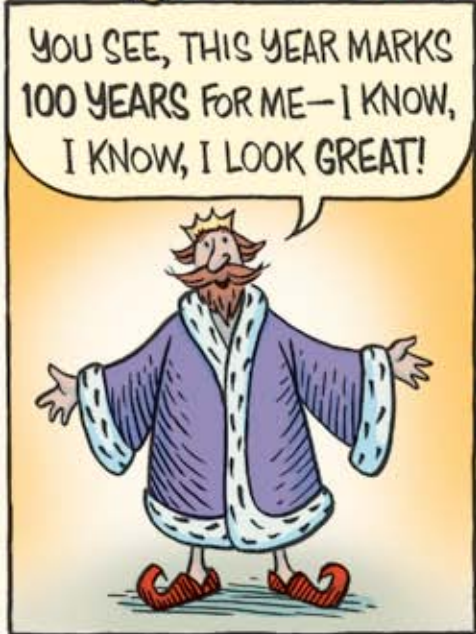


COMICS KINGDOM



DAN PIRARO

100 YEARS OF KING FEATURES SYNDICATE - PART ONE

By Brian Walker

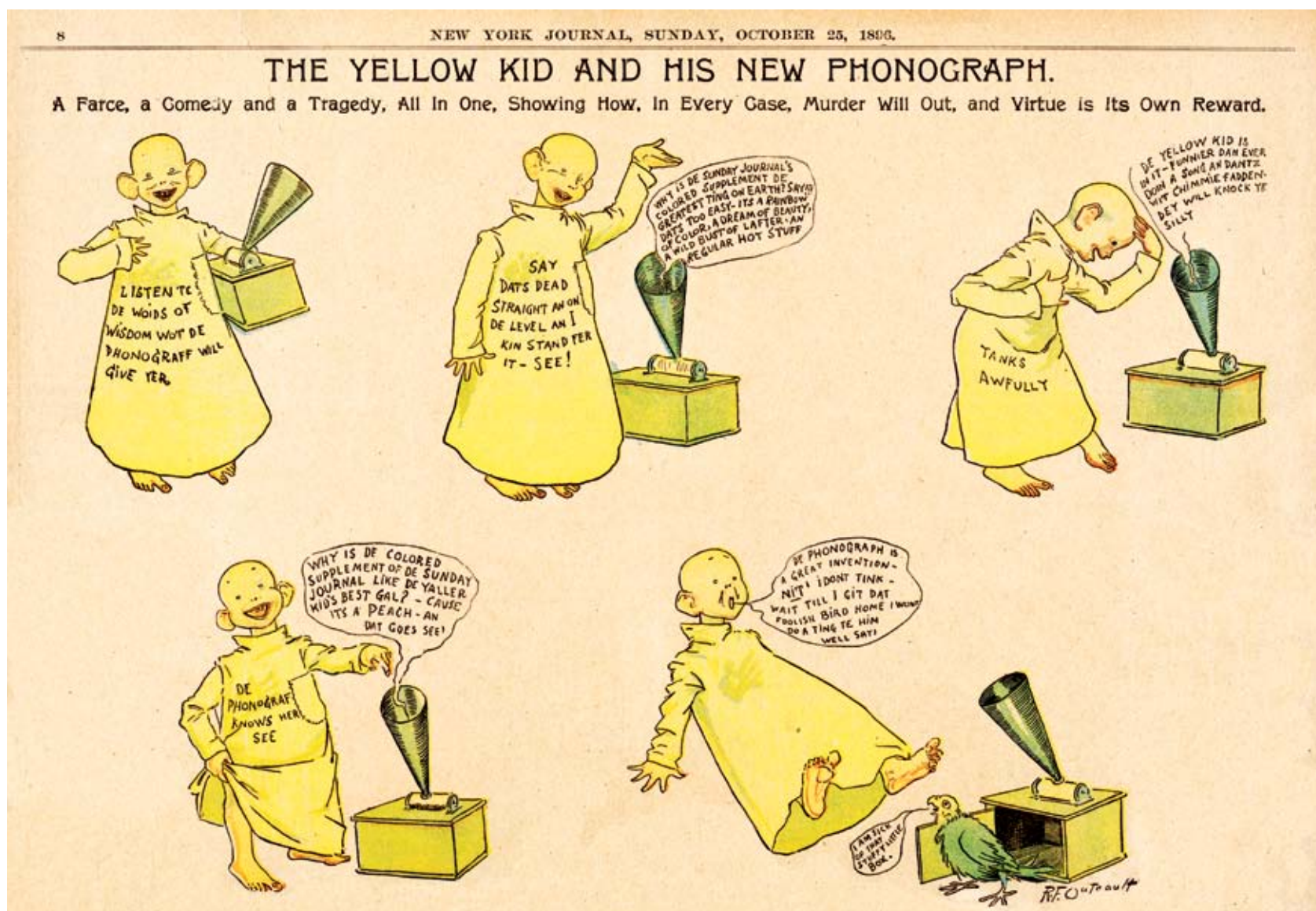
In October 1895, California newspaperman William Randolph Hearst purchased the struggling *New York Journal*, intent on competing with Joseph Pulitzer's *New York World*. The following year, after installing a new high-speed multi-color press, he acquired the services of Pulitzer's most popular cartoonist, Richard Outcault. Hearst's *American Humorist*, an eight-page color comic supplement in the *Sunday Journal*, featuring Outcault's Yellow Kid as the star attraction, debuted on October 18, 1896.

At the peak of his popularity in 1896 and 1897, the Yellow Kid's toothy grin showed up on hundreds of products, including buttons, crackers, puzzles and fans. *The Yellow Kid* dramatically demonstrated the selling power of a popular comic character. Following Outcault's departure from the *New York Journal* in 1898, *The Katzenjammer Kids* by Rudolph Dirks became the anchor of Hearst's flagship *American Humorist* comic section. Veteran cartoonist Frederick Opper joined the Hearst staff in 1899 and was

put to work drawing single-panel cartoons for the Sunday supplement. On March 11, 1900, Opper introduced his first newspaper comic feature, *Happy Hooligan*, which starred an irrepressible Irish hobo with a tin can balanced on his head.

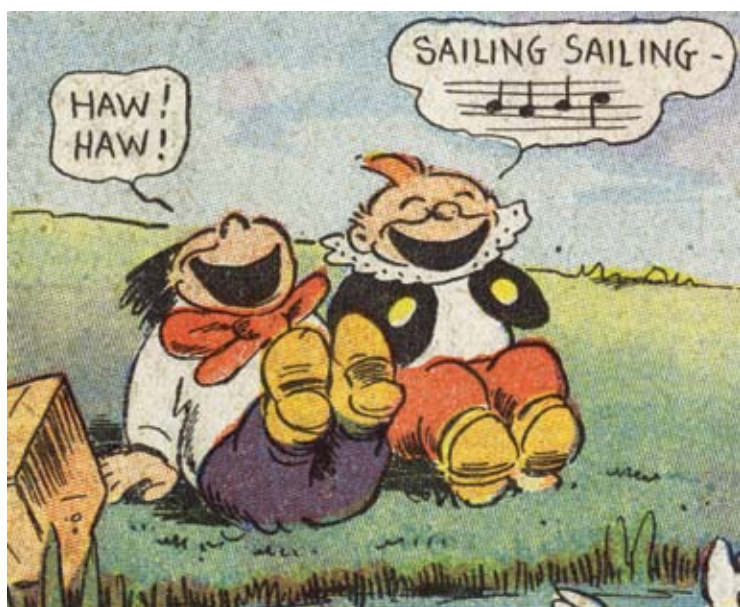
Cartoonists around the country were soon imitating the successful formula pioneered by Outcault, Dirks and Opper. The unique combination of recurring characters, sequential panels, speech balloons and bright colors eventually came to be known as the "Sunday funnies."

In New York City, the competition between newspapers continued to rage and metropolitan papers in other cities soon began publishing their own Sunday comic sections. As a result, the Yellow Kid and his fellow comic characters became national celebrities. Hearst expanded his empire when he launched the *Chicago American* in 1900, the *Los Angeles Examiner* in 1903 and the *Boston American* in 1904.



The Yellow Kid (1896 – 1898) by Richard Felton Outcault The bizarre bald-headed kid whose thoughts appeared on his nightshirt would seem an unlikely choice for the first superstar of the comics, but as an inner-city street urchin he would reflect the milieu of many of the first audience to read the funny pages.

San Francisco Academy of Comic Art Collection, The Ohio State University Billy Ireland Cartoon Library & Museum



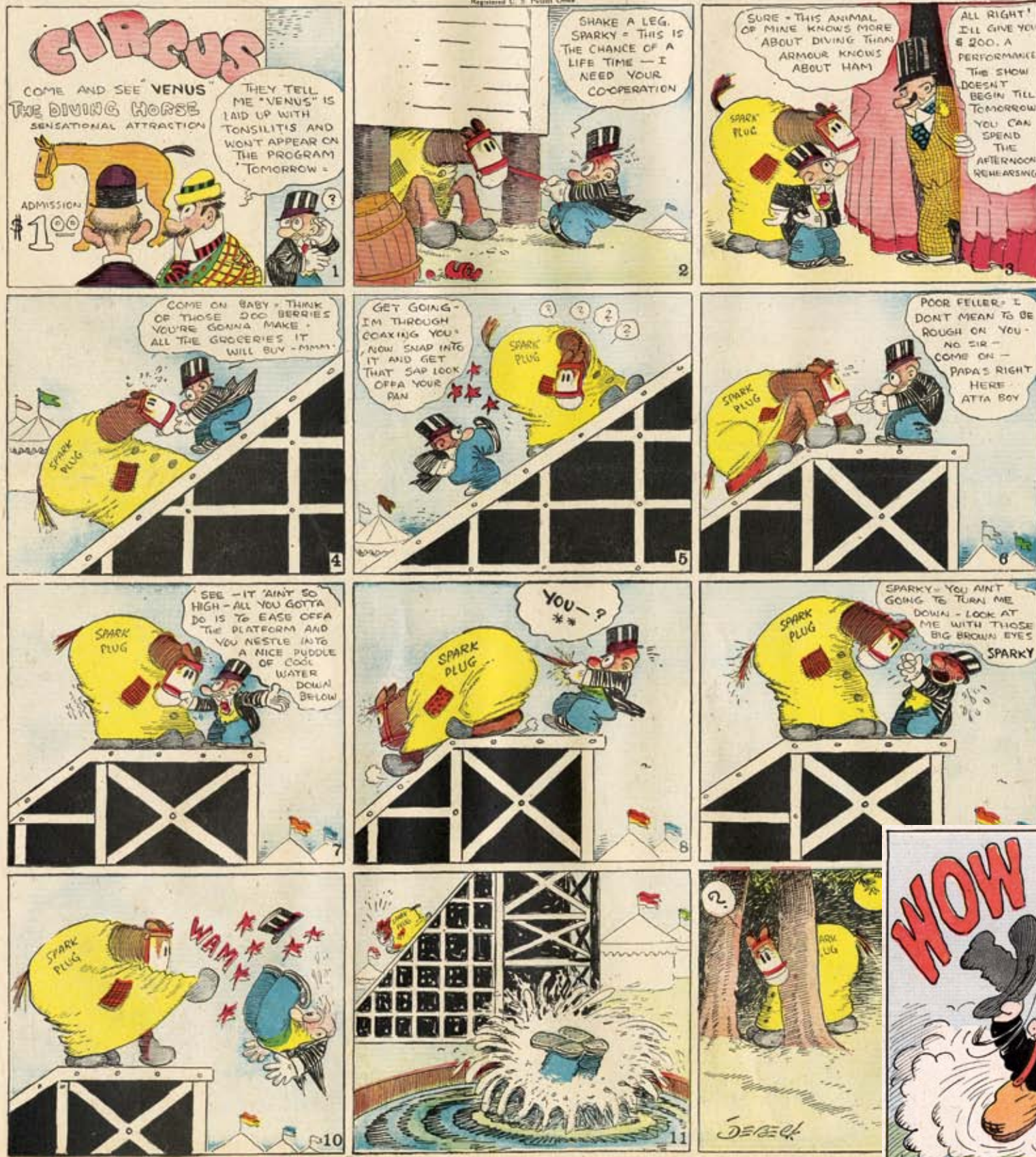
The Katzenjammer Kids (1897 – 2006) by Rudolph Dirks This drawing by Dirks' successor, Harold Knerr, shows the titular mischievous boys. *The Katzenjammer Kids* retains its place in history as the longest-running comic ever.



Happy Hooligan (1900 – 1932) by Fredrick Burr Opper Poor dumb Happy was forever trying to do good, but always met with disaster by a bad turn of fate or his own stupidity. Probably the only cartoon character to make a fashion statement by using an empty tin can for a hat.



Barney Google



Barney Google (1919 – Present) by Billy DeBeck
 At first, Barney was an "Average Man" who was beaten down in life. Then he became a successful horse racer with his fabled steed, Spark Plug. But comic immortality came in 1934 when he was joined by irascible hillbilly Snuffy Smith. The comic continues today as Barney Google & Snuffy Smith.

Snuffy Smith wandered into the **Barney Google** comic strip in 1934 and became so popular with readers then that he never left and is enjoyed by millions of readers today.



Outcault's second major creation, *Buster Brown*, debuted in the *New York Herald* on May 4, 1902, and switched over to Hearst's *New York American* on January 14, 1906. Bud Fisher, who introduced the first successful daily comic strip, *Mutt and Jeff*, in the *San Francisco Chronicle* on November 15, 1907, signed with Hearst's Star Company in 1909. Another pioneer, Jimmy Swinnerton, drew a comic feature, *Little Bears*, for Hearst's *San Francisco Examiner* beginning in 1893. "Swin" relocated to New York in 1897 and his *Little Bears* became *The Journal Tigers*. He eventually settled in Arizona where he produced *Little Jimmy* until 1958. Other prominent artists who worked for Hearst during the early years of the 20th century were political cartoonists Homer Davenport and T.E. Powers, sports cartoonist TAD Dorgan, and strip creators George Herriman (*The Dingbat Family*), Gus Mager (*Sherlocko the Monk*),

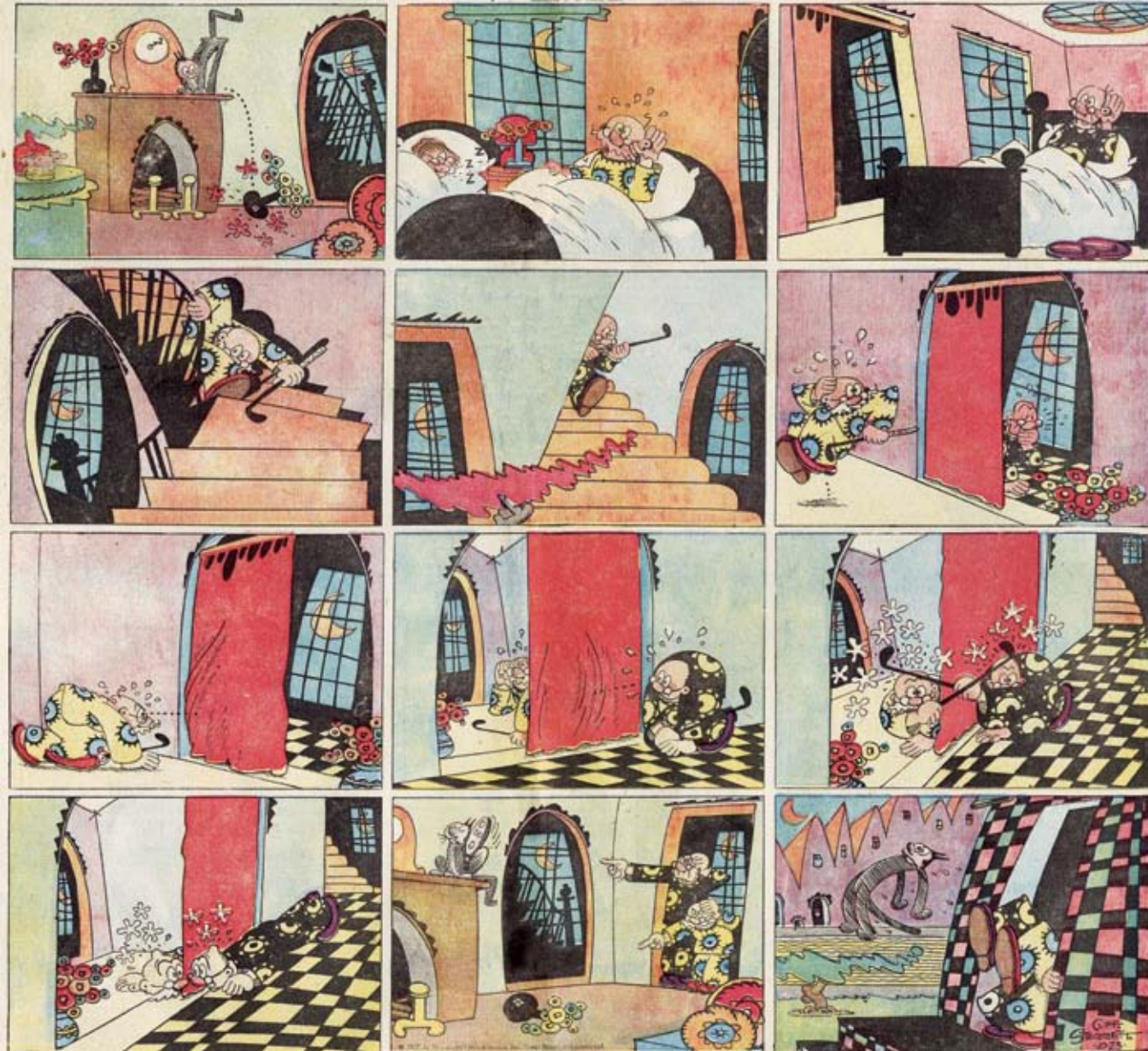
Harry Hershfield (*Desperate Desmond*), Tom McNamara (*Us Boys*) and Walter Hoban (*Jerry on the Job*).
 Syndicates had grown steadily since the Civil War, but now, in addition to text features, they started selling comics. The Newspaper Enterprise Association began distributing to the Scripps chain in 1902, and Pulitzer launched his Press Publishing Syndicate in 1905. Among the other organizations that joined the ranks of long-established syndicates were: George Matthew Adams Syndicate (1907), the Central Press Association (1910), Associated Newspapers (1912) and the Wheeler Syndicate (1913).
 On November 16, 1915, Hearst deputy Moses Koenigsberg consolidated all of the Hearst distribution operations within a single company – King Features Syndicate. Named after its founder (the German word "koenig" translates as "king" in English), it has been among the leading comics distributors ever since.

Bringing Up Father



Bringing Up Father
(1913 - 2000)
by **George McManus**
The story of the ultimate American dream come true, the dirt-poor immigrant who makes it big, though nobody would dream of being henpecked like Jiggs is by his status-seeking daughter Nora or violent-tempered wife Maggie. All poor Jiggs really wants of life is a card game with his pals and a plate of corned beef and cabbage.

Polly and Her Pals



Polly & Her Pals
(1912 - 1956)
by **Cliff Sterrett**
The strip looked in on the Perkins family, nouveau-riche small-towners led by Pa Perkins, who had to deal with daughter Polly's social aspirations and a long stream of insufferable relatives. In his unique style, Sterrett could turn a walk down a hallway into an extravagant, nearly abstract composition.

100 YEARS OF KING FEATURES SYNDICATE - PART TWO

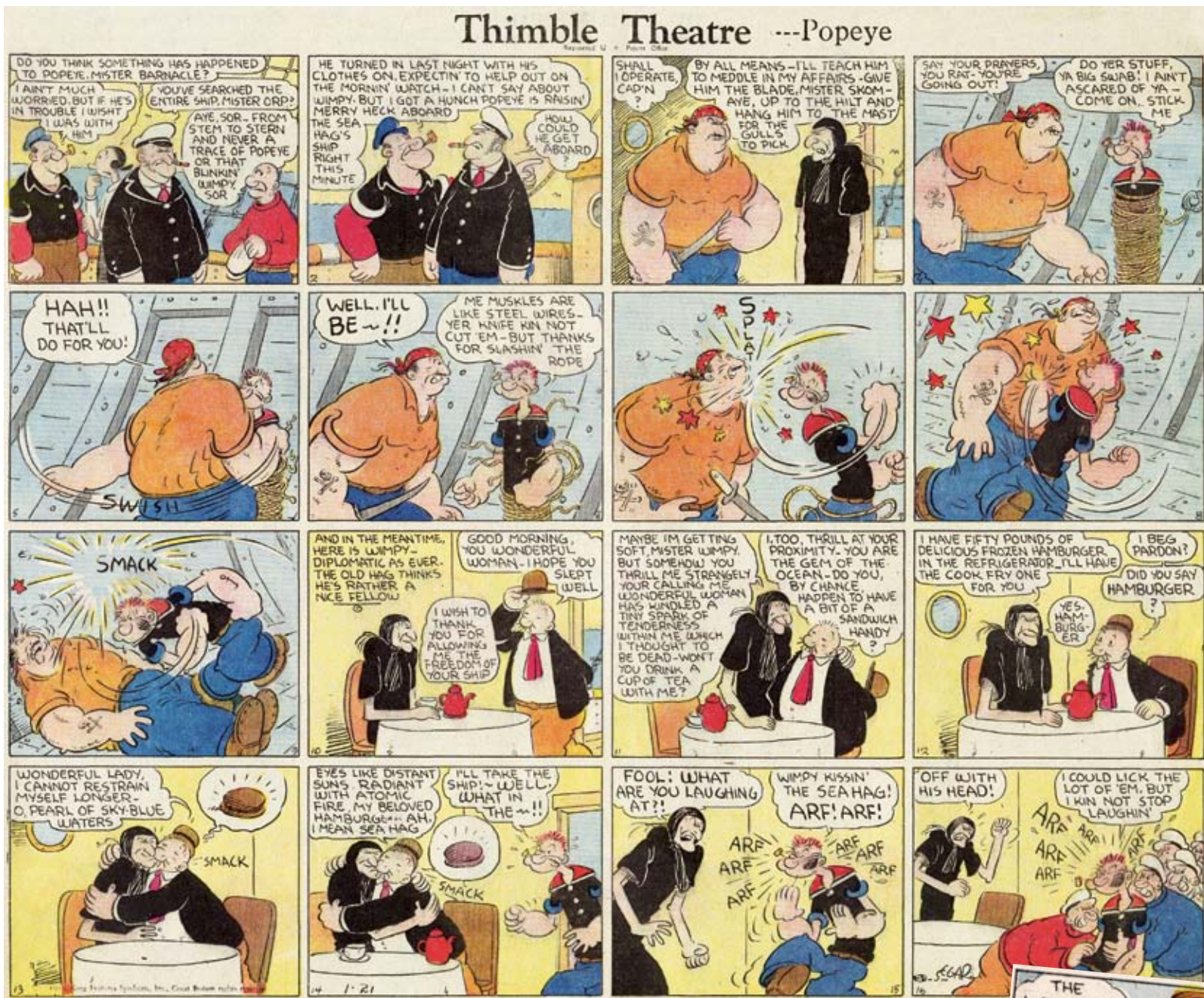
By Brian Walker

By 1915, two decades after the first appearance of *The Yellow Kid* in the *New York World*, the funnies business was a national institution. Comics appeared, both daily and on Sundays, in virtually every newspaper in the United States. Syndicates distributed the top comic features to over a thousand clients, and the most sought-after creators were well-known celebrities. Comic characters starred in stage adaptations and animated films, their praises were sung in hit songs, their adventures were collected in books and magazines, and their popular images were used to sell a wide variety of products, ranging from toys and dolls to cigars and whisky.

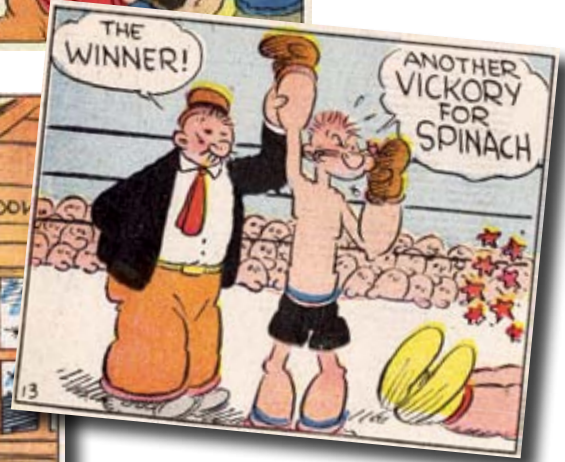
The syndicates gradually transformed the content of the comics. Urban, ethnic and slapstick humor was complimented by more family-friendly fare. Although many of the creations from the first decade, including *Happy Hooligan* and *The Katzenjammer Kids*, continued to be among the most popular strips, new titles released in the coming years provided a broader spectrum of choices for readers.

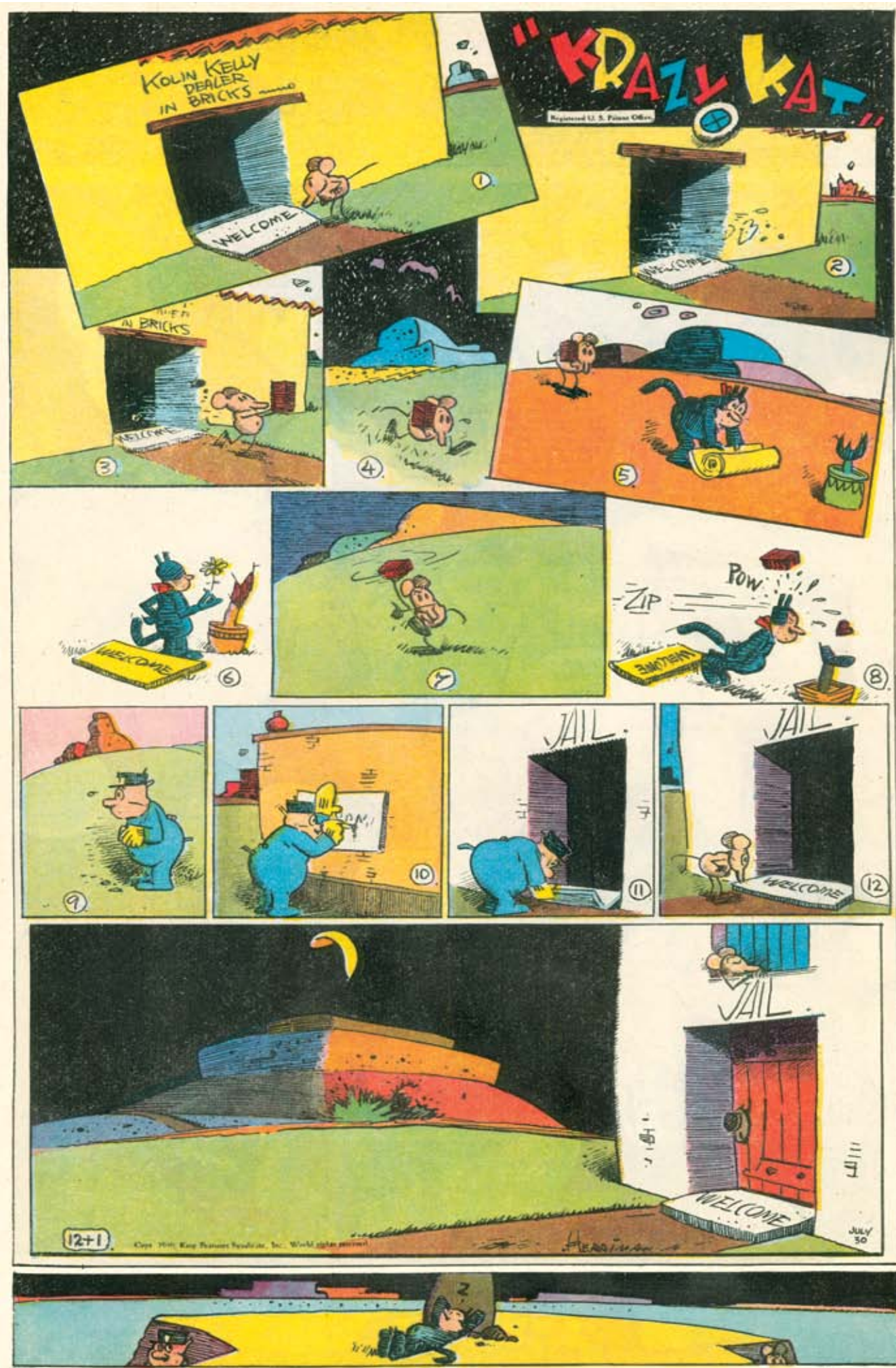
As the syndicates became more powerful, they were able to attract the best talent. The big distributors quickly snapped up homegrown artists who achieved local notoriety, and the top cartoonists began earning huge salaries. They were also free to work where and when they wanted, and to entertain better offers from competing syndicates.

Among the successful comic strips that King Features released before and after its founding were *Bringing Up Father* by George McManus, *Krazy Kat* by George Herriman, *Polly and Her Pals* by Cliff Sterrett, *Barney Google* by Billy DeBeck, *Thimble Theatre Starring Popeye* by E.C. Segar, *Blondie* by Chic Young, *Flash Gordon* and *Jungle Jim* by Alex Raymond, *The Phantom* and *Mandrake the Magician* by Lee Falk, *Prince Valiant* by Hal Foster and *Ripley's Believe It or Not* by Robert Ripley. King also distributed the numerous comic strip adaptations from the Walt Disney Studios, beginning with *Mickey Mouse* in 1930.



Thimble Theatre (1919 – Present) by Elzie Segar
 Thimble Theatre was a wonderful strip, enjoyed by many, and then when the one-eyed sailor came along in 1929, it skyrocketed in popularity. Segar created some of the most memorable comic strip characters in Popeye, Olive Oyl, Bluto, Wimpy, Jeep, the Sea Hag... The list goes on! Popeye, of course, has become one of the most recognizable characters of all time, with animated cartoons, movies and heaps of licensed products.





Krazy Kat (1910 – 1944) by George Herriman The story of a strange cat who loved to be hit by flying bricks, a mouse that loved to throw them and a police dog that did his best to prevent it. Absurd and brilliant, many consider George Herriman's *Krazy Kat* the very best example of comic art ever.



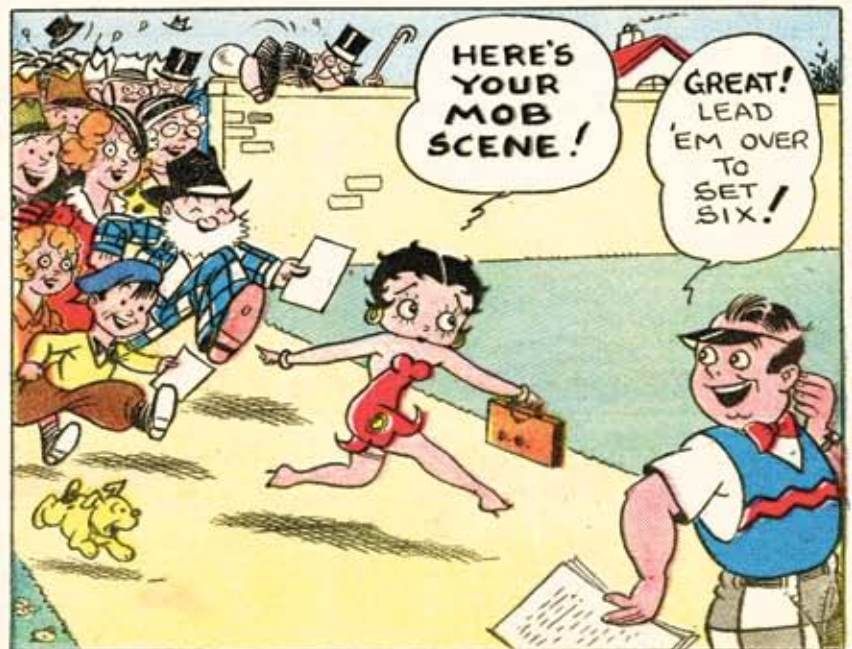
Fortune magazine, in an April 1933 article entitled *The Funny Papers*, reported that, "Of 2,300 U.S. dailies, only two of any importance (*New York Times* and *Boston Transcript*) see fit to exist without funnies. U.S. Funny Paper Inc. grosses about \$6,000,000 a year. Some twenty comic-strip headliners are paid at least \$1,000 a week for their labors."

Newspaper circulation continued to climb throughout the 1930s, reaching a high of 41,500,000 in 1937, but profits were down due to the loss of advertising revenue after the 1929 stock market crash. Smaller papers struggled to survive and either folded or were absorbed by one of the larger chains. *Editor & Publisher* reported that between 1924 and 1934, groups owning more than one newspaper had doubled, from thirty-one to sixty-three. These organizations controlled 361 daily papers, which accounted for 37.6 percent of the total circulation.

By 1935, the Hearst empire had expanded to twenty-six daily and seventeen Sunday papers in nineteen cities, thirteen magazines, eight radio stations, two motion picture companies, four syndicates and two wire services. Hearst owned two million acres of real estate valued at \$56 million, a vast collection of art and antiques, and an estimated personal wealth of \$220,000,000. Financial hardship finally caught up with the organization in 1937, when many holdings, including nine daily papers and five Sunday editions, had to be liquidated to pay off debts.

BETTY BOOP

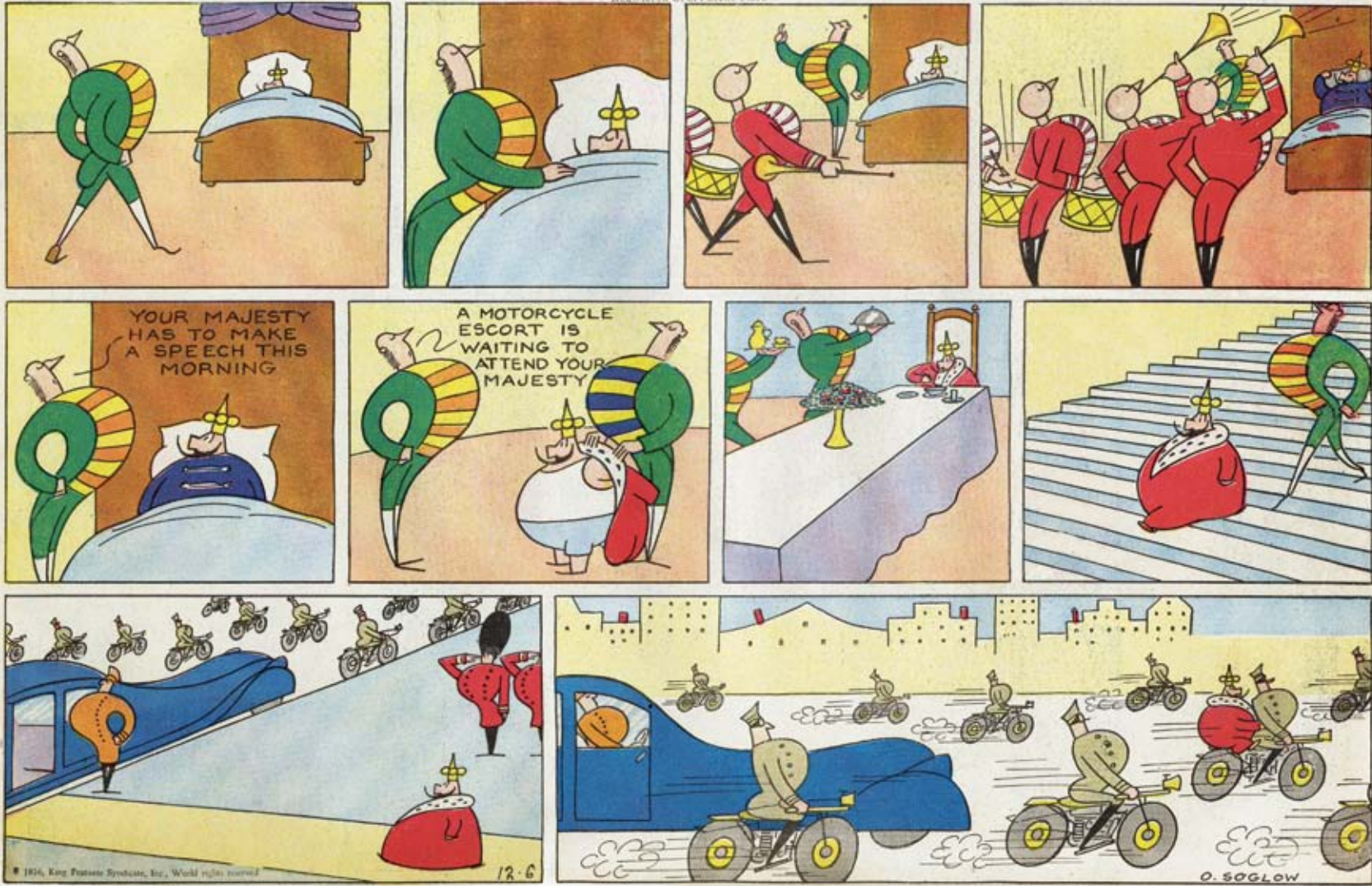
BY
MAX FLEISCHER



Betty Boop (1934 – 1937) by Bud Counihan Before becoming an animation icon made famous by Max Fleischer, Betty Boop was portrayed in strips as a flighty movie starlet having adventures at a film studio. Today, the flirty flapper remains one of the most widely licensed characters in the world.

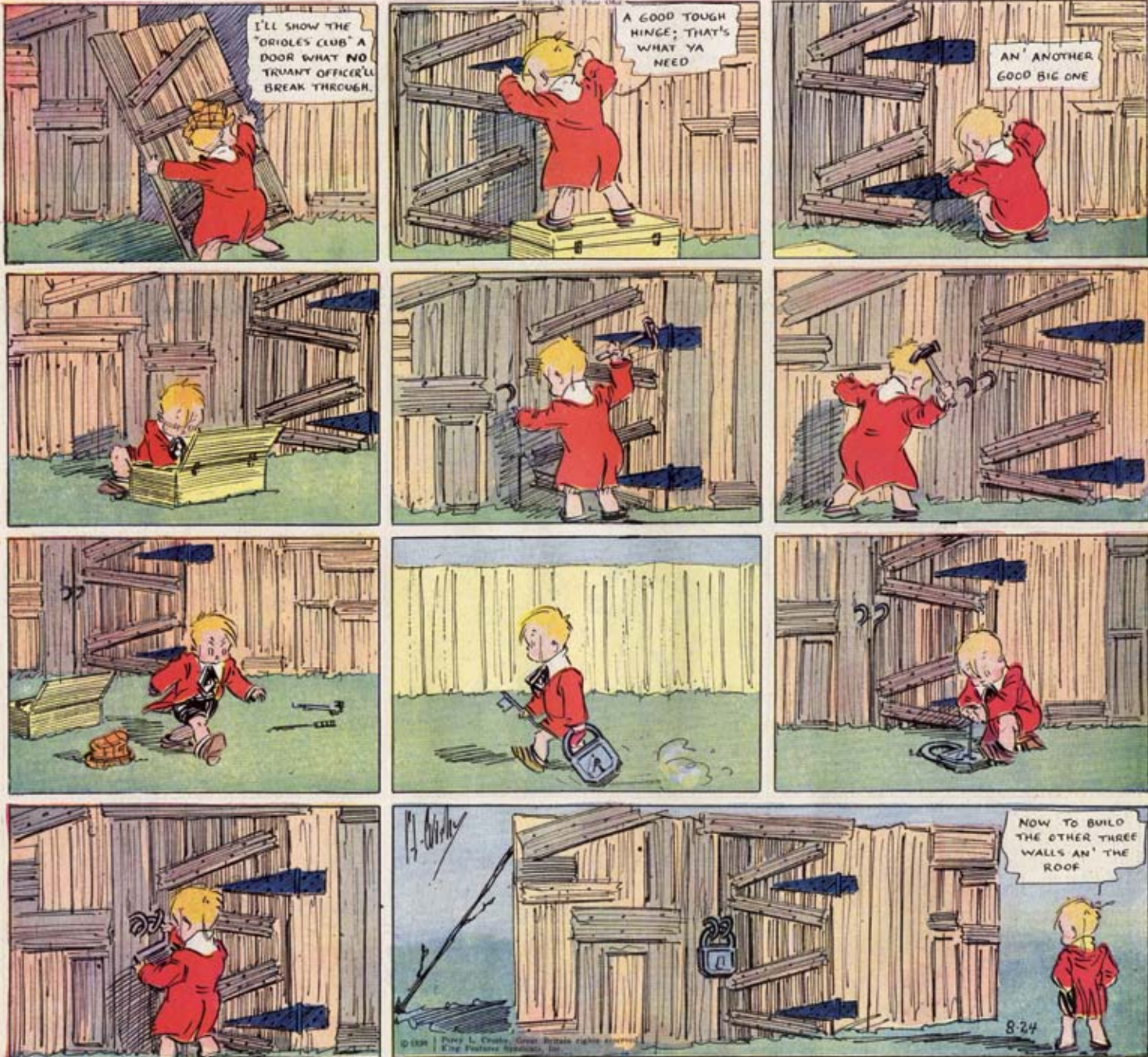
The Little King

By Otto Soglow



The Little King (1934 – 1975) by Otto Soglow
 The King never had a name, but he never had anything to say, either; his humor was pantomime only. His childlike whims and approach to problem-solving always played through because nobody but the Queen had the authority to say no.

Skippy



Skippy (1925 – 1944) by Percy L. Crosby
 Originally a series in the cartoon magazine "Life," it was well received enough to move to King Features in 1925. Skippy was a curious little boy always getting into and out of trouble, playing ball with friends and generally doing the things kids do. The strip also had a quiet, cerebral side to it. Crosby's Skippy is said to have influenced young Charles M. Schulz. Two hit movies based on Skippy starring Jackie Cooper appeared in the 1930s.

100 YEARS OF KING FEATURES SYNDICATE - PART THREE

By Brian Walker

The outbreak of World War II closed many foreign markets for the major newspaper syndicates. King Features, which had twenty-six overseas bureaus, was hit the hardest. After the Nazis invaded Belgium, Holland and France, American comics were banned in most newspapers in those countries. Publishers in England were forced to cancel features due to paper shortages. Currency exchange restrictions, the closing of shipping lanes and the loss of advertising revenue further restricted business.

Shortages of materials, including newsprint and ink, also hurt business on the home front as newspapers began cutting back on the number of comics they printed. The syndicates quickly responded to this threat by offering their comics in reduced sizes. They began distributing daily strips in a four-column width, as well as in the standard five and six-column formats (one column is approximately two inches in width).



Flash Gordon (1934 – 2001)
by Alex Raymond
The definitive space strip, Flash Gordon combined state-of-the-art science fiction with lush draftsmanship to produce a beloved classic that was made into radio, TV and movie series, as well as many reprint collections.

The Phantom (1936 – Present)
created by Lee Falk

The stories of The Phantom span many generations in the ceaseless family quest to destroy piracy on the African coast. The Phantom remains one of the most popular adventure strips today.



Prince Valiant

IN THE DAYS OF KING ARTHUR
BY HAROLD R FOSTER

SYNOPSIS: GLADLY WOULD PRINCE ARN HAVE STAYED TO DIE, FIGHTING SIDE BY SIDE WITH VAL, BUT THIS IS NO TIME FOR HEROIC GESTURES. ILENE IS STILL HELD BY THE VIKING RAIDERS. ARN SPURS ONWARD AND VAL PREPARES TO HOLD BACK THE PURSUIT.



"I WISH THE GODS HAD MADE YONDER BRAVE FOOL MY FRIEND INSTEAD OF MY SWORN ENEMY."



THE JEWELLED HILT OF THE "SINGING SWORD" FITS SNUGLY IN HIS HAND, AS VAL MARCHES RESOLUTELY TO HIS FATE.

THE NORTHMEN ARE BEWILDERED AT SUCH FOOLHARDY COURAGE, SUSPECTING A TRICK— BUT ONE HUGE VIKING—



A CAPTAIN, STEPS FORWARD SAYING, "MY TWO-EDGED AXE WILL SOLVE THIS RIDDLE"— VAL'S BLADE SWISHES SOFTLY, WAITING—



BUT ERE THE AXE CAN FALL, THE "SINGING SWORD" SHRIEKS EXULTANTLY, AS THE KEEN EDGE BITES THROUGH SHIELD AND HELMET AND A WARRIOR'S SOUL GOES WINGING TO VALHALLA.



"COME CLOSER," TAUNTS VAL, "MY BEAUTIFUL SWORD IS THIRSTY," AND HALF A HUNDRED HARDY VIKINGS CROWD FORWARD.



AGAIN AND AGAIN THE TERRIBLE SWORD RISES AND FALLS, GLEAMING WET IN THE SUNLIGHT, AND ABOVE THE ROAR OF THE WATERS AND THE CLASHING OF ARMS CAN BE HEARD VAL'S RINGING BATTLE-CRY, "FOR ILENE."

— NEXT WEEK —
THE EXECUTIONER

HAL FOSTER

71 6-19-38

Prince Valiant (1937 – Present) by Hal Foster The comic strip world's most earnest attempt at great art, Hal Foster's epic adventure of the world of knights and chivalry features a young warrior prince from the court of King Arthur, his experiences in many exotic lands and the armor-and-sword battles he fought.



Steve Canyon (1947 – 1988) by Milton Caniff Steve was a jet fighter pilot for the Air Force who served in the Korean and Vietnam Wars and often found himself on dangerous missions behind enemy lines and dealing with those on opposite sides of the ideological fence stateside.

After the hostilities ended and the foreign markets were restored, international distribution of comics became a growth industry. "We never did any promotion in the South American and European countries," remarked one syndicate manager, "but the war and the GIs' enthusiasm for comics opened up a big field for us there."

The comics industry lost its founding patron when William Randolph Hearst succumbed to a heart condition on August 14, 1951, at the age of eighty-eight. "The Chief" left behind sixteen daily and thirteen Sunday newspapers, eight monthly magazines, a sprawling real estate empire and a priceless collection of art and antiques.

Hearst remained personally involved in every detail of his publishing empire until his death, including the supervision of the comics. All new features had to be approved by him before King Features could sign them up. Mort Walker's *Beetle Bailey* was the last comic strip he personally green-lighted. When Hearst saw a comic strip he liked that wasn't owned by King, he directed his people to hire the artist away from the current employer with a better offer. Many cartoonists, including Richard Outcault, Winsor McCay and Roy Crane, came under his control in this way.

Ward Greene, who was the editor and general manager of King Features at the time of Hearst's passing, made regular trips from the syndicate offices in New York to his boss' home in California. Hearst would pore over two bound volumes containing all three hundred of the syndicate's features and make comments and suggestions. He frequently suggested plot lines for comic strips and objected to sequences that he disliked.

Over half a century before his death, Hearst set the stage for the birth of the medium. On October 17, 1896, the day preceding



Buz Sawyer (1943 – 1989) by Roy Crane Another heroic pilot was Buz Sawyer, who started out in the Pacific in World War II, and went on to many of the world's trouble spots throughout the Cold War. His sidekick Rosco Sweeney took over the Sunday strip for many years, contrasting his comic rural stories with the exciting intrigues of Buz in the daily series.

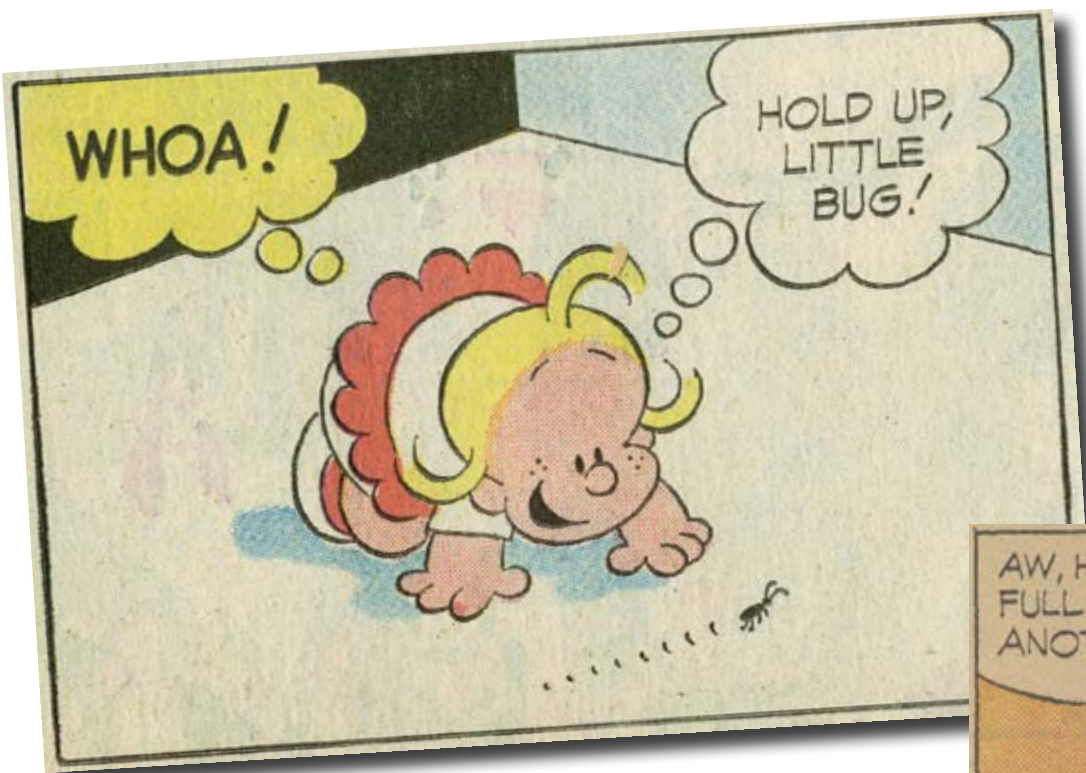
The Yellow Kid's debut in Hearst's Sunday edition of the *New York Journal*, a full-page advertisement described the new comics section as "Eight pages of iridescent polychromous effulgence that makes the rainbow look like a lead pipe!" Hearst didn't invent the comics, but his promotional bravado was what sold them to the American public.

A Hearst editor once said that his boss' goal was to make every reader exclaim "Gee whiz!" upon opening the newspaper. That phrase might have been a fitting epitaph for the greatest showman in the history of journalism.

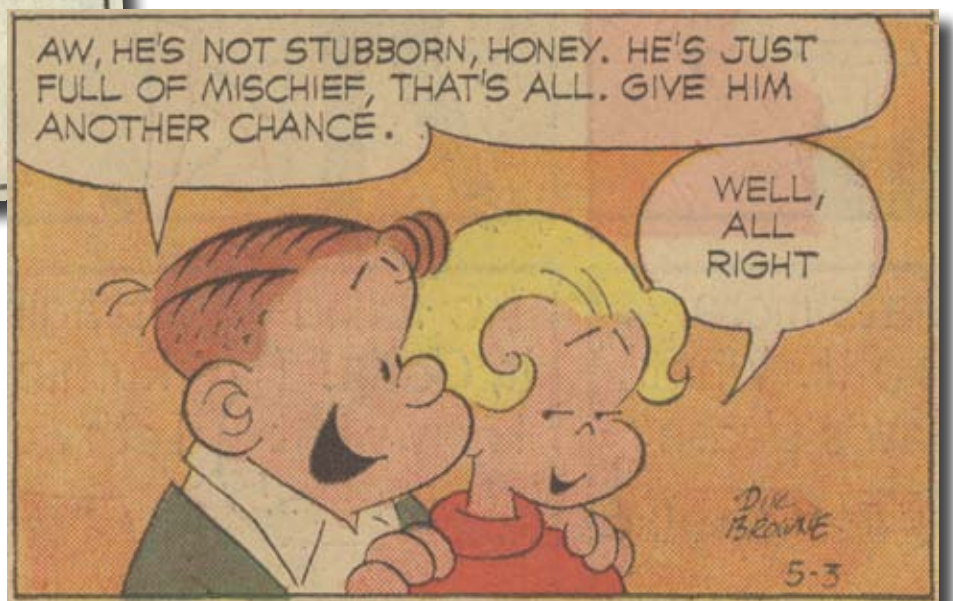
beetle bailey[®] by mort walker



Beetle Bailey (1950 – Present) by Mort Walker A soldier's life is usually a busy one, but Beetle's is dedicated to artful inactivity. Sarge is always trying to get him to shape up, even if it means beating him to a pulpy mess to do it. Mort Walker continues to create Beetle Bailey today with his sons, Greg and Brian Walker.



Hi & Lois (1954 – Present) by Mort Walker & Dik Browne The friendly suburban Flagston couple and their forever-young children have become one of the staples of American strips, most famous for baby Trixie, who waxes philosophical to a sunbeam coming through a window.

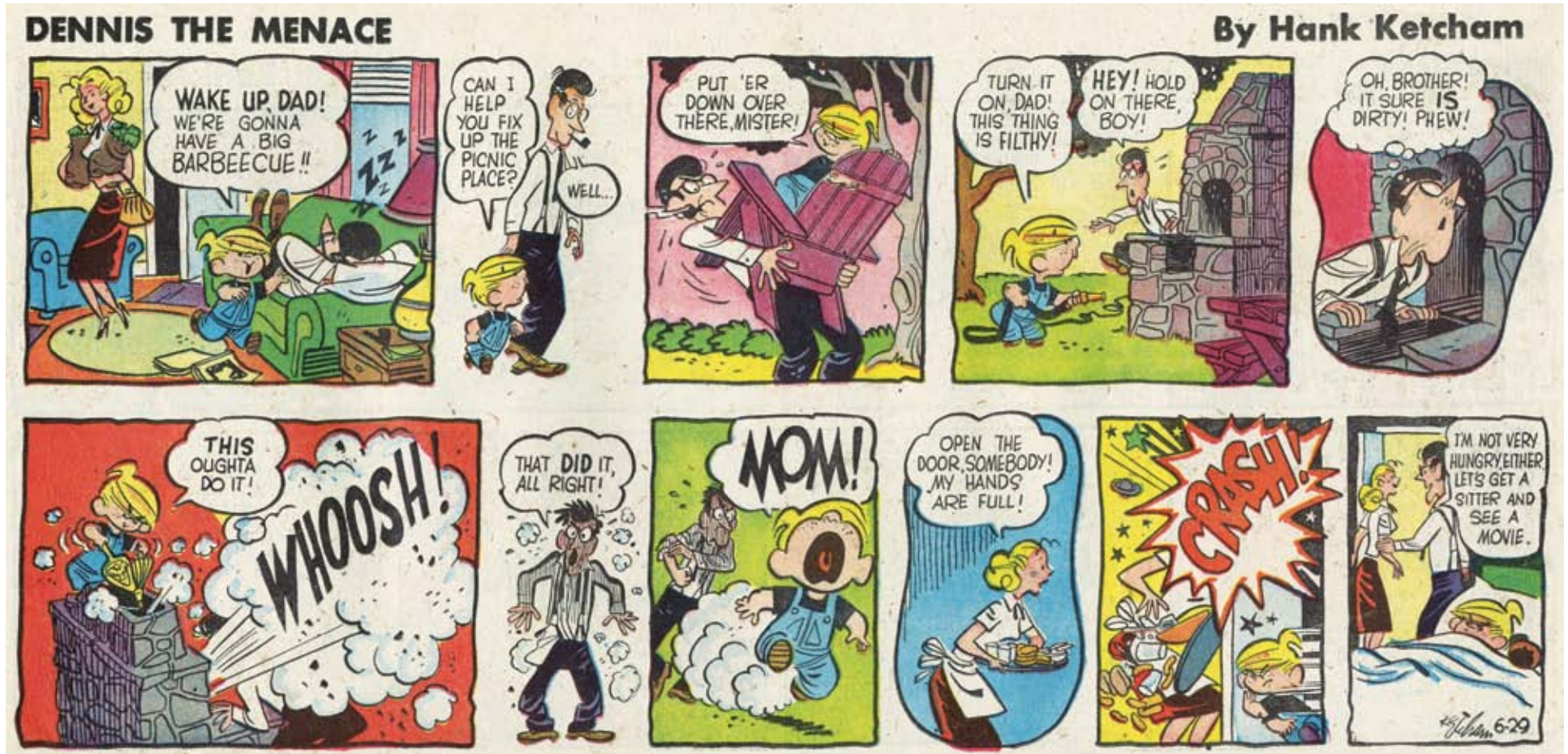


100 YEARS OF KING FEATURES SYNDICATE - PART 4

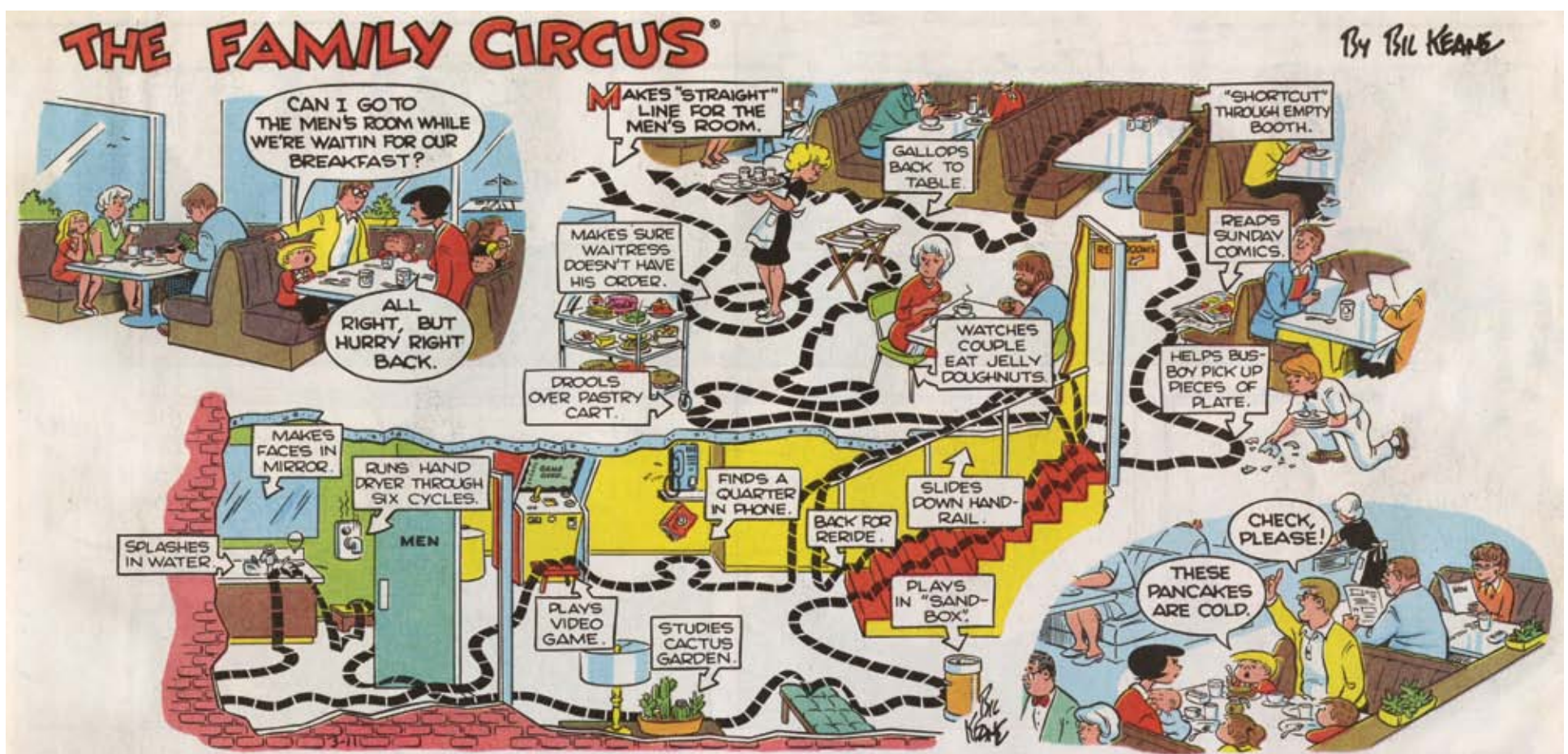
By Brian Walker

In the modern era, technological advances such as television and computers and social changes brought about by the baby boom generation, had a major influence on the comics business. Trends within the industry had an even greater impact on cartoonists. The decline of story strips and the increasing dominance of humor features led to both terminated careers and new opportunities. The shrinking size that comics were printed in newspapers posed an on-going threat to creativity. Other issues – censorship, ownership and merchandising – presented additional challenges.

Corporate mergers also dramatically altered the funnies business. In March 1986, under the leadership of President Joe D'Angelo, King Features absorbed the seventh-largest syndicate, Cowles (formerly known as the Register and Tribune Syndicate). The following February, it purchased News America Syndicate, the third largest comics distributor, from Rupert Murdoch. King, which incorporated the renamed North America Syndicate into its group of companies, now controlled 225 syndicated features, including nine strips and panels with over 1,000 clients.



Dennis the Menace (1951 – Present) by Hank Ketcham The terror of the neighborhood, Dennis isn't so much of a mean kid, or a troublemaker, more that he's just an unbridled little devil, causing low-scale catastrophes unintentionally. Dennis the Menace remains one of the most famous characters in American popular culture.

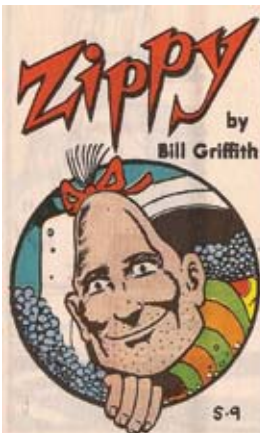
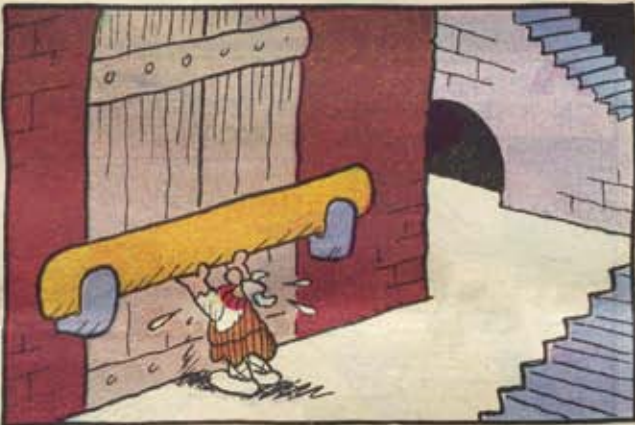
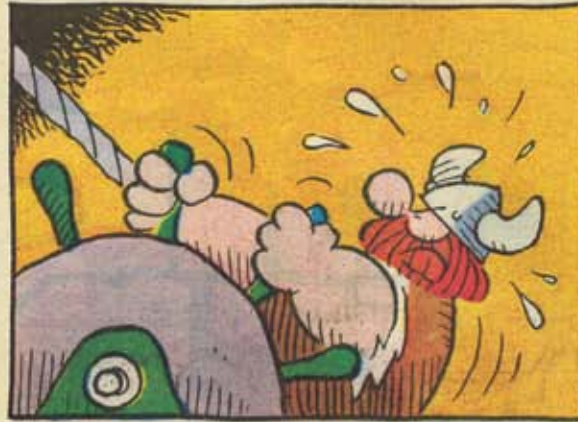


The Family Circus (1960 – Present) by Bil Keane Keane's real family influenced his cartoon creations, drawing from their everyday experiences and the kids' comical takes on the world. The comic was revolutionary in its design with its signature circular daily format. It continues today at the hand of Bil Keane's son, Jeff Keane.

HÄGAR The Horrible

by DIK BROWNE

Hägar the Horrible (1973 – Present) by Dik Browne
 Far from living up to his name as a Viking, Hägar is more epicurean than bloodthirsty. His expeditions to sack the cities of medieval Europe are likely to result in plunder rich in pizza and beer as much as gold.



ZIPPY ATE THE SAME MEAL EVERY EVENING. IT WAS THE ONE CONSTANT IN A CHAOTIC, SHIFTING WORLD.

FASHIONS CHANGED. PEOPLE CHANGED. GOVERNMENTS CHANGED. EVERYTHING CHANGED... BUT DINNER WAS ALWAYS THE SAME;

A MORTON'S FROZEN CHICKEN POT PIE. A SMALL CAN OF CHICK PEAS. 3 BLACK OLIVES. AND A JUICY DILL PICKLE.

ONE NIGHT, A VERY STRANGE THING HAPPENED. THE ONE THING THAT NEVER CHANGED DID. THE DILL PICKLE STOOD UP & SPOKE.

FASHIONS CHANGED. PEOPLE CHANGED. GOVERNMENTS CHANGED. AND NOW DINNER CHANGED. ZIPPY HAD A SUDDEN REVELATION---



Zippy the Pinhead (1986 – Present) by Bill Griffith Hollywood references, old landmarks, catchphrases and comic strip characters mixed with confused nuggets of ideology comprise Zippy's bizarre world. Once an underground character, the Zipster has pioneered the outer edge of mainstream comics for almost thirty years.

Among the new acquisitions were *Dennis the Menace* by Hank Ketchum and *The Family Circus* by Bil Keane, which were added to established properties like *Blondie*, *Beetle Bailey*, *Hi and Lois*, *Hägar the Horrible*, *The Lockhorns*, *Curtis*, *The Piranha Club* (formerly *Ernie*) and *Zippy the Pinhead*.

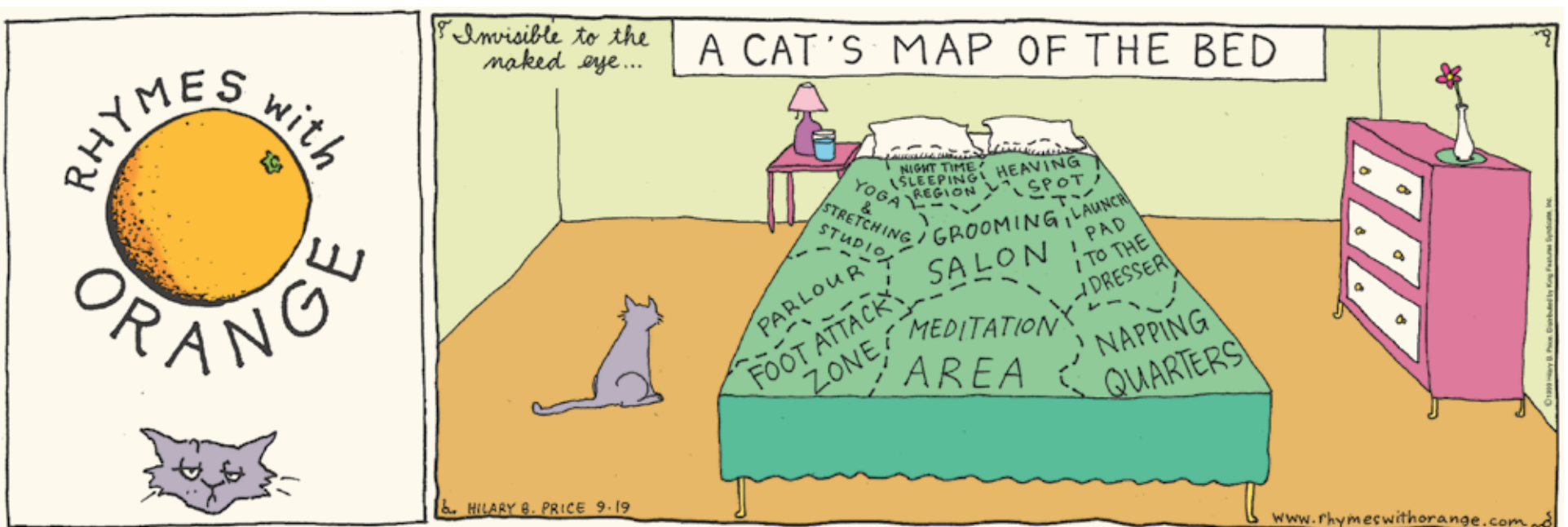
Jay Kennedy, a former cartoon editor and consultant to *Esquire*, *People*, *National Lampoon* and *Lear's* magazines, took over as comics editor at King Features in 1989. Kennedy, who had represented a number of "alternative" comics artists, promised to

compliment King's mainstream features with "edgier" creations. Kennedy would have a major hand in bringing fresh ideas to the syndicate in the 1990s.

The three most successful new strips of the decade – *Baby Blues*, *Zits*, and *Mutts* – blended traditional themes with fresh perspectives. Jerry Scott, Rick Kirkman, Jim Borgman and Patrick McDonnell, the creators of these King-distributed comic strips, were all born during the postwar years. They helped to revive classic, family-oriented genres and brought quality draftsmanship back to the funnies pages.



Curtis (1988 – Present) by **Ray Billingsley** Drawing from his own experience as boy growing up in Harlem, Ray Billingsley brings welcome diversity to the comics pages with *Curtis*. It may not be the first comic to feature African-American characters, but *Curtis* is the most popular and most loved.



Rhymes With Orange (1994 – Present) by **Hilary Price** Hilary Price's comics reveal truths about relationships, pets, work and everyday life with insightful wit and her own brand of humor. Historically, women cartoonists have been under-represented on the comics pages — in recent years that is changing, and Hilary has helped lead the shift.



Mutts (1994 – Present) by Patrick McDonnell Earl the dog and Mooch the cat are neighbors and best friends. When they're not begging at the deli counter for treats, they spend their time interacting with other animals birds and sea creatures. Most agree that Mutts is a true modern-day classic.

Among the other successful creations King launched in the 1990s and 2000s were: *Between Friends* by Sandra Bell Lundy, *Mallard Fillmore* by Bruce Tinsley, *Rhymes with Orange* by Hilary Price, *Six Chix* by Isabella Bannerman, Margaret Shulock, Rina Piccolo, Anne Gibbons, Benita Epstein and Stephanie Piro, *Tina's Groove* by Rina Piccolo, *Pajama Diaries* by Terri Libenson and *Dustin* by Steve Kelley and Jeff Parker.

A number of features that had been successful with other distributors also joined the King family, including *Sherman's Lagoon* by Jim Toomey, *Bizaro* by Dan Piraro, *Mother Goose and Grimm* by Mike Peters and *Shoe* by Gary Brookins and Susie MacNelly.

The emergence of the Internet as a global communications network in the 1990s had parallels to the rise of television in the 1950s. The new electronic medium presented both a challenge and an opportunity to the comics business. Syndicates, initially concerned about competing with their newspaper clients, eventually set up websites and marketed features directly to Internet subscribers. King debuted its first digital destination on January 12, 1998,

which was renamed DailyINK in 2004. A new, improved version, Comics Kingdom, was launched in 2008.

Today, the comics claim an estimated 113 million loyal readers in the United States and millions more worldwide. King Features Syndicate is the leading distributor of comics, columns, editorial cartoons, puzzles and games to nearly five thousand daily, Sunday, weekly and digital newspapers around the globe. President T.R. "Rocky" Shepard and Editor Brendan Burford continue a tradition of providing quality entertainment to readers that William Randolph Hearst established more than one hundred years ago.

Brian Walker has written, edited and contributed to more than forty books on cartoon art and is the author of the definitive history "The Comics – The Complete Collection." He has served as curator for seventy cartoon exhibitions, is a founder and former director of the Museum of Cartoon Art and a part of the creative team that produces the comic strips *Beetle Bailey* and *Hi & Lois*.



Zits (1997 – Present) by Jerry Scott & Jim Borgman Jeremy is a typical modern teenager, disagreeable and dependent on his hapless parents, though to his high school friends, he's pretty cool. His dream is to join his friends Hector and Pierce in his van on a nationwide tour as rock stars—that is, if they can ever get the heap of a van to actually run. *Zits* is largely considered the most successful comic strip of the last 20 years.

A note on the comic strip selections herein: King Features has syndicated more than 200 different comics through its 100-year history – some have come and gone, and some stalwarts continue today. A wonderful variety of comic strips has been brought to readers in just the last 25 years. If we had the luxury of printing this great anniversary supplement with even twice the number of pages, we still wouldn't be able to fit all of the tremendous comics we would want to. Lucky you, though, your local newspaper carries many of these comics every day!

For a complete selection of King Features comics, new and old, visit ComicsKingdom.com!

Special thanks to Brian Walker, Peter Maresca, Donna Ferreiro, Dean Mullaney, Jenny Robb and the Billy Ireland Cartoon Library & Museum – your contributions and help along the way are greatly appreciated.