



Supergirl: Candor

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Collects books such as Supergirl numbered 6-9, Superman/Batman numbered 27, Superman numbered 223, and JLA numbered 122-123.

Supergirl: Candor Details

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From Reader Review Supergirl: Candor for online ebook

Fraser Sherman says

A collection of Supergirl stories tying in to the Infinite Crisis big event. Unfortunately there's no connecting thread and the time-warping nature of IC makes this an incomprehensible mess.

Matthew Lloyd says

This was part of a mini-re-read of my *Supergirl* comics when I happened to be at home where they were.

I understand that the re-introduction of Supergirl to the DCU was part of the build up to the coming crises (Infinite and Final). But having just begun a new series, it seems very strange to have the second trade paperback volume of that series be a jumble of different stories from different sequences - several incomplete - which happen to relate to Kara Zor-El and Karen Starr. It's fair to say that, in re-introducing Kara, there were questions of identity surrounding Karen, never fully elaborated in the *Supergirl* comics I've read. And it's true that the two of them needed to team up for a while to sort out their differences ((view spoiler)). But this collection doesn't really seem to explore either of them as fully-functioning characters for at least the first half.

Superman looms large over proceedings, again. He's teaching Kara to be Supergirl, which means he hasn't had time for poor old Power Girl. Then, when Kara decides to join Donna Troy in battling evil in space or something, she feels she needs to ask his permission. Finally, when Kara and Karen find themselves in the bottle city of Kandor, the obsession with Superman which has been forced upon Kara by everyone else in the universe finds its expression in fighting and ultimately agreeing to marry Ultraman disguised as him.

The first problem is that the quality of writing is just quite poor in some of the earlier segments. Perhaps the most abominable, vomit-inducing example comes in the *Superman* segment, when Kara says: "You and I share a *gift* half the human race will never know ... Life. We can actually **make** it. I might be only *sixteen* , but that much I understand." One might be able to read this, in her next statements, as simply an amateurish way of reaching out to another woman whom she happens to be fighting which naturally fails, because it's bollocks. But it's far easier to read it as a hack male writer, unable to fully comprehend that women are fully rounded human beings too, trying to essentialise their existence to the fact that some of them choose to shoot out babies. Besides the rather pathetic storylines on show, it's the inability to characterise Kara beyond WOMAN (or rather, [super]GIRL) that's most offensive about this volume.

And then... Karen wakes up in Kandor, with Kara.

We're given no explanation about how they got there, and don't really need one - it's the aftermath of the crisis! My main problem was lacking context for Argo City and the histories of Nightwing and Flamebird, but largely it functions: oppressed bottle city; ruler masquerading as Kal-El from Krypton; aliens and violence and resistance. It works pretty well, completely without context. More importantly, it further develops Kara's confusion, absent in the pre-Kandor sections of the collection, about why she was sent after her cousin and what she should be doing. It complicates their relationship as well as Kara's relationship with Karen, setting up the subsequent development of her character. The final part, when a depressed Kara is sharing her woes with Boomer, is perhaps the best one. It begins to develop relationships between Kara and characters who

aren't Superman, the most interesting being Cassie Sandsmark AKA Wonder Girl, giving Kara something almost resembling the female friendship network which was part of what made *Buffy the Vampire Slayer* great. It might not quite get there, but it's a start.

There are troubles throughout: a lot of female flesh is on display in the art, despite the fact (as we are *repeatedly* told) Kara is only sixteen (although I guess seventeen "One Year Later", despite the fact that no-one seems to notice that) and thus "not legal". The male power fantasy body of Ultraman, on display in a couple of instances, does not serve to balance this out. I mind less about the bare midriff in the last part, "Big Girl Small World", as this is presented as clothing Kara has chosen to wear - rather than the costume Superman provided for her. While I like the relationship between Boomer and Kara, especially as it develops in the next volume, some of the things he says just don't fit into a comic which you'd think would at least try to appeal to girls.

The final word is that *Candor*, essentially, is rubbish saved only by its final parts. Where Kara Zor-El's story goes next, however, is much better.

Victor Orozco says

Some interesting stories intersecting with some really, REALLY weird ones.

Supergirl teams up with the Justice Society and begins having some trouble with Power Girl for some unknown reason. Perhaps it's a slight hint that it's a problem with interactions with beings of alternate dimensions. The whole two objects cannot occupy the same place in space like in Timecop.

It eventually turns into two odd, alternate worlds stories that is too weird in many ways to recall. Why did DC really bother making this angle for Supergirl comic. They don't belong at all with this collection.

But I do love how they very end deals with the events of One Year Later. Supergirl grieving in her own way for her clone cousin Superboy. I'm really liking her friendship with Captain Boomerang II.

Odd storylines here. But the art looks fine. B-

Tori says

This was just a bunch of stories featuring Supergirl and/or Powergirl that were seemingly put together at random and had no real connection or flow to them. Very disjointed, confusing and ultimately, disappointing.

And really, can someone explain to me what the deal is with Powergirl's breasts? Do they somehow influence her powers? Is that way they are ridiculously huge and always on display?

Emily says

This was very, very, very confusing. The stories jumped all over the place with no rhyme or reason. It was disjointed and strange.

About a third of the way through, we're in the middle of the aftermath to Infinite Crisis, but there's no coherent story to follow. Why should I care about this story? I know part of the issue with Infinite Crisis is that everything is fractured, including people's minds, but there has to be a way to indicate that without making it so confusing for the reader.

Also, I don't know how this can be a "Supergirl" comic when a large portion of it is about Power Girl, Superman, Batman, and Huntress, with very little Supergirl at all.

Tyler says

This was a pretty disjointed and erratic story. It starts out with an interesting retrospective for Power Girl and then just blows up like nobody's business. It just didn't work for me.

There are some interesting parts, and the art was fantastic in some places; however, that didn't save it for me.

Alejandro Sanchez says

She dies

John Yelverton says

Not really a fan of where the book series went with this one.

Koen says

pfff, didn't really like all these stories as much as I would have thought... forgetting about this quick and moving over to the next step!

Jesse A says

The first half of this book was extremely disjointed and confusing. It started picking up in the middle but ended confusing and disjointed again.

Paul Riches says

It was the last great pre-TheNew52 Superman storyline. It was supposed to entertain and enlighten and energize the Superman books for years to come. It was one of the most massive, interconnected tales of Kal-El ever told.

And I thoroughly enjoyed it.

And I think I was one of the few who did.

And that is a complete shame.

Superman New Krypton is a storyline that takes place over almost two years worth of Superman, Action Comics, Supergirl, Superboy, World of New Krypton, Adventure Comics and various one shots and mini-series. One of the slight modifications after Infinite Crisis to the mythos was opening the floodgates to plenty of other Kryptonians being alive and well, and this concept became a tidal wave when Superman faced off against Brainiac for the “first” time and freed the kidnapped bottled city of Kandor.

In all classic and neo-modern versions of this tale, these fellow Kryptonians become jolly good friends of Superman and benevolent helpers to him. Those stores would always bore me to tears. Even when they enlarged and got their own planet, I couldn’t have cared less.

This time, this contemporary version, they range from arrogant to somewhat ungrateful to outright hostile to all sorts inbetween. It is made abundantly clear that one of the points of New Krypton is that a great part of makes Superman “Super” is the parentage of Ma and the now late Pa Kent. Early on the now powered up Kandorians relish “their” new planet, and view the current inhabitants, namely us humans, as like pets. The part with the whale illustrates this dichotomy so precisely, it is downright prescient of what future troubles are brewing.

Tensions immediately escalate when Lois’s presumed dead father, General Lane, enacts Project 7734, with the goal of fulfilling his genocidal hatred of all things Superman. Plots within plots within plots, each met with large body counts, becomes the constant theme here. Anyone and anything that gets in the way of eliminating these filthy aliens must be abolished. The massacres the Kandorians have to endure, and their counter measures to ensure their safety, cause global tensions and bring about a huge cadre of superheroes to sort the situation out.

At this point the preamble is done, the Kandorians see the welcome mat yanked away, which makes them launch their city off into space, create a crystalline planet for themselves, and take up orbit on the far side of the sun. Goodbye you crazy humans!

At this point, Kal is still trying to fix all the myriad problems that have come about here, and so with a heavy heart he talks to wife Lois and mother Martha and goes off to outer space and New Krypton.

The stage is set and the players are now in place.

Kal-El is now world building, society changing and evil plot solving in the World of New Krypton comic by James Robinson, Greg Rucka and Pete Woods. Guest stars like Green Lantern, Adam Strange and Jemm pop up here because of the new galactic power this planet represents. We also see the creators reinvent Krypton

by incorporating as many different previous versions as possible, and somehow keeping internal logic. Kal learning about how things work here does not make him a happy Superman, and brings out the social revolutionary in him.

Meanwhile, back in Metropolis, new protectors have emerged in the Superman comic, by James Robinson and Renato Geudes. Through a series of flukes, Mon-El has been plucked from the Phantom Zone and managed to be cured, while another clone of the golden age hero The Guardian has come to town. These two bring truth and justice and subplots galore here every month.

But what of all the subterfuge between the two planets? Action Comics by Greg Rucka and various artists plays with this concept by showcasing the hunt for Kryptonian infiltrators by Nightwing and Flamebird. This crime fighting duo, and potential couple, are also Kryptonians and fighting against the evil General Zod's plans for Earth.

The tale of someone genuinely torn between the two worlds is in the Supergirl comic, by Sterling Gates and Jamal Igle. Whether she is on New Krypton endlessly arguing with her mother – and leader of Kandor, or learning about humanity while living with Lana Lang back on Earth, Supergirl is constantly challenged. She is also subjected to relentless yellow journalism by Daily Planet gossip hound Cat Grant, trying on the secret identity of Linda Lang, and recovering from Kryptonite poisoning, which by the way, is a brilliant plot device to fix the many many problems plaguing the character over the years. Supergirl 43 is the absolute best of this series, featuring her birthday and choosing a guild.

Joining in on the fun is Adventure Comics, by Geoff Johns and Francis Manapul. Starting with Superboy slowly becoming a part of everything, the series then evolves into telling the tale of how the time travelling Legion of Super Heroes are involved with this crisis.

Along the way with this sweeping storyline, we get some one shots giving us the journey of Jimmy Olsen as he investigates General Lane, and another one shot at a critical junction of everything. A personal favourite is the World's Finest miniseries, by Sterling Gates and various artists, which has several very important plot developments. But the real reason this is a classic part of New Krypton is that these four issues have a literal whackload of Superman and Batman supporting characters teaming up, arguing, bantering, and just giving us readers a grand old adventure. Come on, Guardian and Robin Damian taking on Mr Freeze and the Parasite, what more can you ask for?

The only downside to this undertaking is the midway point. You can tell the gears behind the scenes were being shifted slightly, with some ideas, like Mon-El's powers or what to do with Guardian's "kid", becoming increasing sidelined. By the time of the epic ending with The Last Stand of New Krypton comic, you can feel the lethargy kicking in. This is not to say the conclusion, which reaches its final crescendo with the War Of The Supermen mini-series, was not good and gripping and emotional, but it is obvious the fatigue from creating all those stories had taken its toll.

Afterall, besides everything I have mentioned, New Krypton also stars Lois Lane on a quest for the truth about her father, Perry White trying to guide her, Lex Luther being the master manipulator, Atlas being a brute, Steel helping out in Metropolis, the Creature Commandos making a comeback, Reactron being a ruthless murderer, Doomsday terrorizing everyone, Captain Atom playing a role, Daxam history getting re-explained, Codename: Assassin getting a dust-off, Silver Banshee giving a shout out, Insect Queen crawling about, Rao gaining new followers, and a partridge in a pear tree. With all this, and so much more, is it any wonder that everyone involved probably needed a nice long vacation when it was all said and done?

One issue that was present from the start, as related in interviews by writer Greg Rucka, is that New Krypton was very much behind schedule right from inception. Playing catch-up was always a present concern for all creators, who all want to do their best, but are facing a super deadline looming before them.

Because of this rushed nature of the series, and despite the promotional push from DC Comics, fans seemed slightly jaded before New Krypton even began. I myself got every issue, but only read them all last month. Because of this malaise, I firmly believe sales of the entire storyline were far below expectations, which is most likely why virtually all aspects of it were promptly ignored as soon as it ended. And this failure was also the most probable reason why the major surgery was committed on Superman's history with The New 52 Relaunch. Think about it, this massive sweeping tale of epic proportions with far reaching ramifications vanishes from continuity a year later? Such a shame.

Everyone has a favourite Superman. Mine is the From Crisis To Crisis era. This storyline, with a nip and tuck and a bit of mental rewiring, can still fit somewhat gently into that beloved version of the Man of Steel. Yes, some leaps are harder to take than others, and I am looking at you Lucy Lane, but so many of the basic concepts are still present and accounted for.

So many thoughts and ideas are expressed here. The Clark Kent of Ma and Pa Kent faces off against the Kal-El of Krypton, nature versus nurture on a planetary scale. Earth and New Krypton on a collision course caused by madmen, people who know nothing of what Superman stands for. All this encompassing something like 150 comics in total.

A Super tale for a Superman.

Jessica says

I like this..but, i didn't understand who in the name of god did we even got there? was that really Kal? a copy? uhg just confusing.

Ned Leffingwell says

The art was nice and I liked the stories in the first half of the book. The second half was confusing. It is as if there is a whole bunch of back story that I am missing, or the writer just left a bunch of stuff out. I came away feeling like I only read half of the story.

Steven says

Unfortunately, this second volume is a complete mess due to much flailing around with the character amidst the Infinite Crisis event. Various books are excerpted, and the "Candor" story comes out of nowhere in the main title...and goes nowhere, too. The increasing chaos left my head spinning.

Steve says

This book is disjointed to the maximum. A few single issue stories are from other series, and it has a three part "Candor" story that simply makes no sense.

Kara is getting a tattoo, and then Power Girl is some sort of masked vigilante and Superman rules with an iron fist.

A few twists later and the story simply fizzles out and doesn't even bother to explain anything.

After her introduction in Superman/Batman, this collection sucks.
