



Supreme: The Return

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Alan Moore follows his Eisner-Award-winning Supreme: The Story of the Year script with Supreme: The Return, presented here in its entirety for the first time. Alan Moore's sense of irony and sense of humor combine to make a super hero comic like none you've ever seen. Collects Moore's final ten issues.

Supreme: The Return Details

Date : Published January 4th 2003 by Checker Book Publishing Group,US

ISBN : 9780971024960

Alan Moore , Chris Sprouse , Rick Veitch (Illustrator) , Jim Starlin (Illustrator) , Rob Liefeld Author : (Illustrator) , Ian Churchill (Illustrator) , Jim Baikie (Illustrator) , Gil Kane (Illustrator) , more... Melinda Gebbie (Illustrator) , Matthew Dow Smith (Illustrator) ...less

Format : Paperback 258 pages

Genre : Sequential Art, Comics, Graphic Novels, Comic Book, Superheroes, Fiction

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From Reader Review Supreme: The Return for online ebook

B says

The first Alan Moore Supreme was close to a tour de force. It was like an extended Whatever Happened to the Man of Tomorrow with self-aware humor and internally consistent humor and some additional excitement.

This book kind of meanders a little. There's a point where a focused author would be clear in explaining a paradox to the reader. But there's a resigned sense of "You get this twist. You've already seen it" that's noticeable. (This is re: Meteor Master.)

However, where the book hits its satire hard, it's still entertaining.

Doyle says

Oh, the woes of comic book publishing. Rob Liefeld's Awesome Comics went belly up with only 2 issues of this story left to be published. As is, this collection tells an incomplete story. Moore had written the penultimate issue (#63), which was eventually published in 2012 with art by Erik Larsen, however the script for the final issue was never written.

Larsen went on to complete Supreme his way, over 10 or so more issues. I was not a fan.

Ted Child says

The intended conclusion to this story was never made but even with that against it this is a very enjoyable graphic novel. There is a lot going on as far a metafictional revision of a not-very-good 90's Superhero, especially with regards to continuity. I think this is the least political of Moore's book I have read but still very enjoyable. I think I actually might like this more then Top Ten or Tom Strong.

Steve Tetreault says

I really like Alan Moore's work, and this is a fun piece where he's enjoying taking apart the Superman mythos and playing around with it. Each episode of Supreme tackles a different element of the weirdness of Superman's background and really highlights it. For people who know their comic book history, this is a delightful, reference-filled romp.

Dominick says

Originally published 1997-2000. More of Moore's metafictional and playful fun with Rob Liefeld's Superman

knockoff. It's fun and clever stuff, offering some nice riffs on the changing landscape of comics over the decades, and the fact that it's so light-hearted is probably a bonus, given that Moore's increasingly serious incursions into metafictive self-reflexivity have become progressively more boring.

Harold Ogle says

I read the first "Supreme" book years ago, and was delighted to find that there was a sequel. This is a fun series of riffs on golden and silver age superhero comics, with particular parody of Superman/Superboy/Legion of Super Heroes. It's also a lampoon of how long-standing comics characters get revised, re-revised, and re-imagined over the decades, from "reboots" and "what ifs" and various other authorial fiat actions. Like often happens with the second story in a trilogy, the book apparently is a set-up for the third story. We find that the evil arch nemesis Dax has ended up in an alternative dimension populated by all the versions of himself that have been killed, forgotten, revised, or otherwise written out of the Supreme stories over the decades. He begins to plan how to draw upon the combined malevolent power of his alternative selves so as to get his final revenge.

This funny conceit is carried out in the illustrations, as every few pages the characters either time travel, dimension travel, or engage in flashbacks that set them in the art and dialogue styles of golden age or silver age comics. There are also nods to the twisted, overly psychological stories of the 80s. While Dax is discovering his alternative dimension, Supreme and his female sidekick discover similar alternative dimensions, and she sees that many of her alternates are long-standing love interests of Supreme's.

The book is a cute combination of nostalgia and parody.

Chris says

I loved these comics when they were originally published, but God almighty, what a bad reprint collection! All the comics look muddy, like they were transposed to this paperback through some kind of vague smeary filter.

Hamish says

Pretty much just more of what we got in the first volume. It's still fun, but at times it still feels like all the references and in-jokes don't really have much purpose other than making you feel smart for catching them all. But it's also a lot of fun, and there's a joyousness you don't get in a lot of Moore's work. The art (aside from the Veitch-drawn flashbacks) is pretty dire though.

John Kirk says

[When Diana is talking to her counterparts inside the Supremacy, they talk about "what the people want", implying that they are aware of their status as fictional characters, but surely that should have a much bigger impact

Printable Tire says

This collection lacks an interesting overarching story line like the previous one had, and sometimes Alan Moore's writing isn't very Alan Moore-ey and more like an amazing anonymous writer who's just winging it, but Rick Veitch's artwork (when it appears) is still amazing and as far as "sequels" go this is pretty top-grade stuff.

Among the weird and wacky issues are these storylines:

"19th Dimensional Breakdown" - Supreme meets Omnimani, who's really Sprite Supreme, a Mr. Mxzyptlk-type wreaking merry mischief.

"The Ballad of Judy Jordan" - Supreme brings his old girlfriend back to life in an android body, and she goes to live off with one of his robot lookalikes on a distant planet.

"Silence at Gettysburg" - Because of some shenanigans in time, the South have now one the war, and now blacks are second-rate citizens and everybody has sideburns.

"The Mirror Crack'd From Side to Side" - Shadow Supreme, Korgo the Space Tyrant, Tellevillain and some other dudes escape from the Hell of Mirrors. Optillux turns several hundred fans at a Bon Jovi concert into light.

"Through a Glass Darkly" - Continuation of the last story. Korgo punches out Bill Clinton to become President, but can't stand Hillary.

"A World of His Own" - Darius Dax wakes up on a planet full of various incarnations of Darius Dax, a parallel world to the one Supreme went to full of Supremes. Looks sort of like Biff's future in Back to the Future II. Includes a line that made me laugh: "Just ignore 40's Nazi Mad Scientist Dax and Grim 80's Tittering Transvestite Serial Killer Dax!"

"The Three Worlds of Diana Dane" - Supreme goes on a date through a light world, a Kirbeyesque future, and Supreme-world. "'Mr. Supreme' sounds so formal. Just call me Supreme."

"And Every Dog Has Its Day!" - Radar the Dog Supreme sires hundreds of super-pups who soon wreak havoc. "To think my own dog is a... a swinger!" Also includes a nifty "League of Infinity" story.

"Suddenly the Supremium Man" - This is the one story that was a bit of a disappointment. It uses some of the same time-paradox stuff that was fun in the last collection, but here it's treading the same territory, and unlike in the previous collection, the "retro" comic here really only works in context to the rest of the story, and would be unintelligible and disappointing as a stand alone story.

"New Jack City" - A lovable homage to Jack Kirby. "Ah! I Understand. You are an Outsider. I thought you looked unusual! The Eyebrows... the lack of Shadow on the Chin. You do not have the Regent's Mark upon you!"

I read somewhere that there were supposed to be one (or two) more issues of Supreme, but various

Liefeld/Image/Moore stupidities kept that from happening. It's a shame, because the Darius Dax storyline just fizzles out and there are clear hints in the last issue that a further episode would involve a war between the Dax and Supreme worlds, which would've been awesome.

A good comic writer isn't anything without good art, but here Moore uses the crappy art to his gain: shitty 90's art is but one incarnation of Supreme, and Moore is pretty genius in seeing it as such, as a style that wouldn't last, and incorporating it into the story. Of course, if the retro Veitch art wasn't there I probably wouldn't have picked this up in the first place, but I'm glad I did. I'm going to miss this series and all its elaborate situations and characters.

Fizzgig76 says

Reprints Supreme (2) #53-56 and Supreme: The Return #1-6 (October 1997-June 2000). Supreme's life continues to change as his past and future enemies continue to haunt him. With return of villains like Szazs and adventures with the League of Infinity, Supreme finds his day full including his new love in Diana Dane. With Darius Dax finding his own revisions world, he's out to get revenge on Supreme.

Written by Alan Moore, Supreme: The Return continues where Supreme: The Story of the Year ends. Supreme was published by Awesome Entertainment, and relaunched as Supreme: The Return. When Awesome Entertainment collapsed, Moore's Supreme comic also ended. Checker Book Publishing collected the issues but as of now, Supreme is out of print but can be found online.

Supreme continues to explore the "idea" of comics in this volume. While the last volume of Supreme basically chronicled Supreme's origin and return to power, this volume lacks the direction of the first story.

Supreme: The Return does have its moments and each issue is still quite good...just not up to the first collection's level. There are fun stories (like the South winning the war and what the League of Infinity has to do to stop it), to both the revised versions of Diana Dane and Darius Dax. The last issue of the series is an homage to Jack Kirby's run on Superman's Pal Jimmy Olsen. It is all fun, but just feels like stories instead of something bigger...plus, stories of the Supreme villain "The End" aren't ever told. The abrupt end to Awesome Entertainment was the ultimate End (and it could be argued that the series cancellation fits in perfectly with Moore's story).

The art for the series also continues to be strong. Moore taxes his artists a lot by forcing lots of different genre drawing. The artists have to know how to make a comic in the late '90s and early '00s look like a comic from the '40s, '50s, '60s, '70s, etc., and mimic other classic artists. He has a big "team" to do it, so it does work. Alex Ross also once again provides additional Supreme sketches for the collection.

While Supreme: Story of the Year was an interesting and great, concise look at the evolution of comics, Supreme: The Return wanders. The series is hurt by the fact that Moore never really got a chance to finish it. His final story was eventually presented with help from Erik Larsen who picked up the story as Supreme #63...Larsen's Supreme ran to Supreme #68.

David says

Dated "post-modern" Superman parody. A couple of stories are mildly amusing, but dreadful on the whole. It's all too dated and you can tell it's written by a Brit that doesn't understand America or American comic books all that well. Moore's written some great comic books, but this just isn't his best. He comes off as being insincere and disrespectful to the subject, Superman, of the parody.

Pablo Bueno says

La verdad es que me cuesta encontrar a Moore aquí O.o

Fugo Feedback says

La primera vez que lo leí... Me pareció excelente. Ahora que conseguí los 5 tomos de la edición de Recerca voy a ver si lo releo relativamente pronto y veo si subo la versión partida en cinco, que parece que tiene un par de extras que no incluyeron en este tomo.

Afa says

Penamat yang baik dari Moore, hanya kerana pelukis utamanya kekal! Penulisan digarap dengan twist yang menarik, parodi komik-komik Amerika di mana-mana, berjaya membuat saya tersenyum. Perubahan stroke berkurangan dan flashback isu-isu lama juga berkurangan (hasil kritikan pembaca, no thanks to you) menjadikan pembacaan agak tenang berbanding volume 1. Sayang sekali sukar mendapat koleksi segini dalam bentuk fizikal.
