bold plan to bring Thor down by warping the public's perception of him. And how better to do that than by owning the rights to his hit 616 comic book series and showing the world what a buffoon he is! It's the Thor fans truly know and love: no thoughts, just muscles, a hammer, and zero
hesitation to bring them both down on the most one-dimensional villains ever seen in a comic book—along with anyone that gets in Roxxon's hostile takeover of Marvel Comics is the worse thing to happen to the industry in decades just what comic books needed! I
was horrified jazzed beyond words when I saw how the so-called Roxxon Entertainment Standards Committee had gutted improved my work, methodically stripping away every iota of poetry, symbolism and metaphor junk no one cares about. The result is a comic that can best be described as an act of unforgivable violence against the medium I love a
rollicking good time for the whole family! May God forgive Roxxon, for I never shall! Make Mine Roxxon!" IMMORTAL THOR #9 IMMORTAL THOR #9
ENCHANTRESS! The Son of Odin goes to the carporate headquarters of Roxxon—to make war for the sake of the Earth herself. But his enemies are waiting to steal from him the one thing that was Thor's alone... and they have crafted the foulest of weapons to do it. This is the story of THE IMMORTAL THOR... and of the trap he cannot escape. And if
you didn't follow any of that, just check out the glorious cover by Alex Ross now! ROXXON PRESENTS: THOR #1 ROXXON PRESEN
Hammer, the son of Odin knows Mama Gaea is a TOP PRIORITY for heroes AND for business! But when a group of insane environmental activists take "saving the Earth" TOO FAR, it's time to show them the wisdom on both sides—as Thor! But which God of Evil is prompting the kids to rebel? Could it be...LOKI, GOD OF EVIL??? Featuring an all-star
cast of heroes! MINOTAUR! EXECUTIONER! ENCHANTRESS! And the THOR-TRUCK! This is the story of THE ROXXIN' THOR... and it's a VITAL part of the "ABSOLUTE ABSOLUTE ABSOLUTE ABSOLUTION" MEGA-EVENT! Check out the covers for May's installments of both IMMORTAL THOR and the earth-shattering, monumental book you've really been waiting for:
ROXXON PRESENTS: THOR #1! Preorder both—especially Roxxon's—at your local comic shop today! Grab these comics and more at your local comic book shop! Or redeem then read your local comic book shop at ComicShopLocator.com. To
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10,162,146 all-time edits Activity: 436 active editors 100,000+ readers daily 3,000,000+ readers daily 3,000,000+ readers daily 5,000,000+ readers daily 6,000,000+ readers
 Venom evolved from a vengeful monster into a lethal protector and a world-saving hero while it was bonded to Eddie Brock. After moving on from Brock was at his most desperate, that little piece directly led to the emergence of a new kind of symbiote: Anti-Venom. Now,
let's take a closer look at Anti-Venom and how it gave Eddie Brock a second chance at being a lethal protector. We'll also take a closer look at Flash Thompson's time as Anti-Venom and how it gave Eddie Brock a second chance at being a lethal protector. We'll also take on Carnage in CARNAGE (2023) #1 by Torunn Grønbekk, Pere Pérez, Erick Arciniega, and VC's Joe Sabino. The Anti-Venom as the symbiote soldier suits up again to take on Carnage in CARNAGE (2023) #1 by Torunn Grønbekk, Pere Pérez, Erick Arciniega, and VC's Joe Sabino.
symbiote was created when remnants of the Venom symbiote collided with Mister Negative's healing powers. Following his terminal cancer diagnosis, Brock decided to sell the Venom symbiote on the black market and donate the proceeds to charitable causes as a way to atone for his various crimes. After getting rid of the symbiote, Eddie started
volunteering at the F.E.A.S.T. Center, a charity operated by Martin Li, who secretly operated as the criminal mastermind Mister Negative. In addition to his corrupting Darkforce powers, Li has Lightforce-based abilities that grant him considerable healing powers. Li used these healing powers to cure Eddie's cancer, fusing Brock's white blood cells
with the trace amounts of Venom still in his body in the process. When the Venom symbiote tried to forcefully bond with Eddie again, Brock's body responded by covering him with the Anti-Venom symbiote has many of the same powers as the Venom
symbiote, including super-strength, shapeshifting abilities, and prehensile tendrils that allow it to web-swing. However, Anti-Venom has several unique abilities, including the power to repel other symbiote, the original Anti-Venom symbiote does not have a mind of its own, but it can detect illnesses or toxins within people
and heal them. Ever since Anti-Venom tried to use this power on Peter Parker, the symbiote also interferes with Spider-Man's abilities whenever they're near each other. Anti-Venom also does not have a symbiote symbiote to Mister Negative's
Darkforce powers, which Norman Osborn once synthesized into a poison. After the Anti-Venom helped Spider-Man stop Norman Osborn's Thunderbolts from attacking F.E.A.S.T. and even critically injured Venom and its current host, the
Scorpion (Mac Gargan). After seeing Spider-Man rescue civilians during that battle, Brock let go of his longtime grudge against Parker, and the pair parted as allies. Soon after, Anti-Venom healed and befriended a young woman named Jenna Cole in AMAZING SPIDER-MAN: EXTRA! (2008) #2 by Dan Slott and Chris Bachalo. Acting on tips from
Jenna, Anti-Venom started taking down street-level criminals and gangs around New York City. He even teamed up with the Punisher to take down the Quinta Cartel in AMAZING SPIDER-MAN PRESENTS: ANTI-VENOM - NEW WAYS TO LIVE (2009) #1 by Zeb Wells and Paulo Siqueira. Anti-Venom took a particular interest in Mister Negative's
operations, and he teamed up with Spider-Man and Wraith (Yuri Watanabe) to expose Li's identity as Mister Negative to the public in AMAZING SPIDER-MAN (1999) #664 by Slott, Christos Gage, and Giuseppe Camuncoli. After briefly joining Wonder Man in a group of disaffected heroes called the Revengers, Brock used his unique Anti-Venom
abilities to help Spider-Man end the SPIDER-ISLAND crisis. In that storyline, the people of New York got infected with a virus that gave them Spider-Man's powers before transforming them into monstrous spider-like creatures. While trying to help numerous individuals by personally healing the infected one by one, Anti-Venom ended up at Horizon
Labs, where Spider-Man, the Future Foundation, and their scientific allies were working on a cure for the virus. Brock ultimately sacrificed his Anti-Venom suit so that all of its antibodies could be used to create a serum that would heal everyone in the city in AMAZING SPIDER-MAN (1999) #671 by Slott and Humberto Ramos. While Brock went on to
 merge with other symbiotes, Eugene "Flash" Thompson—a war hero and Peter Parker's old friend—became the host of a new Anti-Venom symbiote left Brock, it ended up bonding with Flash and turned him into Agent Venom, a government-sponsored hero who joined the Avengers and the Guardians of the Galaxy. Despite
losing the Venom symbiote, Flash became the new Anti-Venom in AMAZING SPIDER-MAN: VENOM INC. ALPHA (2017) #1 by Dan Slott, Mike Costa, and Ryan Stegman. During a confrontation with Spider-Man and Eddie Brock over who would bond with Venom next, Flash was doused in a vat of Anti-Venom chemicals that Alchemax was developing
to stop symbiotes. However, the Anti-Venom serum reacted with the trace amounts of the Venom symbiote in Flash's body, turning him into a new Anti-Venom was instrumental in taking down the symbiote Maniac and its criminal host, Lee Price. Following that,
Agent Anti-Venom and his suit's anti-symbiote properties played a critical role in stopping an invasion of the Poisons, symbiote-hunting cosmic predators, in VENOMIZED (2018) #5 by Cullen Bunn and Iban Coello. Coerced into quarding Alchemax's most sensitive experiments, Agent Anti-Venom was eventually drawn into a battle against the Red
Goblin, the combination of a crazed Norman Osborn and the vicious Carnage symbiote. When the Red Goblin tore through Spider-Man and his allies with razor-sharp symbiote spikes, Agent Anti-Venom healed them all and almost burned out his suit's powers in the process during AMAZING SPIDER-MAN (2015) #799 by Slott and Stuart Immonen.
With the last of his symbiote's power, Flash joined Spider-Man, who temporarily bonded to Venom, to confront the Red Goblin in AMAZING SPIDER-MAN (2015) #800 by Slott and Immonen. After Flash made one final strike against the villain, the Red Goblin killed him and his symbiote with the Green Goblin's electrical gauntlets. Although Flash
Thompson died, part of him lived on within the Symbiote Assorbed a sample of Flash's blood, Flash could even take some control over the symbiote, which had bonded to Eddie Brock again. When Knull—the creator of the symbiotes—attacked Earth in
KING IN BLACK, Flash's spirit found the recently deceased Eddie and freed several symbiotes that Knull had captured inside the Hive-Mind. After bonding to one of the symbiotes within the Hive, Flash emerged back on Earth as a giant Anti-Venom symbiote dragon in VENOM (2018) #33 by Donny Cates and Iban Coello. At Brock's urging, Flash flew
to his gravesite and used the symbiote dragon to reanimate his human body in VENOM (2018) #34 by Cates and Coello. Now operating as Agent Anti-Venom again, Flash returned to a world where lingering symbiotes were corrupted by a Carnage symbiote still driven by the echoing consciousness of the late Cletus Kasady. Amidst a tide of rising anti-
escaped. As Agent Anti-Venom, Flash went on to join a short-lived Avengers team, and the symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the new symbiote served as the partial basis for the n
Cletus Kasady, who is starting to build a religion through a series of ritual killings. Now, Agent Anti-Venom stands ready to finish the mission he started and stop the serial killer symbiote for good. Grab these comics and more at your local comic book shop! Or redeem then read your digital copy on the Marvel Unlimited app by using the code found in
your print comic. Find and support your local comic book shop at Comics hopLocator.com. To read your Marvel Comics digitally, download the Marvel Comics history, plus access your entire digital library including comics redeemed from print.
After he appeared to kill a demon, Parker Robbins inherited its hoods and boots, which granted him an array of supernatural powers. Inspired by Kingpin, he used these abilities to rise through the world of organized crime as the super-villain known as the Hood. From his early gang activity to his ride with the Spirit of Vengeance, here's everything
you need to know about the Hood. Members get unlimited access to this issue and over 30,000 others! Showing 18 of 18 results (From left) Scarlett Johansson as the Black Widow, Chris Evans as Captain America, Jeremy Renner as Hawkeye, Robert Downey, Jr., as Iron Man, and Mark Ruffalo as the Hulk in The Avengers
 (2012), directed by Joss Whedon. Marvel Entertainment Top Questions What is Marvel Comics? Marvel Comics is an American media and entertainment company, Marvel Entertainment, is a wholly owned subsidiary of the Disney Company. Its headquarters are in
 New York City. When was Marvel Comics created? Timely Comics, the precursor to Marvel Comics, was founded in 1939 by pulp magazine publisher Martin Goodman. In order to capitalize on the growing popularity of comic books, especially those starring superheroes, Goodman created Timely, which, after one other name change, became Marvel
Comics in the early 1960s. Who was Marvel Comics, in October 1939, featured the debut of the characters Human Torch, Sub-Mariner, the Angel, Ka-Zar, and the Masked Raider. Marvel Comics, American media and entertainment company that was widely
regarded as one of the "big two" publishers in the comic industry. Its parent company, Marvel Entertainment, is a wholly owned subsidiary of the Disney Company. Its headquarters are in New York City. The precursor to Marvel Comics was founded in 1939 by pulp magazine publisher Martin Goodman. In order to capitalize on the growing popularity
of comic books—especially those starring superheroes—Goodman created Timely Comics. Timely's first comic book was Marvel Comics no. 1 (cover dated October 1939), which featured several superhero characters, most notably the Human Torch and the Sub-Mariner. Timely Comics introduced many superhero characters during comics' "Golden
Age" in the 1940s, most importantly Captain America, who first appeared in Captain America Comics no. 1 (March 1941). Timely characters were often portrayed as fighting against the Nazis and the Japanese even before the United States entered World War II. As the 1940s came to a close, superheroes fell out of vogue with comic book readers, and
Timely canceled the last of its books in this genre in 1950. In 1951 Goodman formed his own distribution company, and Timely Comics became Atlas Magazines. Though there was a brief experiment in bringing back superheroes such as humour, westerns, horror, war, and
 science fiction. Learn more about the history and popularity of superheroes. Encyclopædia Britannica, Inc.; thumbnail © Josefkubes/Dreamstime.comIn 1956 rival commercial success. In the early 1960s Atlas changed its name to Marvel
 Comics. For several decades Marvel and DC were the top companies in the industry. Throughout the 1980s and '90s Marvel changed hands numerous times, becoming a publicly held company in 1991. Questionable management decisions and a general slump in sales in the comic book industry drove Marvel Comics into bankruptcy in 1996. The
company emerged from bankruptcy in 1998 and began to diversify its output, launching imprints aimed at a variety of demographics and expanding its cinematic offerings under the Marvel Studios banner. In 2007 Marvel began publishing digital comics. The shared
storytelling palette known as the Marvel universe was unveiled in 1961, when Goodman responded to the growing interest in superhero books by commissioning writer Stan Lee and artist Jack Kirby to create the Fantastic Four. With the release of Fantastic Four no. 1 (November 1961), readers were introduced to a superheroic setting that was,
nevertheless, rooted in the real world. Lee and Kirby attempted to make their comic book characters more original by allowing them to interact with each other. This trend continued with a flood of other superhero characters introduced by Marvel Comics during the early
1960s, including Spider-Man, the Incredible Hulk, and the X-Men. Lee wrote the majority of Marvel's books during that time, and Jack Kirby and Steve Ditko were the most important and influential artists. © Tina Gill/Shutterstock.comThis more realistic approach to characterizations built up Marvel's reputation and began to attract university-age
readers. Stories also began to deal with social issues such as pollution, race relations, and drug abuse had to be published without the approval of the Comic Code Authority—the self-regulatory body that had policed comic content since 1954—despite the fact that it was portraying drug use
in a negative light. This caused the Comic Code Authority to revise its policy in such matters. Spider-Man as portrayed by Tobey Maguire in Spider-Man as portrayed by Tobey Maguire in Spider-Man as portrayed by Tobey Maguire in Spider-Man 2 (2004). John Bramley—Marvel/Sony Pictures. All rights reserved. The late 1960s and early 1970s saw a new generation of creative talent emerge at Marvel. In 1967 Jim Steranko began to write and
draw stories featuring secret agent Nick Fury in the anthology book Strange Tales. Steranko was influenced in his work by James Bond films and the resulting stories melded groundbreaking visuals with equally innovative storytelling techniques. Writer Chris Claremont and artist John Byrne began a long
collaboration on The Uncanny X-Men in 1975. The pair revitalized the flagging series with characters such as Wolverine and complex story arcs that soon made the X-Men franchise one of Marvel's best sellers. In 1985 Mark Gruenwald started a critically acclaimed 10-year run as the writer of Captain America. That same year he also began the
 miniseries Squadron Supreme (1985-86), a deconstructionist take on superheroes that preceded Alan Moore's graphic novel Watchmen, published by DC Comics. The 1980s also saw Frank Miller's stint on Daredevil, which took that book in a darker and grittier direction, reviving sagging sales and making it one of Marvel's best sellers. In 1988 Todd
MacFarlane began a popular run as artist on The Amazing Spider-Man. Four years later MacFarlane and a number of other popular artists, including Jim Lee, Erik Larsen, and Rob Liefeld, left Marvel to found rival Image Comics, a company that allowed creators to retain the copyrights of their characters. During the 1990s and early 2000s a new wave
of writers, including Brian Michael Bendis (Daredevil, The Avengers), Jonathan Hickman (Fantastic Four), and Ed Brubaker (Captain America), became well known for their mature and sometimes controversial takes on Marvel's characters. The 2010s saw the emergence of another new wave of talent, with writer Matt Fraction and artist David Aja
turning in a visually arresting run on Hawkeye, longtime Spider-Man writer Dan Slott teaming with artist Adrian Alphona breaking new ground with their critically acclaimed Ms. Marvel. Publicity image for Avengers: Age of Ultron (2015), directed
by Joss Whedon. Marvel StudiosIn the 21st century Marvel's profits were increasingly derived from toys, video games, and other merchandise featuring their most popular characters and from the production of a string of commercially successful movies. Those films differed from prior efforts to translate comics to the big screen in that they were set in
a single shared world. That ambitious plan generated huge dividends with The Avengers (2012), a film that featured Iron Man, Thor, and Captain America—three heroes that had scored individual blockbuster successes—and grossed more than $1.5 billion worldwide. The Marvel Cinematic Universe, as it came to be known, grew into one of the most
lucrative franchises in film history. Its success spawned a wave of television programs, beginning with Agents of S.H.I.E.L.D. (2013-20) on ABC and continuing with Daredevil (2015-18), Jessica Jones (2015-19), and Luke Cage (2016-18), a string of critically lauded series that appeared on Netflix. In 2015 an agreement between Disney and Sony
brought Spider-Man (who had previously appeared only in Sony-produced films) into the shared universe; the character would subsequently be available for use by both studios. Marvel Studios, the company's film and television division, continued to set records with its flagship Avengers, but it also packed theatres with relatively unknown heroes
such as the Guardians of the Galaxy (2014), Ant-Man (2015), and Doctor Strange (2016). In addition, Black Panther (2018) became the first Marvel movie to win an Academy Award; it received Oscars for costume design, original score, and production design. By 2020 more than 20 films had been released under the banner of the Marvel Cinematic
Universe, and the franchise's cumulative global box office receipts had topped $22 billion. Tim DeForestThe Editors of Encyclopaedia Britannica Search All Creators ACOA. J. DuricAaron, JasonAbad, SergioAbadia, DavidAbadzis, NickAbbinanti, SalvatoreAbbot, WesAbdul-Jabbar, KareemAbel, JackAbell, DustyAbnett, DanAbrams, HenryAbrams, Inc., and the franchise's cumulative global box office receipts had topped $22 billion. Tim DeForestThe Editors of Encyclopaedia Britannica Search All Creators of Encyclopaedia B
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  JimZulli, MichaelZulueta, Joel Members get unlimited access to this issue and over 30,000 others! ComicsPublished November 22, 2023As the son of Mar-Vell, the first Captain Marvel, Genis-Vell proudly carried on his father's heroic legacy by fighting alongside the Avengers. However, his vast cosmic powers pushed him past the edge of sanity and
 drove him to destroy the universe. While his cosmic power ultimately allowed him to help recreate the universe, Genis struggles to escape a destiny that made him responsible for the complete and total destruction of everything in existence. Even following his death and rebirth, Genis has found his power turned against his closest allies as often as
it's been used against his enemies. Now, let's take a closer look at Genis-Vell and his legacy of heroism and destruction. We'll also break down how Genis fell under the control of a mysterious new villain as he battles Carol Danvers in CAPTAIN MARVEL (2023) #2 by Alyssa Wong, Jan Bazaldua, Bryan Valenza, and VC's Ariana Maher. After the
original Captain Mar-Vell died, his love, Elysius, used his cellular samples to conceive Genis-Vell. To protect him from Mar-Vell's enemies, Genis believed Starfox was his biological father. At Elysius' request, the Silver Surfer took Genis back
home, where he learned about his heritage in SILVER SURFER ANNUAL (1988) #6 by Ron Marz, Ron Lim, and Joe Phillips. When Ronan the Accuser attacked, Genis received his father's Nega-Bands. The ancient Kree weapons activated his latent cosmic powers, including superhuman strength and speed. Genis donned the bands, defeated Ronan,
and vowed to carry on his father's legacy as a hero called Legacy. During one of his first adventures, Genis reluctantly took on his father's former codename, Captain Marvel. Before Genis bonded to them, the Nega-Bands were once shared by Mar-Vell and Rick Jones, a longtime associate of the Avengers. During a battle between Kang, Immortus, and
the Time-Keepers known as the Destiny War, Jones summoned Avengers from a cross time, including an older version of Genis from a possible future timeline in AVENGERS FOREVER (1998) #1 by Kurt Busiek and Carlos Pacheco. After Rick suffered a fatal wound, the elder Genis bonded himself to Jones to save him. When the Avengers returned to
their home timelines, though, the present-day Genis found himself unwillingly bonded to Rick in AVENGERS FOREVER (1998) #12 by Busiek, Roger Stern, and Pacheco. As with Mar-Vell and Rick on an atomic level, so that only one of them could exist in Earth's dimension at a time. Whenever they
 clanged the Nega-Bands together, they would swap places, sending one to the Microverse while the other remained in the main Marvel Universe. The two heroes also maintained a telepathic link through dimensions to coordinate their efforts starting in CAPTAIN MARVEL (2000) #1 by Peter David and ChrisCross. Genis also developed Cosmic
Awareness, an ability that gave him omnipresent awareness of all events around the universe in both the past and future. With this power, Rick and Genis both started hallucinating and perceived threats as real before they happened. With help from the telepathic Moondragon, Genis got some control over his Cosmic Awareness and went on
 adventures with Rick throughout the galaxy. The heroes battled foes like the snake-like Hyssta aliens, the Super-Skrull, the immortal telepath Merlin, and the Magus, Adam Warlock's evil counterpart. They also fought Una-Rogg and Rick
encountered Maestro, a tyrannical future Hulk, as they dealt with Thanatos, a version of Rick corrupted by these powers. Despite his early acts of heroism, Genis started down a darker path that led him to become a cosmic tyrant starting in CAPTAIN MARVEL (2002) #1 by Peter David and ChrisCross. Despite the support of his friends, Genis
struggled to cope with his Cosmic Awareness and how it forced him to choose who lived and who died on a universal scale. After trying to learn mental discipline by training with the Punisher, Genis joined the Imperial Kree Army and began wearing a version of traditional Kree military uniform in CAPTAIN MARVEL (2002) #3 by David and
ChrisCross. Although Genis claimed he wanted to spread order around the universe, he killed the Kree army, seemingly died, and beat up the spirit of his father with a gravestone. Eventually, Genis and Entropy remade the universe and
rewound time, but Genis fell even deeper into his delusions. Thinking himself to be a god, Genis found himself confronted by Starfox and his mother, Elysius, who he had raised from
the dead. Genis also met his sister, Phyla-Vell, who he inadvertently created when he remade the universe. Together, Elysius, Starfox, and Phyla restored Genis' sanity, and Genis destroyed his Kree military costume in CAPTAIN MARVEL (2002) #18 by David and Paul Azaceta. As Genis-Vell tried to be a hero again, he fell into several situations that
ended in tragedy. First, he was drawn into a future son with the Thunderbolts' Songbird. After Genis also encountered Ely-Vell, his future son with the Thunderbolts' Songbird. After Genis also encountered Ely-Vell, his future son with the Thunderbolts' Songbird.
learned Ely was trying to free the Magus from his dimensional prison. Ultimately, Genis stopped his son by time traveling again and killing him as a child. Grief-stricken, Genis returned to the present, where he was separated from Rick by a cosmic entity. With knowledge of his future relationship, Genis met up with Songbird in the present and spent
 some time with the Thunderbolts. After Genis got severely injured by Atlas, Baron Zemo used moonstones to place him in a healing cocoon that drew energy from the end of time. When Genis emerged, he donned a new look, changed his codename to Photon, and officially joined the Thunderbolts in NEW THUNDERBOLTS (2004) #6 by Fabian
 Nicieza, Kurt Busiek, and Tom Grummett. However, Zemo realized the moonstones' effect on Genis could eventually destroy the universe. While Genis thought he could stop that from happening, Zemo did not agree. To save all of existence, Zemo fought Genis and killed him in THUNDERBOLTS (2006) #100 by Nicieza and Grummett. Zemo then used
the moonstones to spread pieces of Genis throughout the Darkforce Dimension so he could never be reconstituted or resurrected. In his efforts to build the ultimate warrior race, Vox Supreme—a Super-Inhuman who merged with parts of the Supreme Intelligence—resurrected Genis
in CAPTAIN MARVEL (2019) #33 by Kelly Thompson and Sergio Dávila. During Genis' time with Rick, some of his molecules had bonded to Marlo Chandler-Jones, Rick's longtime love, whenever she teleported somewhere with Rick, some of his molecules had bonded to Marlo Chandler-Jones, Rick's longtime love, whenever she teleported somewhere with Rick. Vox Supreme extracted those molecules and resurrected Genis as his soldier, controlling his actions through a
 specialized Kree bodysuit. After Genis attacked, Captain Marvel and an alternate reality version of Phyla-Vell freed him. Although he had no memory of his life or identity, Genis regained his missing memories in GENIS-VELL
 CAPTAIN MARVEL (2022) #1 by Peter David and Juanan Ramírez. When Rick began fading out of reality back on Earth, he tried to use his Nega-Bands, which increased Genis' powers on the other side of the universe. When the heroes learned that Marlo—who had bonded to the cosmic entity Death—was still being held captive, they all traveled to
 New Hala, where Rick and Genis bonded themselves to each other once more. Although the heroes freed Marlo, she took on Death's role to give the burnt-out cosmic entity a break, much to Rick's dismay. Shortly after returning to Earth, Genis fell under the sway of a mysterious villain called the Omen in CAPTAIN MARVEL (2023) #1 by Alyssa Wong
and Jan Bazaldua. The Omen attacked Genis and tried to steal his Nega-Bands. After chasing him to Rick's apartment, the Omen cut off both of Genis' hands and impaled him, seemingly killing him. Before the Omen could claim the Nega-Bands, Yuna Yang—a thief who broke into Rick's apartment—found them and put them on, which inadvertently
bonded her to Captain Marvel. After Captain Marvel warded the Omen off, the villain seized control of Genis and turned him into her servant. Under the Omen's dark energy coursing through him, Genis tracked down the Nega-Bands for his new master
 Despite his best efforts to be a hero again, it seems Genis and his raw cosmic power still stand as a threat to the entire universe. Grab these comics and more at your local comic book shop! Or redeem then read your digital copy on the Marvel Unlimited app by using the code found in your print comic. Find and support your local comic book shop
at ComicShopLocator.com. To read your Marvel comics digitally, download the Marvel Comics history, plus access your entire digital library including comics redeemed from print. ComicsPublished January 23, 2024While he may be considered
their greatest enemy, Magneto has fought alongside the X-Men as often as he's fought alongside the X-Men in particular: Storm. Storm's openness to Magneto's perspective, even at his most extreme, has built a mutual respect between them that's
rooted in their earliest encounters. The Krakoan Age only strengthened their friendship as the two titans of mutantkind took on the responsibility of guiding the mutants of Arakko. However, their work was tragically cut short when Magneto died during mutantkind's war with the Eternals. Now, with Krakoa's doom imminent, Storm will boldly venture
 into the great unknown to bring the Master of Magnetism back from the afterlife so he can help her reverse mutantkind's cruel turn of fate. Before her quest unfolds in the pages of Al Ewing and Luciano Vecchio's RESURRECTION OF MAGNETO (2024), explore key chapters of their shared history. Magneto and Storm first met in UNCANNY X-MEN
(1963) #104 by Chris Claremont and Dave Cockrum. Still in opposition to the X-Men, a revitalized Magneto made quick work of the "all-new, all-different X-Men." Still, from the moment they locked eyes during this pitched battle,
Magneto was impressed with Storm's abilities. Unfortunately, she wasn't skilled enough yet to prevent Magneto from effortlessly redirecting her lightning bolts right back towards her. Storm wouldn't have to wait long for a rematch. In UNCANNY X-MEN (1963) #112 by Claremont and John Byrne, Magneto captured the X-Men at his volcanic base in
Antarctica. Having learned her lesson about Magneto's ability to control her lightning, Storm opted to pummel him with a powerful blizzard instead. If not for her vow to never take a life, she may have neutralized him. Instead, Magneto's magnetism was enhanced by the extreme cold and he easily subdued her. Magneto defeated the X-Men yet again
but it was clear that—when it came to matching his raw power—Storm was among those who stood the best chance. In Claremont and Cockrum's UNCANNY X-MEN (1963) #150, the X-Men infiltrated Magneto's base in the Bermuda Triangle to stop him from unleashing a global nuclear strike, leading to an interaction that shifted Storm and
Magneto's dynamic forever. Coming across Magneto was a man shaped by his own past and they had more in
common than either of them fully realized. She stayed her blade but played a vital role in the X-Men's eventual confrontation with him. Armed with knowledge from her previous experiences with him, Storm weakened Magneto by lowering the air pressure around him. Although he admired her courage, Magneto was still able to use the hurricane she
 whipped up to his advantage. This turning point between the X-Men and their oldest foe came to a dramatic end when Magneto angrily lashed out at Kitty Pryde. Thinking he had slain the X-Men's youngest and newest member, Magneto was overcome with horror and his tragic childhood memories at Auschwitz resurfaced. Before fleeing, he confided
his regret to Storm, who recognized a profound change in him. Moving forward, Magneto tempered his more aggressive nature so much that he was able to rekindle his friendship with Professor X and ally himself with the X-Men. When Professor X left Earth
for Shi'ar space, he put Magneto in charge of the school. With Magneto serving as headmaster and Storm leading the traumatic Mutant Massacre. Magneto and Storm's approach to defending mutantkind proved to be more morally mutantkind p
flexible than Professor Xavier's, allowing them to take proactive action. In NEW MUTANTS (1983) #51 by Claremont and Kevin Nowlan, they joined the infamous Hellfire Club, jointly assuming the leadership title of the White King to access the club's vast resources. They also proposed a radical plan to fake the X-Men's deaths so they could operate
from the shadows and strike at their enemies with impunity. During these dangerous times, Magneto eventually resorted to his more villainous methods, forcing him and Storm to fight on opposite sides in the war for mutantkind's future once more. When mutankind was decimated and
most of the remaining population lived on the island haven known as Utopia, Magneto and Storm reunited under Cyclops' command on what was dubbed the "Extinction Team." This formidable team's purpose was to provide an example of mutant might by taking down grand-scale threats on the world stage. In UNCANNY X-MEN (2011) #1 by Kieror
Gillen and Carlos Pacheco, Magneto and Storm discussed their mission statement. While Magneto took glory in their show of strength, Storm regretted the X-Men's current position and knew Cyclops was on a slippery slope towards compromising everything they once stood for. Her fears were realized in the
crossover event, AVENGERS VS. X-MEN (2012), where five X-Men, including Cyclops, became hosts of the Phoenix Force. Storm and Magneto watched from the sidelines as their teammates—despite their best intentions—became corrupted by their god-like cosmic power. Storm switched sides to help the Avengers take Cyclops down. Magneto
followed suit and the pair of them rallied against their former leader during the event's explosive final battle. In the aftermath of Utopia, Storm joined Wolverine at the Jean Grey School for Higher Learning while Magneto aligned himself with Cyclops' revolution. Given all they'd been through together, they reached a new level of understanding before
 parting ways in Gillen and Mark Brooks' AVENGERS VS. X-MEN: CONSEQUENCES (2012) #4. This would serve them well years later when mutantkind looked to them both for guidance through another set of dire circumstances: the Terrigen Mist crisis and INHUMANS VS. X-MEN (2016). When the mutant nation Krakoa was founded, Storm and
 Magneto naturally secured seats on its ruling body: the Quiet Council. Steering mutantkind through uncertainty side-by-side again, they became revered figures in the developing Krakoan society and were cautiously optimistic about Krakoa's success. However, by the time Krakoa's foundation began to crack, they found themselves captivated by
another mutant society altogether: Arakko. An ancient civilization of mutants, the Arakki returned to earth after millennia of war in a hellish dimension. In Gerry Duggan and Pepe Larraz's PLANET SIZE X-MEN (2021) #1, Storm and Magneto—alongside their fellow Omega-Level mutants—created a home for their newfound brethren by terraforming
Mars and christening it Arakko. Endless conflict had made Arakki develop unique laws and customs, many of which revolved around challenges and duels. They frowned at weakness and assistance, leading them to refuse the immortality that Krakoa offered all mutants. Despite these beliefs, Storm stepped forward to represent both Arakko and
 Krakoa on the galactic stage and fought for a seat on the Great Ring, Arakko's Quiet Council equivalent. Disillusioned with the promise of Krakoa, Magneto also relocated to Arakko in Al Ewing and Stefano Caselli's X-MEN RED (2022) #1. Although he sought nothing more than peaceful seclusion, he couldn't refuse Storm's request to help her form a
new Brotherhood of Mutants. The Brotherhood aimed to defend Arakko while preserving its way of life. United under her cause, Magneto too fought his way to a seat on the Great Ring. They jointly protected Arakko from manipulation while making an effort to acclimate to its culture—even going as far as removing themselves from Krakoa's
 miraculous resurrection protocols in order to hold their place on the Great Ring. When the Eternals waged war with mutants in A.X.E.: JUDGMENT DAY (2022), they launched a brutal attack on Arakko that involved Thanos' grandfather, Uranos. Temporarily released from his prison, Uranos unleashed his notorious arsenal of killing machines while
 fighting the Great Ring personally in Ewing and Caselli's X-MEN RED (2022) #5. With Storm preoccupied by the Eternals' assault on Krakoa, Uranos overpowered the Great Ring and caselli's X-MEN RED (2022) #5. With Storm preoccupied by the Eternals' assault on Krakoa, Uranos overpowered the Great Ring and Caselli's X-MEN RED (2022) #5. With Storm preoccupied by the Eternals' assault on Krakoa, Uranos overpowered the Great Ring and Savagely ripped Magneto's heart out of his chest.
from total annihilation. The tide turned when Storm returned. Where they once used their powers against each other, they now acted in perfect harmony. Attuned like never before, Storm used her lightning to keep Magneto's blood pumping effortlessly, and together they took down the worst of Uranos' weapons. After enacting their revenge on
 Uranos, Magneto succumbed to his fatal injury. As he died in Storm's arms, he warned his friend to keep an eye on Professor X, knowing that he was capable of martyring them all to save humanity—a prophecy that sadly came true in X-MEN: HELLFIRE GALA (2023). Storm and Magneto's final battle together inspired some of their peers on the Great
 Ring to expand their views, which led to civil war on Arakko. After claiming victory, Storm rededicated herself to restoring hope to the mutants of Earth—and to start, she aims to bring the man she now will Magneto feel about Storm denying his ack from the dead. How does she plan to accomplish this monumental undertaking, and how will Magneto feel about Storm denying his ack from the dead. How does she plan to accomplish this monumental undertaking, and how will Magneto feel about Storm denying his ack from the dead.
final wishes? Discover all this and more when RESURRECTION OF MAGNETO (2024) #1 hits stands tomorrow. Grab these comics and more at your local comic book shop! Or redeem then read your digital copy on the Marvel Unlimited app by using the code found in your print comic. Find and support your local comic book shop!
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(2021) American comic book publisher For the earlier comic book series or the predecessor to this topic, see Marvel Comics Group (1973-1986) Marvel Entertainment Group (1986-1998) Marvel Entertainment (1998-1998) Marvel Comics Marvel Comics Group (1973-1986) Marvel Comics Group (1973-1986) Marvel Entertainment Group (1986-1998) Marvel Entertainment (1998-1998) Marvel Comics Mar
2023) Disney Publishing Worldwide (2023-present) StatusActiveFounded 1939; 86 years ago (1939)(as Timely Comics) 1951; 74 years ago (1951)(as Marvel Comics) FounderMartin GoodmanCountry of originUnited StatesHeadquarters location135 W. 50th Street, Manhattan, New York CityDistribution
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(Publisher)Publication typesList of publication typesList of publicationsFiction genresSuperheroScience fictionFantasyActionAdventureImprintsimprint listOfficial websitemarvel.com Marvel Comics is a New York City-based comic book publisher, a property of the Walt Disney Publisher Company since December 31, 2009, and a subsidiary of Disney Publishing Worldwide since March
2023. Marvel was founded in 1939 by Martin Goodman as Timely Comics, [3] and by 1951 had generally become known as Atlas Comics. The Marvel brand, which had been used
Four, and Guardians of the Galaxy. Its stable of well-known supervillains includes Doctor Doom, Magneto, Green Goblin, Venom, Red Skull, Loki, Ultron, Thanos, Apocalypse, and Galactus. Most of Marvel's fictional characters operate in a single reality known as the Marvel Universe, with most locations mirroring real-life places; many major
characters are based in New York City.[4] Additionally, Marvel has published several licensed properties from other companies. This includes Star Wars comics, twice from Marvel precursor Timely Comics. Cover art by Frank R. Paul
Pulp-magazine publisher Martin Goodman created the company later known as Marvel Comics under the name Timely Publications in 1939.[5][6] Goodman, who had started with a Western pulp in 1933, was expanding into the emerging—and by then already highly popular—new medium of comic books. Launching his new line from his existing
company's offices at 330 West 42nd Street, New York City, he officially held the titles of editor, managing editor, and business manager, with Abraham Goodman (Martin's brother)[7] officially listed as publisher.[6] Timely's first publication, Marvel Comics #1 (cover dated Oct. 1939), included the first appearance of Carl Burgos' android superhero
the Human Torch, and the first appearances of Bill Everett's anti-hero Namor the Sub-Mariner, [8] among other features, [5] The issue was a great success; it and a second printing the following month sold a combined nearly 900,000 copies, [9] While its contents came from an outside packager, Funnies, Inc., [5] Timely had its own staff in place by the
following year. The company's first true editor, writer-artist Joe Simon, teamed with artist Jack Kirby to create one of the first patriotically themed superheroes, [10] Captain America, in Captain America,
dated April 1941 or Spring 1941.[3][11] While no other Timely character would achieve the success of these three characters, some notable heroes—many of which continue to appear in modern-day retcon appearances and flashbacks—include the Whizzer, Miss America, the Destroyer, the original Vision, and the Angel. Timely also published one of
humor cartoonist Basil Wolverton's best-known features, "Powerhouse Pepper",[12][13] as well as a line of children's talking animal comics featuring characters like Super Rabbit and the duo Ziggy Pig and Silly Seal. Goodman hired his wife's 16-year-old cousin,[14] Stanley Lieber, as a general office assistant in 1939.[15] When editor Simon left the
company in late 1941,[16] Goodman made Lieber—by then writing pseudonymously as "Stan Lee"—interim editor of the comics line, a position Lee kept for decades except for three years during his military service in World War II. Lee wrote extensively for Timely, contributing to a number of different titles. Goodman's business strategy involved
 having his various magazines and comic books published by a number of corporations all operating out of the same office and with the same staff.[3] One of these shell companies through which Timely Comics was published was named Marvel Comics by at least Marvel Mystery Comics #55 (May 1944). As well, some comics' covers, such as All
               ise Comics #12 (Winter 1946-47), were labeled "A Marvel Magazine" many years before Goodman would formally adopt the name in 1961.[17] The company begin identifying the group of its comic division as Marvel Comic Group, on some comics cover-dated November 1948, when the company set up an in-house editorial board to compete with
the likes of DC and Fawcett, even though the legal name is still Timely. [18] [19] [20] Main article: Atlas Comics (1950s) The post-war American comic book line dropped them for the most part and expanded into a wider variety of genres than even Timely had published, featuring
horror, Westerns, humor, talking animal, men's adventure-drama, giant monster, crime, and war comics, and later adding jungle books, romance titles, espionage, and even medieval adventure-drama, giant monster, crime, and war comics, and later adding jungle books, romance titles, espionage, and even medieval adventure.
cover-dated November 1951 even though another company, Kable News, continued to distribute his comics through 59 shell companies, from Animirth Comics to Zenith Publications. [24] Atlas, rather than innovate, took a proven
route of following popular trends in television and films—Westerns and war dramas prevailing for a time, drive-in film monsters another time—and even other comic books, particularly the EC horror line.[25] Atlas also published a plethora of children's and teen humor titles, including Dan DeCarlo's Homer the Happy Ghost (similar to Casper the
Friendly Ghost) and Homer Hooper (à la Archie Andrews). Atlas unsuccessfully attempted to revive superheroes from late 1953 to mid-1954, with the Human Torch (art by Syd Shores and Dick Ayers, variously), the Sub-Mariner (drawn and most stories written by Bill Everett), and Captain America (writer Stan Lee, artist John Romita Sr.). Atlas did
not achieve any breakout hits and, according to Stan Lee, survived chiefly because it produced work quickly, cheaply, and at a passable quality. [26] In 1957, Goodman switched distributors to the American News Company—which shortly afterward lost a Justice Department lawsuit and discontinued its business. [27] Atlas was left without distribution
and was forced to turn to Independent News, the distribution arm of its biggest rival, National (DC) Comics, which imposed draconian restrictions on Goodman's company. As then-Atlas editor Stan Lee recalled in a 1988 interview, "[We had been] turning out 40, 50, 60 books a month, maybe more, and ... suddenly we went ... to either eight or 12
books a month, which was all Independent News Distributors would accept from us. [28] The company was briefly renamed to Goodman Comics in 1957 under the distribution deal with Independent News. [29] The Fantastic Four #1 (Nov. 1961). Cover art by Jack Kirby (penciler) and an unknown inker. The first modern comic books under the Marvel
Comics brand were the science-fiction anthology Journey into Mystery #69 and the teen-humor title Patsy Walker #95 (both cover dated June 1961), which each displayed an "MC" box on its cover.[30] Then, in the wake of DC Comics' success in reviving superheroes in the late 1950s and early 1960s, particularly with the Flash, Green Lantern,
Batman, Superman, Wonder Woman, Green Arrow, and other members of the team the Justice League of America, Marvel followed suit.[n 1] In 1961, writer-editor Stan Lee revolutionized superhero comics by introducing superheroes designed to older readers than the predominantly child audiences of the medium, thus ushering what
Marvel later called the Marvel Age of Comics.[31] Modern Marvel's first superhero team, the titular stars of The Fantastic Four #1 (Nov. 1961).[32] broke convention with other comic book archetypes of the time by squabbling, holding grudges both deep and petty, and eschewing anonymity or secret identities in favor of celebrity status.
Subsequently, Marvel comics developed a reputation for focusing on characterization and adult issues to a greater extent than most superhero comics before them, a quality which the new generation of older readers appreciated. [33] This applied to The Amazing Spider-Man title in particular, which turned out to be Marvel's most successful book. Its
young hero suffered from self-doubt and mundane problems like any other teenager, something with which many readers could identify. [34] Stan Lee and freelance artist and eventual co-plotter Jack Kirby's Fantastic Four originated in a Cold War culture that led their creators to revise the superhero conventions of previous eras to better reflect the
psychological spirit of their age.[35] Eschewing such comic book tropes as secret identities and even costumes at first, having a monster as one of the heroes, and having its characters bicker and complain in what was later called a "superheroes in the real world" approach, the series represented a change that proved to be a great success.[36] Marvel
often presented flawed superheroes, freaks, and misfits—unlike the perfect, handsome, athletic heroes found in previous traditional comic books. Some Marvel heroes found in previous traditional comic books. Some Marvel heroes found in previous traditional comic books. Some Marvel heroes found in previous traditional comic books. Some Marvel heroes found in previous traditional comic books.
[rival DC Comics'] Superman comic books, communism did not exist. Superman rarely crossed national borders or involved himself in political disputes. [37] From 1962 to 1965, there were more communists [in Marvel Comics] than on the subscription list of Pravda. Communist agents attack Ant-Man in his laboratory, red henchmen jump the Fantastic
Four on the moon, and Viet Cong guerrillas take potshots at Iron Man. [38] All these elements struck a chord with the older readers, including college campus heroes, alongside John F. Kennedy and Bob Dylan. [39] In 2009, writer Geoff Boucher
reflected that, Superman and DC Comics instantly seemed like boring old Pat Boone; Marvel felt like The Beatles and the British Invasion. It was Kirby's artwork with its tension and psychedelia that made it perfect for the times—or was it Lee's bravado and melodrama, which was somehow insecure and brash at the same time?[40] In addition to
Spider-Man and the Fantastic Four, Marvel began publishing further superhero titles featuring such heroes and antiheroes as the Hulk, Thor, Ant-Man, Iron Man, the X-Men, Daredevil, the Inhumans, Black Panther, Doctor Strange, Captain Marvel and the Silver Surfer, and such memorable antagonists as Doctor Doom, Magneto, Galactus, Loki, the
Green Goblin, and Doctor Octopus, all existing in a shared reality known as the Marvel Universe, with locations that mirror real-life cities such as New York, Los Angeles and Chicago. Marvel even lampooned itself and other comics companies in a parody comic, Not Brand Echh (a play on Marvel's dubbing of other companies as "Brand Echh", à la the
then-common phrase "Brand X").[41] Originally, the company's publications were branded by a minuscule "Mc" on the upper right-hand corner of the covers. However, artist/writer Steve Ditko put a larger masthead picture of the title character of The Amazing Spider-Man on the upper left-hand corner on issue #2 that included the series' issue
number and price. Lee appreciated the value of this visual motif and adapted it for the company's entire publishing line. This branding pattern, being typically either a full-body picture of the characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the main characters' solo titles or a collection of the characters' solo titles or a collection of the main characters' solo titles or a collection of the characters' solo titles or a collection of the characters' solo titles or a collection of the
#4 (Mar 1964), featuring the return of Captain America. Art by Jack Kirby. In 1968, while selling 50 million[citation needed] comic books a year, company founder Goodman revised the constraining distribution arrangement with Independent News he had reached under duress during the Atlas years, allowing him now to release as many titles as
demand warranted.[22] Late that year, he sold Marvel Comics and its parent company, Magazine Management, to the Perfect Film & Chemical Corporation (later known as Cadence Industries), though he remained as publisher.[43] In 1969, Goodman finally ended his distribution deal with Independent by signing with Curtis Circulation Company.[22]
In 1971, the United States Department of Health, Education, and Welfare approached Marvel Comics editor-in-chief Stan Lee to do a comic book story about drug abuse. Lee agreed and wrote a three-part Spider-Man story portraying drug use as dangerous and unglamorous. However, the industry's self-censorship board, the Comics Code Authority,
refused to approve the story because of the presence of narcotics, deeming the context of the story irrelevant. Lee, with Goodman's approval, published the story because of the presence of narcotics, deeming the context of the story irrelevant. Lee, with Goodman's approval, published the story irrelevant. Lee, with Goodman's approval, published the story because of the presence of narcotics, deeming the context of the story irrelevant. Lee, with Goodman's approval, published the story irrelevant.
same year.[44] Goodman retired as publisher in 1972 and installed his son, Chip, as publisher.[45] Shortly thereafter, Lee succeeded him as publisher and also became Marvel's president as publisher in 1972 and installed his son, Chip, as publisher and also became Marvel's president his associate editor, prolific writer Roy Thomas, as editor-in-chief. Thomas added "Stan Lee
Presents" to the opening page of each comic book.[45] Howard the Duck #8 (Jan. 1977). Cover art by Gene Colan and Steve Leialoha. A series of new editors-in-chief oversaw the company during another slow time for the industry. Once again, Marvel attempted to diversify, and with the updating of the Comics Code published titles themed to horror
(The Tomb of Dracula), martial arts (Shang-Chi: Master of Kung Fu), sword-and-sorcery (Conan the Barbarian in 1970,[47] Red Sonja), satire (Howard the Duck) and science fiction (2001: A Space Odyssey, "Killraven" in Amazing Adventures, Battlestar Galactica, Star Trek, and, late in the decade, the long-running Star Wars series). Some of these
were published in larger-format black and white magazines, under its Curtis Magazines imprint. Marvel was able to capitalize on its successful superhero comics line. Marvel pulled ahead of rival DC Comics in 1972, during a time when the price and
format of the standard newsstand comic were in flux. [48] Goodman increased the price and size of Marvel's November 1971 cover-dated comics from 15 cents for 36 pages, offering a lower-priced product with a higher
distributor discount.[49] In 1973, Perfect Film & Chemical renamed itself as Cadence Industries and renamed Magazine Management as Marvel Comics Group.[50] Goodman, now disconnected from Marvel, set up a new company called Seaboard Periodicals in 1974, reviving Marvel's old Atlas name for a new Atlas Comics line, but this lasted only a
year and a half.[51] In the mid-1970s a decline of the newsstand distribution network affected Marvel. Cult hits such as Howard the Duck fell victim to the distribution problems, with some titles reporting low sales when in fact the first specialty comic book stores resold them at a later date.[citation needed] But by the end of the decade, Marvel's
 fortunes were reviving, thanks to the rise of direct market distribution—selling through those same comics-specialty stores instead of newsstands. Marvel ventured into audio in 1975 with a radio series and a record, both had Stan Lee as narrator. The radio series was Fantastic Four. The record was Spider-Man: Rock Reflections of a Superhero
concept album for music fans. [52] Marvel Super Heroes Secret Wars #1 (May 1984). Cover art by Mike Zeck depicting Captain America, Wolverine, Cyclops, Hawkeye, Roque, She-Hulk, The Thing, Colossus, Monica Rambeau, Nightcrawler, Spider-Man, Human Torch, Hulk, Iron Man and Storm. [53] Marvel held its own comic book convention,
Marvelcon '75, in spring 1975, and promised a Marvelcon '76. At the 1975 event, Stan Lee used a Fantastic Four panel discussion to announce that Jack Kirby, the artist co-creator of most of Marvel, which already
licensed reprints in different countries, including the UK, created a superhero specifically for the British market. Captain Britain debuted exclusively in the UK, and later appeared in American comics. [55] During this time, Marvel and the Iowa-based Register and Tribune Syndicate launched a number of syndicated comic strips—The Amazing Spider.
Man, Howard the Duck, Conan the Barbarian, and The Incredible Hulk. None of the strips lasted past 1982, except for The Amazing Spider-Man, which is still being published. In 1978, Jim Shooter cured many of the procedural ills at Marvel, including repeatedly missed
deadlines. During Shooter's nine-year tenure as editor-in-chief, Chris Claremont and John Byrne's run on Daredevil became critical and commercial successes. [56] Shooter brought Marvel into the rapidly evolving direct market, [57] institutionalized creator royalties, starting with the Epic Comics imprint
for creator-owned material in 1982; introduced company-wide crossover story arcs with Contest of Champions and Secret Wars; and in 1986 launched the ultimately unsuccessful New Universe line to commemorate the 25th anniversary of the Marvel Comics, a children-oriented line differing from the regular Marvel titles, was
briefly successful during this period, although hampered by legal action by the owners of the recently defunct Harvey Comics for purposefully plagiarizing their house style.[58] In 1986, Marvel's parent, Marvel Entertainment Group, was sold to New World Entertainment, which within three years sold it to MacAndrews and Forbes, owned by Revlon
executive Ronald Perelman in 1989. In 1991 Perelman took MEG public. Following the rapid rise of this stock, Perelman issued a series of junk bonds that he used to acquire other entertainment companies, secured by MEG stock. [59] Marvel earned a great deal of money with their 1980s children's comics imprint Star
Comics[citation needed] and they earned a great deal more money and worldwide success during the comic book boom of the early 1990s, launching the successful Razorline imprint of superhero comics created by novelist and
filmmaker Clive Barker.[60][61] In 1990, Marvel began selling Marvel Universe Cards with trading card maker SkyBox International. These were collectible trading cards that featured the characters and events of the Marvel Universe. The 1990s saw the rise of variant covers, cover enhancements, swimsuit issues, and company-wide crossovers that
affected the overall continuity of the Marvel Universe. Spider-Man #1, later renamed "Peter Parker: Spider-Man" (August 1990). Cover art by Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane. In early 1992, seven of Marvel's prized artists—Todd McFarlane.
Amazing Spider-Man), Jim Valentino (Guardians of the Galaxy), and Whilce Portacio (Uncanny X-Men)—left to form Image Comics[62] in a deal brokered by Malibu to Marvel.[64][65][66] In purchasing Malibu, Marvel now owned computer
coloring technology that had been developed by Rosenberg,[67] and also integrated the Ultraverse line of comics, whereas Marvel took on the publishing and distribution of Harvey's titles.[69] In late 1994, Marvel acquired the
comic book distributor Heroes World Distributor in North America, Diamond Comic Distributors Inc.[71][72] Then, by the middle of the
decade, the industry had slumped, and in December 1996 MEG filed for Chapter 11 bankruptcy protection. [59] In early 1997, when Marvel's Heroes World endeavor failed, Diamond also forged an exclusive deal with Marvel [73]—giving the company its own section of its comics catalog Previews. [74] Marvel in the early to mid-1990s expanded their
entries in other media, including Saturday-morning cartoons and various comics collaborations to explore new genres. In 1992, they released Spider-Man: The Animated Series on the network as well. In 1993, Marvel teamed up with Thomas Nelson to create Christian
media genre comics, including a Christian superhero named The Illuminator, they made adaptions of Christian novels too, including In His Steps, The Screwtape Letters, and The Pilgrim's Progress.[75][76] In 1996, Marvel had some of its flagship characters
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such as the Avengers and the Fantastic Four, and outsource them to the studios of two of the former Marvel artists turned Image Comics founders, Jim Lee and Rob Liefeld. The relaunched titles, which saw the characters transported to a parallel universe with a history distinct from the mainstream Marvel Universe, were a solid success amidst a
 generally struggling industry.[77] In 1997, Toy Biz bought Marvel Entertainment Group to end the bankruptcy, forming a new corporation, Marvel Enterprises.[59] With his business partner Avi Arad, publisher Bill Jemas, and editor-in-chief Bob Harras, Toy Biz co-owner Isaac Perlmutter helped stabilize the comics line.[78] In 1998, the company
 launched the imprint Marvel Knights, taking place "with reduced [Marvel] continuity," according to one history, with better production quality.[79] The imprint was helmed by soon-to-become editor-in-chief Joe Quesada; it featured tough, gritty stories showcasing such characters as the Daredevil, the Inhumans, and Black Panther.[79][80][81][82]
With the new millennium, Marvel Comics emerged from bankruptcy and again began diversifying its offerings. X-Force #116 X-Force #116 X-Force #116 X-Force #116 X-Force #116 X-Force #117 (October 2001) was the first Marvel Comics emerged from bankruptcy and again began diversifying its offerings. X-Force #116 X-Force #116 X-Force #117 (October 2001) was the first Marvel Comics emerged from bankruptcy and again began diversifying its offerings.
 which governed the content of American comic books, rejected the issue, requiring that changes be made. Instead, Marvel simply stopped submitting comics to the CCA.[83][84][85] It then established its own Marvel Rating System for comics.[86][87] Marvel also created new imprints, such as MAX (an explicit-content line)[88][89] and Marvel
Adventures (developed for child audiences).[90][91] The company also created an alternate universe imprint, Ultimate Marvel, that allowed the company's properties were adapted into successful film franchises, such as the
 Men in Black film series (which was based on a Malibu book), starting in 1997, the Blade film series, starting in 1998, the X-Men film series (which was based on a Malibu book), starting in 1997, the Blade film series, starting in 1998, the X-Men film series (which was based on a Malibu book), starting in 1997, the Blade film series, starting in 1998, the X-Men film series (which was based on a Malibu book), starting in 1998, the X-Men film series, starting in 1998, the X-Men film se
 lasted 235 issues. Marvel published additional titles including miniseries until 2000 for a total of 650 issues. Conan was picked up by Dark Horse Comics three years later.[47] In a cross-promotion, the November 1, 2006, episode of the CBS soap opera Guiding Light, titled "She's a Marvel", featured the character Harley Davidson Cooper (played by
Beth Ehlers) as a superheroine named the Guiding Light. [94] The character's story continued in an eight-page backup feature, "A New Light", that appeared in several Marvel created a wiki on its Web site. [96] Marvel Comics logo introduced in 2008 In late 2007 the company launched
 Marvel Digital Comics Unlimited, a digital archive of over 2,500 back issues available for viewing, for a monthly or annual subscription fee. [97] At the December 2007 the New York Anime Fest, the company announcement that Del Rey Manga would published two original English language Marvel manga books featuring the X-Men and Wolverine to
hit the stands in spring 2009.[98] In 2009 Marvel Comics closed its Open Submissions Policy, in which the company had accepted unsolicited samples from aspiring comic book artists, saying the time-consuming review process had produced no suitably professional work.[99] The same year, the company commemorated its 70th anniversary, dating to
its inception as Timely Comics, by issuing the one-shot Marvel Mystery Comics 70th Anniversary Special #1 and a variety of other special issues. [100][101] Writers of Marvel titles in the 2010s include (seated left to right) Ed Brubaker, Christos Gage, Matt Fraction, and Brian Michael Bendis. On August 31, 2009, The Walt Disney Company announced
it would acquire Marvel Comics' parent corporation, Marvel Entertainment, for a cash and stock deal worth approximately $4 billion, which if necessary would be adjusted at closing, giving Marvel shareholders $30 and 0.745 Disney shares for each share of Marvel they owned. [102][103] As of 2008, Marvel and its major competitor DC Comics shared
over 80% of the American comic-book market.[104] As of September 2010, Marvel switched its bookstore distribution Services.[105] Marvel moved its office to the Sports Illustrated Building in October 2010.[106] Marvel relaunched the CrossGen imprint, owned by Disney Publishing
 Worldwide, in March 2011.[107] Marvel and Disney Publishing Disney/Pixar Presents magazine that May.[108] Marvel discontinued its Marvel discontinued its Marvel announced its Marvel announced its Marvel
 ReEvolution initiative that included Infinite Comics, [111] a line of digital comics, Marvel AR, a software application that provides an augmented reality experience to readers and Marvel NOW! also saw the debut of new flagship titles including
 Uncanny Avengers and All-New X-Men.[114] In April 2013, Marvel and other Disney conglomerate components began announced for publication in September.[115] With Disney, Marvel announced in October 2013 that in January 2014 it would release its first title under
their joint "Disney Kingdoms" imprint "Seekers of the Weird", a five-issue miniseries.[116] On January 3, 2014, fellow Disney subsidiary Lucasfilm announced that as of 2015, Star Wars comics would once again be published by Marvel.[117] Following the events of the company-wide crossover "Secret Wars" in 2015, a relaunched Marvel universe
 began in September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company's Fall 2017 relaunch branding, which began that September 2015, called the All-New, All-Different Marvel. [118] Marvel Legacy was the company of the All-New and All-New 
of two Comix Experience stores complained about requiring retailers to purchase an excess of copies featuring the regular cover, which they would not be able to sell in order to acquire the more sought-after variant. Marvel responded to these complaints by rescinding these ordering requirements on newer series, but maintained it on more long-
running titles like Invincible Iron Man. As a result, MyComicShop.com and at least 70 other comic book stores boycotted these variant covers.[119] Despite the release of Guardians of the Galaxy Vol. 2, Logan, Thor: Ragnarok, and Spider-Man: Homecoming in theaters, none of those characters' titles featured in the top 10 sales and the Guardians of
the Galaxy comic book series was canceled.[120] Conan Properties International announced on January 12, 2018, that Conan would return to Marvel in early 2019.[47] On March 1, 2019, Serial Box, a digital book platform, announced a partnership with Marvel, in which they would publish new and original stories tied to a number of Marvel's popular
franchises.[121] In the wake of the COVID-19 pandemic, from March to May 2020, Marvel and its distributor Diamond Comic Distributors stopped producing and releasing new comic books.[122][123][124] On March 25, 2021, Marvel Comics announced that they planned to shift their direct market distributor Diamond Comic Distributors stopped producing and releasing new comic books.[122][123][124] On March 25, 2021, Marvel Comics announced that they planned to shift their direct market distributors stopped producing and releasing new comic books.[122][123][124] On March 25, 2021, Marvel Comics announced that they planned to shift their direct market distributors stopped producing and releasing new comic books.[122][123][124] On March 25, 2021, Marvel Comics announced that they planned to shift their direct market distributors stopped producing and releasing new comic books.[122][123][124] On March 25, 2021, Marvel Comics announced that they planned to shift their direct market distributors stopped producing and releasing new comic books.[122][123][124] On March 25, 2021, Marvel Comics announced that they planned to shift their direct market distributors stopped producing and releasing new comic books.[122][123][124] On March 25, 2021, Marvel Comics announced the shift their direct market distributors and the shift their direct mar
from Diamond Comic Distributors to Penguin Random House. The change was scheduled to start on October 1, 2021, in a multi-year partnership. The arrangement would be acting as a wholesaler rather than distributor.[1] On March 29, 2023, as a part of a corporate
restructuring to fold Marvel Entertainment into The Walt Disney Company, Marvel Comics, similar in style to the logos for Marvel Studios and Marvel Studios Animation. This logo was meant to be used for more "corporate"
purposes and on new social media channels for Marvel Comics, and would not appear on comics themselves.[127][128] Michael Z. Hobson, executive vice president (1986)[130] Jim Shooter, vice president (1986)[130] Stan Lee, chairman and publisher (1986)[130] Jim Shooter, vice president (1986)[130] Jim Shooter, vice president (1986)[130] Stan Lee, chairman and publisher (1986)[130] Jim Shooter, vice president (1986)[130] Jim Shooter, vice presiden
 and editor-in-chief (1986)[130] (Abraham Goodman, 1939[6]) Martin Goodman, 1939-1972[45] Charles "Chip" Goodman, 1972[45] Stan Lee, 1972 - October 1998[129] Winston Fowlkes, February 1998 - November 1999[129] Bill Jemas, February 2000 - 2003[129] Dan Buckley, 2003[131]
January 2017[132][133] John Nee, January 2018 - present[132] Marvel's chief editor originally held the title of "editor". This head editor's title later became "editor only and outsourced editorial operations. In 1994 Marvel
 briefly abolished the position of editor-in-chief, replacing Tom DeFalco with five group editors-in-chief. As Carl Potts described the 1990s editors, each overseeing approximately one-third of the line. Bob Budiansky was the third Executive Editor
[following the previously promoted Mark Gruenwald and Potts]. We all answered to Editor-in-Chief Tom DeFalco and Publisher Mike Hobson. All three Executive Editors decided not to add our names to the already crowded credits on the Marvel titles. Therefore it wasn't easy for readers to tell which titles were produced by which Executive Editors.
 In late '94, Marvel reorganized into a number of different publishing divisions, each with its own Editor-in-Chief, [134] Marvel reinstated the overall editor-in-chief position in 1995 with Bob Harras. Editor Martin Goodman (1939-1940; titular only) [6] Joe Simon (1939-1941) Stan Lee (1941-1942) Vincent Fago (acting editor during Lee's military
 service) (1942-1945) Stan Lee (1945-1972) Roy Thomas (1972-1974) Len Wein (1974-1975) Mary Wolfman (black-and-white magazines 1974-1975) Editor-in-chief Jim Shooter (1978-1987) Tom DeFalco (1987-1994) No overall; separate group editors-in-chief (1994-1995) Bob
Budiansky, Spider-Man Group Bobbie Chase, Marvel Edge Mark Gruenwald, Marvel Universe (Avengers & Cosmic) Bob Harras, X-Men Group Carl Potts, Marvel Comics (licensed property titles only)[134] Bob Harras (1995–2000) Joe Quesada (2000–2011) Axel Alonso (2011–2017) C. B. Cebulski (2017–present)[135] Originally called associate editor
when Marvel's chief editor just carried the title of editor, the title of editor in-chief as an editorial position became executive editor and without an assistant
editor. Associate Editor Jim Shooter, January 5, 1976 - January 5, 1976 - January 2, 1978[134] Bob Budiansky, Special Projects Executive Editor, 1991-1995 Carl Potts, Epic Comics Executive Editor, 1989-1995[134] Bobbie Chase, 1995-2001 Tom
 Brevoort, 2007-2011[137] Axel Alonso, 2010 - January 2011[138] Martin Goodman (1939-1968) Parent corporation Magazine Management Co. (1968-1973) Cadence Industries (1973-1986) Marvel Entertainment, Inc (2005-2009) Marvel E
a wholly owned subsidiary of The Walt Disney Company) Disney Publishing Worldwide (2023-present) Located in New York City, Marvel has had successive headquarters: in the McGraw-Hill Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the Empire State Building [139] at 635 Madison Avenue (the actual location of the 
though the comic books' indicia listed the parent publishing-company's address of 625 Madison Avenue; [139] 387 Park Avenue South [139] 417 Fifth Avenue [139] 4
 Series Aired Production Distributor Network Episodes The Marvel Super Heroes 1966 Grantray-Lawrence Animation / Marvel Comics Group Krantz Films ABC 65 Fantastic Four 1967-68 Hanna-Barbera Productions / Marvel Comics Group Krantz Films ABC 65 Fantastic Four 1967-68 Hanna-Barbera Productions / Marvel Comics Group Krantz Films ABC 65 Fantastic Four 1967-68 Hanna-Barbera Productions / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-70 Grantray-Lawrence Animation / Marvel Comics Group Krantz Films ABC 65 Fantastic Four 1967-68 Hanna-Barbera Productions / Marvel Comics Group Krantz Films ABC 65 Fantastic Four 1967-68 Hanna-Barbera Productions / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-70 Grantray-Lawrence Animation / Marvel Comics Group Krantz Films ABC 65 Fantastic Four 1967-68 Hanna-Barbera Productions / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-68 Hanna-Barbera Productions / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-68 Hanna-Barbera Productions / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-68 Hanna-Barbera Productions / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-68 Hanna-Barbera Productions / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-70 Grantray-Lawrence Animation / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-70 Grantray-Lawrence Animation / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-80 Grantray-Lawrence Animation / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-80 Grantray-Lawrence Animation / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-80 Grantray-Lawrence Animation / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-80 Grantray-Lawrence Animation / Marvel Comics Group Taft Broadcasting 20 Spider-Man 1967-80 Grantray-Lawrence Animation / Marvel Comics Group Taft Broadcasting 20 Spider-Man 20 Spi
52 The New Fantastic Four 1978 DePatie-Freleng Enterprises / Marvel Comics Animation Marvel Comics Group Taft Broadcasting 13 (26 segments of The Thing) Spider-Woman 1979-80 DePatie-Freleng Enterprises / Marvel Comics Animation Marvel
 Entertainment ABC 16 This section appears to be slanted towards recent events. (July 2017) In 2017, Marvel held a 38.30% share of the comics market, compared to its competitor DC Comics' 33.93%.[141] By comparison, the companies
 respectively held 33.50% and 30.33% shares in 2013, and 40.81% and 29.94% shares in 2008.[142] Marvel characters and stories have been adapted to multiple media platforms. Some of these adaptations were produced by Marvel material. In
June 1993, Marvel issued its collectable caps for milk caps game under the Hero Caps brand. [143] In 2014, the Marvel Disk Wars: The Avengers Japanese TV series was launched together with a collectible game called Bachicombat, a game similar to the milk caps game, by Bandai. [144] The RPG industry brought the development of the collectible
 card game (CCG) in the early 1990s which there were soon Marvel characters were featured in CCG of their own starting in 1995 with Fleer's OverPower (1995-1999). Later collectible card Game (2001-?) Marvel Vs. System (2004-2009, 2014-) Upper Deck
Company X-Men Trading Card Game (2000-?) Wizards of the Coast Marvel Champions: The Card Game (2019-present) Fantasy Flight Games, a Living Ca
Marvel Super Heroes in 1984. TSR then released in 1998 the Marvel Super Heroes Adventure Game, that used a different system, the Marvel Universe Roleplaying Game, that used a different system, that used a different system is a different system.
Margaret Weis Productions announced it was developing a tabletop role-playing game based on the Marvel universe, set for release in February 2012 using its house Cortex Plus RPG system. [148] Main article: Marvel Games Video games based on Marvel characters go back to 1984 and the Atari 2600 game, Spider-Man. Since then several dozen
 video games have been released and all have been produces by outside licensees. In 2014, Disney Infinity 2.0: Marvel Cinematic Universe, and List of Marvel Cinematic
 Universe films As of the start of September 2015, films based on Marvel's properties represent the highest-grossing U.S. franchise, having grossed over $7.7 billion. Spider-Man's Wedding (1987) Spider-Man On Stage
(1999) Spider-Man Stunt Show: A Stunt Spectacular (2002-2004) Spider-Man Live! (2014-) live arena show Spider-Man Live! (2014-) Marvel Experience (2
printed The Avengers Battle the Earth Wrecker by Otto Binder (1967) and Captain America: The Great Gold Steal by Ted White (1968). Various publishers took up the licenses from 1978 to 2002. Also, with the various licensed films being released beginning in 1997, various publishers put out film novelizations.[150] In 2003, following publication of
the prose young adult novel Mary Jane, starring Mary Jane Watson from the Spider-Man mythos, Marvel announced the formation of the publishing imprint Marvel moved back to licensing with Pocket Books from 2005 to 2008.[150] With few books issued under the imprint, Marvel and Disney Books Group relaunched
Marvel Press in 2011 with the Marvel Comics publications Many television series for popular characters such as Spider-Man, Iron Man, the Hulk, the
 Avengers, the X-Men, Fantastic Four, the Guardians of the Galaxy, Daredevil, Jessica Jones, Luke Cage, Iron Fist, the Punisher, the Defenders, S.H.I.E.L.D., Agent Carter, Deadpool, Legion, and others. Additionally, a handful of television films, usually also pilots, based on Marvel Comics characters have been made. Marvel has licensed its characters have been made.
for theme parks and attractions, including Marvel Super Hero Islands of Adventure to Universal Orlando, Florida, which includes rides based on their iconic characters and costumed performers, as well as The Amazing Adventures of Spider-Man ride cloned from Islands of Adventure to Universal Studios Japan. [154] Years
after Disney purchased Marvel in late 2009, Walt Disney Parks and Resorts plans on creating original Marvel attractions at their theme parks, [155][156] with Hong Kong Disneyland becoming the first Disney's purchase
of Marvel, Walt Disney World and Tokyo Disney Resort are barred from having Marvel characters in their "families" (X-Men, Avengers, Fantastic Four, etc.), and the villains associated with said characters in their "families" (X-Men, Avengers, Fantastic Four, etc.), and the villains associated with said characters in their "families" (X-Men, Avengers, Fantastic Four, etc.), and the villains associated with said characters in their "families" (X-Men, Avengers, Fantastic Four, etc.), and the villains associated with said characters in their "families" (X-Men, Avengers, Fantastic Four, etc.), and the villains associated with said characters in their "families" (X-Men, Avengers, Fantastic Four, etc.), and the villains associated with said characters in their "families" (X-Men, Avengers, Fantastic Four, etc.), and the villains associated with said characters in their parks.
Disney World to have meet and greets, merchandise, attractions and more with other Marvel Comics (creator owned) Infinite Comics (Marvel Comics Marvel Press, joint imprint with Disney Books Group Icon Comics (creator owned) Infinite Comics (Creator owned
 Timely Comics MAX 20th Century Studios[162] Marvel Worldwide with Disney announced in October 2013 that in January 2014 it would release its first comic book title under their joint Disney Kingdoms imprint Seekers of the Weird. [116] Marvel's Disney
 Kingdoms imprint has since released comic adaptations of Big Thunder Mountain Railroad,[163] Walt Disney's Enchanted Tiki Room,[164] The Haunted Mansion,[165] two series on Figment[166][167] based on Journey Into Imagination. Amalgam Comics CrossGen Curtis Magazines/Marvel Magazine Group Marvel Monsters Group Epic Comics
 (creator owned) (1982-2004) Malibu Comics (1994-1997) Marvel 2099 (1992-1998) Marvel Absurd Marvel Morvel M
 Pictures) Razorline Star Comics Tsunami Ultimate Comics List of comics characters which originated in other media List of magazines released by Marvel Comics publications ^ Apocryphal legend has it that in 1961, either Jack
Liebowitz or Irwin Donenfeld of DC Comics (then known as National Periodical Publications) bragged about DC's success with the Justice League (which had debuted in The Brave and the Bold #28 [February 1960] before going on to its own title) to publisher Martin Goodman (whose holdings included the nascent Marvel Comics) during a game of
golf. However, film producer and comics historian Michael Uslan partly debunked the story in a letter published in Alter Ego #43 (December 2004), pp. 43-44 Irwin said he never played golf with Goodman, so the story is untrue. I heard this story more than a couple of times while sitting in the lunchroom at DC's 909 Third Avenue and 75 Rockefeller
 Plaza office as Sol Harrison and [production chief] Jack Adler were schmoozing with some of us ... who worked for DC during our college summers.... [T]he way I heard the story from Sol was that Goodman was playing with one of the heads of Independent News, not DC Comics (though DC owned Independent News). ... As the distributor of DC
Comics, this man certainly knew all the sales figures and was in the best position to tell this tidbit to Goodman. ... Of course, Goodman would want to be playing golf with this fellow and be in his good graces. ... Sol worked closely with Independent News' top management over the decades and would have gotten this story straight from the horse's
 mouth. Goodman, a publishing trend-follower aware of the JLA's strong sales, confirmably directed his comics editor, Stan Lee, to create a comic-book series about a team of superheroes. According to Lee in Origins of Marvel Comics (Simon and Schuster/Fireside Books, 1974), p. 16: "Martin mentioned that he had noticed one of the titles published
by National Comics seemed to be selling better than most. It was a book called The [sic] Justice League of America and it was composed of a team of superheroes?'" ^ a b Schedeen, Jesse (March 25, 2021). "Marvel Comics Shifts to
 New Distributor in Industry-Rattling Move - IGN". IGN. Archived from the original on March 25, 2021. Retrieved March 25, 2021. Retrieved September 11, 2017. a b c Daniels, Les (1991). Marvel: Five Fabulous Decades of the World's Greatest Comics. New York: Harry
N. Abrams. pp. 27 & 32-33. ISBN 0-8109-3821-9. Timely Publications became the name under which Goodman first published a comic book line. He eventually created a number of companies to publish comics ... but Timely was the name by which Goodman first publications became the name under which Goodman first published a comic book line. He eventually created a number of companies to publish comics ... but Timely was the name by which Goodman first published a comic book line. He eventually created a number of companies to publish comics ... but Timely was the name by which Goodman first published a comic book line. He eventually created a number of companies to publish comics ... but Timely was the name by which Goodman first published a comic book line. He eventually created a number of companies to publish comics ... but Timely was the name by which Goodman first published a comic book line. He eventually created a number of companies to publish comics ... but Timely was the name by which Goodman first published a comic book line. He eventually created a number of companies to publish comics ... but Timely was the name by which Goodman first published a comic book line.
 company was known as Timely Comics, and some covers bore this shield. ^ Sanderson, Peter (November 20, 2007). The Marvel Comics #1 [1st printing] (October 1939) Archived November 3, 2014, at the Wayback Machine at the Grand Comics Database: "Vol.1
No.1, MARVEL COMICS, Oct, 1939 Published in Marvel Mystery Comics #4 (Feb. 1940), p. 40; reprinted in Marvel Masterworks: Golden Age Marvel Comics Volume 1 (Marvel Comics, 2004,
ISBN 0-7851-1609-5), p. 239 ^ Bell, Blake; Vassallo, Michael J. (2013). The Secret History of Marvel Comics: Jack Kirby and the Moonlighting Artists at Martin Goodman's Empire. Fantagraphics Books. p. 299. ISBN 978-1-60699-552-5. ^ Writer-artist Bill Everett's Sub-Mariner had actually been created for an undistributed movie-theater give away.
comic, Motion Picture Funnies Weekly earlier that year, with the previously unseen, eight-page original story expanded by four pages for Marvel Comics #1, cover-dated October 1939, quickly sold out 80,000 copies, prompting Goodman to produce a second printing,
cover-dated November 1939. The latter appears identical except for a black bar over the October date in the inside front-cover indicia, and the November date added at the end. That sold approximately 800,000 copies—a large figure in the market of that time. Also per Fromm, the first issue of Captain America Comics sold nearly one million copies.
Goulart, Ron (2000). Comic book culture: an illustrated history. Collectors Press, Inc. p. 173. ISBN 978-1-888054-38-5.. Preceding Captain America were MLJ Comics' the Shield and Fawcett Comics' Minute-Man. ^ "Marvel: Timely Publications (Indicia Publisher)" Archived January 28, 2012, at the Wayback Machine at the Grand Comics Database.
 "This is the original business name under which Martin Goodman began publishing comics in 1939. It was used on all issues cover-dated March 1941 or Winter 1940-1941, spanning the period from Marvel Comics #1 to Captain America Comics #1. It was replaced by Timely Comics, Inc. starting with all issues cover-dated
 April 1941 or Spring 1941." ^ "GCD :: Story Search Results". comics.org. Archived from the original on December 11, 2007. Retrieved April 4, 2007. ^ A Smithsonian Book of Comic-Book Comics. Smithsonian Institution/Harry N. Abrams. 1981. ^ Lee, Stan; Mair, George (2002). Excelsior!: The Amazing Life of Stan Lee. Fireside Books. p. 22. ISBN 0-
684-87305-2. ^ Simon, Joe; with Simon, Joe; with Simon, Joe; with Simon, Joe; with Simon, Joe (2011). Joe Simon; My Life in Comics #12 Archived June 28, 2011, at the Wayback Machine at the Grand
Comics Database ^ "Seduction of the Innocent: More Anti-Comics Items". www.lostsoti.org. Retrieved July 12, 2024. ^ "TheComicBooks.com - The History of Graphic Novels". March 8, 2021. Archived from the original on March 8, 2021. ^ V, Doc (February 6, 2011). "Timely-Atlas-Comics: Part 1: Fredric Wertham, Censorship & the Timely Anti-
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Archived from the original on December 8, 2014. Retrieved November 18, 2011. ^ Per Les Daniels in Marvel: Five Fabulous Decades of the World's Greatest Comics, pp. 67-68: "The success of EC had a definite influence on Marvel. As Stan Lee recalls, 'Martin Goodman would say, "Stan, let's do a different kind of book," and it was usually based on
how the competition was doing. When we found that EC's horror books were doing well, for instance, we published a lot of horror books, 2004). "Stan Lee". Comics Interview. No. 64. Fictioneer Books, 2004)
 ^ "Stan the Man & Roy the Boy: A Conversation Between Stan Lee and Roy Thomas". Comic Book Artist. No. 2. Summer 1998. Archived from the original on February 18, 2012. Retrieved July 12, 2024. Marvel: MC (Brand) Archived March 7, 2011, at
the Wayback Machine at the Grand Comics Database. ^ The Marvel Legacy of Jack Kirby. Marvel. 2015. p. 50. ISBN 978-0-785-19793-5. ^ "Fantastic Four". Grand Comics Database. Archived from the original on March 15, 2011. Retrieved March 25, 2011. ^ Roberts, Randy; Olson, James S. (1998). American Experiences: Readings in American
 History: Since 1865 (4 ed.). Addison-Wesley. p. 317. ISBN 978-0-321-01031-5. Marvel Comics employed a realism in both characterization and setting in its superhero titles that was unequaled in the comic book industry. ^ Dunst, Alexander; Laubrock, Jochen; Wildfeuer, Janina (July 3, 2018). Empirical Comics Research: Digital, Multimodal, and
Cognitive Methods. Routledge. ISBN 978-1-351-73388-5. Archived from the original on April 6, 2023. Retrieved December 17, 2022. Center, Robert (2007). "With Great Power Comes Great Responsibility": Cold War Culture and the Birth of Marvel Comics". The Journal of Popular Culture. 40 (6): 953-978. doi:10.1111/j.1540-5931.2007.00480.x.
Comics historian Greg Theakston has suggested that the decision to include monsters and initially to distance the new breed of superheroes from costumes was a conscious one, and born of necessity. Since DC distributed Marvel's output at the time, Theakston theorizes that, "Goodman and Lee decided to keep their superhero line looking as much
like their horror line as they possibly could," downplaying "the fact that [Marvel] was now creating heroes" with the effect that they ventured "into deeper waters, where DC had never considered going". See Ro, pp. 87-88 ^ Benton, Mike (1991). Superhero Comics of the Silver Age: The Illustrated History. Dallas, Texas: Taylor Publishing Company.
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