



Doctor Strange: Into The Dark Dimension (Doctor Strange (1974-1987))

By Roger Stern, Peter Gillis

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Collects Doctor Strange (1974) #68-74.

Doctor Strange, the master of the mystic arts, starts his day by curing a mystically cursed sword and ends it by overthrowing a dimensional dictator! The Sorcerer Supreme faces threats on cruise ships, military bases and alien planets, seeking to restore the cosmic balance! And as the origins of the Dark Dimension stand revealed, Strange's true love, Clea, heads the rebellion against her evil mother, Umar! Featuring the Black Knight and the Beyonder!

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Bibliography

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Editorial Review

Review

"While many previous creative teams (Lee & Ditko, Englehart & Brunner, etc.) had written fine Strange stories, Stern topped them all, by mixing the cosmic with the personal. Strange became a richly characterized human being, as he lost his apprentice and lover, Clea, when he became romantically entwined with another woman, and he gained friends and allies on his adventures as well as in his household (his manservant, Wong, and his accountant, Sara, developed a romantic attachment) ..." -- *Michael Rawdon, fascinationplace.org*

"Great story here by Roger Stern, which depicts clearly Dr. Strange's characterization. Stern established early on in this collection that Strange is a mage of great ability I am hard pressed to recall other stories that capture the essence of the character and where he is no mere plot device. This is Strange at his most vital era, perhaps even more than when Steve Ditko introduced the character." -- *Nicolo Yu, goodreads.com*

"Rogers Stern's output in the 1980s is impressive in both quality and quantity. While his work on *Amazing Spider-Man* or the *Avengers* is better known, his run on *Doctor Strange* with Paul Smith was fresh and fun." -- *Jason Shayer*

"For something like 30 issues, Stern wrote *Doctor Strange*. Really solid work, with nary a clunker in the streak. It's one of the most sustained runs of high-quality work that I can remember." -- *Jess Nevins*

"Stern doesn't only write action/adventure, he writes real, compelling characters. Like Stan Lee before him, he lavishes numerous pages on characters' inner lives and preoccupations. He fills out his characters and makes you care about them as much as he does. Next to Lee/Ditko, Stern wrote the best *Doctor Strange* stories ever printed." -- *Thomas Piperson*

"Stern's work with Paul Smith on *Doctor Strange* is probably the single best work ever done on that title..." -
- *Ken Raining*

"Roger had the Midas touch with just about everything he wrote for Marvel. *Spider-Man*, *Avengers*, *Hulk*, *Doctor Strange*, you name it." -- *J.M. DeMatteis*

From the Inside Flap

From his beginnings at Charlton Comics, **Roger Stern** has become one of Marvel's most versatile and venerable writers. Stern enjoyed well-received runs of *Amazing Spider-Man* -- in which he introduced Captain Marvel (Monica Rambeau) and the Hobgoblin -- *Avengers* and *Captain America*. He launched *West Coast Avengers* and wrote numerous tie-in miniseries for Earth's Mightiest Heroes. At DC, he relaunched *Atom* and co-created *Starman* (Will Payton) before participating in one of comics' most shocking events: the 1992 "Death of Superman" saga. He has also written three *Superman* prose novels. He later returned to Marvel to write *Amazing Spider-Man* and related titles.

Peter B. Gillis began as a 1970s freelancer on *Marvel Two-in-One*, *Super-Villain Team-Up* and other titles. Later, he became regular writer on *Defenders*, *Eternals* and *Strange Tales*, in which he subjected Dr. Strange to a soul-searching gamut of good and evil magic. He has also written for First Comics, TSR Games and others; he co-created *Shatter*, the first digital comic.

A former animator for cult cartoonist Ralph Bakshi, **Paul Smith** penciled *Uncanny X-Men* during a brief but pivotal run that included Rogue joining the team, Storm's controversial makeover, Wolverine's near-marriage and Cyclops' wedding to future villain Madelyn Pruur. He then moved to *Doctor Strange, Marvel Fanfare* and others, later drawing the acclaimed *X-Men/Alpha Flight* miniseries. With James Robinson, he created DC's groundbreaking *Golden Age* miniseries, highlighting the publisher's wartime heroes like few before or since. His work for other companies includes First's *Grimjack* and Image's *Leave it to Chance*; he returned to Marvel to pencil the miniseries *Kitty Pryde: Shadow and Flame*, revisiting some themes from his *Uncanny* work.

Two-time Emmy Award-winner **Bret Blevins'** early Marvel Work included adaptations of films such as *The Dark Crystal*, *Krull* and *The Last Starfighter*. Moving into the Marvel Universe, he drew *Strange Tales'* Cloak and Dagger feature, and penciled much of Louise Simonson's *New Mutants* run. In 1996, he moved into TV animation, storyboarding for *Batman Beyond*, *Justice League* and *New Batman/Superman Adventures*. He now divides his time between oil painting and freelance storyboarding.

Mark Badger's magic-oriented Marvel work includes the Defenders' *Gargoyle* miniseries and the *Greenberg the Vampire* graphic novel, both written by fellow mysticism enthusiast J.M. DeMatteis. At DC, he illustrated adventures of two very different detectives, *Batman* and *Martian Manhunter*. His work elsewhere includes *Dark Horse Presents* and First Comics' *American Flagg*.

About the Author

"The Doctor is in!

"Strange to think he ever was out, if one reads Roger Stern's lengthy stint on the Sorcerer Supreme's solo book. Stern chronicled the adventures of [Doctor Strange], pitting him against a variety of foes both mystic and more down to earth. However, the quintessential 80s Strange didn't appear until Stern was joined by artist Paul Smith, who had been garnering quite a bit of attention at the time because of his work on *Uncanny X-men*.

"Smith's crispy, clear lined art proved to be a perfect match for the often arcane otherworldly messes Doctor Strange got himself involved with. The result was a comic that not only looked incredible, it also told particularly fascinating tales, often within the space of a single issue.

"What it boils down to, is the very root of the Marvel Universe. The one, defining aspect that sets it apart from its, shall we say, Distinguished Competitors: the only reason why the fantastical is so engrossing, is the fact that it is tempered with an undeniable sense of identifiable humanity." -- *Jef Willemsen*

Users Review

From reader reviews:

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