

THE ROOK

RESCUED FROM THE PAST



The Return of "The Rook" Information Guide



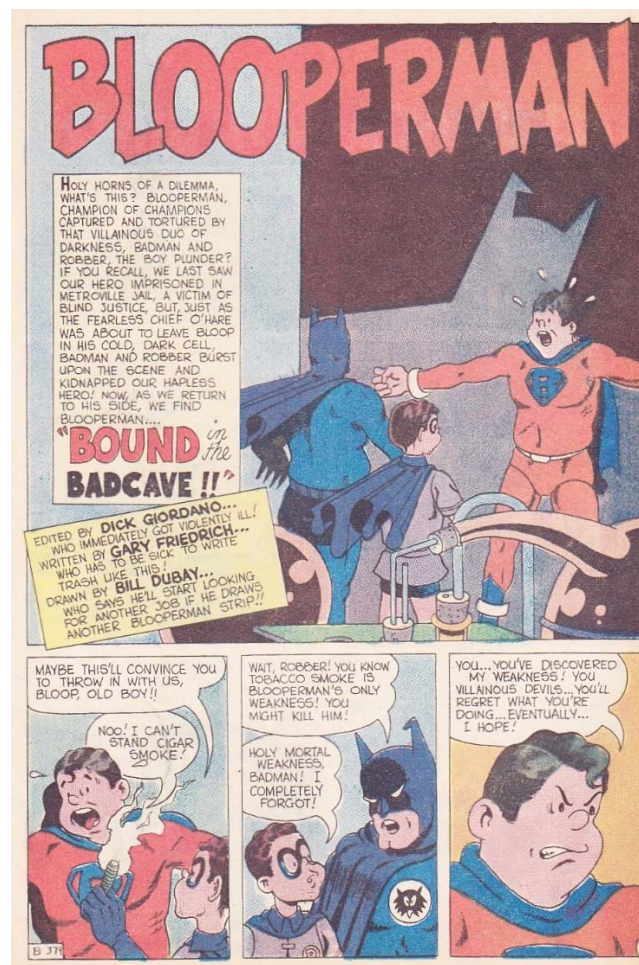
There is a clear void in today's American pop culture that is The Rook. It all began in the early 1960's. Bill, or his adventure hero alter-identity "Billy De" began working in comics before he grew his first whisker. His fascination with comic books was shared by his partner in crime Marty Arbunich. Together they created some of the very first comic book fanzines; Fantasy Hero, Fantasy Illustrated, Yancy Street Journal and Voice of Comicdom, starting at the ripe age of 14. Bill and Marty worked tirelessly to meet self-imposed deadlines as if their loyal fans relied on their publications. On one occasion Bill even snuck into Sacred Heart High School's art room and used the Dot printer to mass produce their fanzine.

Before Comic Con became the premier pop-culture comic event, there was the World Science Fiction Convention (now known as WorldCon) and in 1964 it was in Oakland. Although only 523 were in attendance, this show would have resounding impacts on Bill's career in comics. Also in attendance was maybe the greatest science fiction fan of all time Forrest J. Ackerman, who contributed to the first science fiction fanzine, The Time Traveler. In the same year, The Time Travelers, a science fiction film, would go into production. The cast included Forry Ackerman. The Rook's return to comics is nearly 50 years to the date of the event that would inspire Bill's creative direction.



Forrest Ackerman would later go on to create the highly popular alternative comic character Vampirella in 1969. Bill wrote more tales than any other for this comic, not to count the number of stories that he re-wrote or edited and is widely regarded as Vampirella's very best visionary. The Rook and Vampirella were joined in adventures in three separate titles; Eerie #95, Vampi # 70 and Harris Comics' Chains of Chaos.

Bill would continue to publish the various comic fanzines through his senior year in high school (1966) in the basement of Marty's home. By this time Bill had convinced himself that he wanted to illustrate comics more than anything in his life. Having sent his work in to all the top comic companies he would be rejected by all, if they even took the time to respond. There was one exception that would turn out to be the chance Bill needed in order to fulfill his dream. Bill had associated himself with Jack Burnley of all people. He was the very first professional artist that Bill ever interviewed and Bill's mentor early on. Jack was also the second person to ever illustrate Superman, after creator Joe Shuster. Jack's carefully drawn musculature would set the style of superheroes for years to come. Bill sent a letter to all of the major comic companies stating that Jack was interested in getting back to work. All but one seemed uninterested.



Charlton Comics bit and sent a four page script for their Go Go Comics line. The story was a parody of Superman called Blooperman. Bill completed the work and sent it back with a note stating that Jack had been very busy and had his assistant Bill do the job. Dick Giordano was pleased enough to send a second script along with a then whopper of a check of \$88.

The Army summoned in the summer 1966 and he soon found himself helming the world's largest military newspaper, the Fort Bragg Paraglide. He spent two more years as news and feature editor which provided him with early managerial and editorial experience. While in the Army, Bill also did freelance work for both Marvel and Warren's Creepy and Eerie titles. Bill would attend college burning through every journalism course offered. He took a special studies program that allowed him to create a weekly intercollegiate entertainment newspaper circulated to SUF, UC Berkley, SF State and 22 other area colleges.



By the time Bill would get to New York he had already been editor alongside Marty for the All Stars comic in 1965. Somehow they even managed to get Steve Ditko, the co-creator of Spider Man to do the cover of All Stars #1. This was just three years after creating Spiderman. The cover is of a future man fighting a dinosaur. On the back cover was a piece by Al Williamson, who would later be known for his work on Flash Gordon as well as adapting Star Wars into comic book form. Both would win their respective categories for the Alley Awards the following year and both are members of the Will Eisner Hall of Fame. Also in this comic book are stories and art by Bill White and Mike Vosburg. Bill White would illustrate adventures for all of the top comic book publishers and even in animation on titles like The Ren & Stimpy Show, Inspector Gadget and for Walt Disney Feature Animation. Mike would later illustrate almost every cover used for the Tales from the Crypt's 93 episodes. Bill was already the finest assembler of talent at age 17.

All Stars issue #2, an underground comix was published by Gary Arlington of The San Francisco Comic Book Company. The San Francisco Comic Book Company was the very first comic book store in America and would go on to be regarded as the underground/alternative comix headquarters during the late 60s and early 70s.



Bill would lead the early alternative comic magazine scene as Editor of Creepy, Eerie and Vampirella throughout the early to mid-1970s. These titles would reach their prominence under Bill's reign as editor. Aside from his responsibilities as editor he was also Warren Publishing's most prolific writer.

Bill arrived in New York City in order to do what he always wanted above all else, serious comic art. He started banging on the doors of Marvel, DC and Warren. By this time, Giordano was working for DC. He met Neal Adams in the elevator who pointed out Infantino and Kubert in passing. Bill was in heaven, as so many of his heroes brushed by his side. Much of that initial mesmerism would be lost once he accepted Jim Warren's offer to edit his magazines. As editor for Warren's black and white magazines, Bill was determined to restore the titles back to the original pinnacles of comic art they had been under the editorship of Archie Goodwin.



As editor, Bill worked with some of the industry's legendary artists such as Carmen Infantino and Will Eisner, two of his childhood idols. Bill would edit Will Eisner's Spirit for Warren Publishing, which would later be cancelled shortly after Bill resigned, for the first time as editor in 1976. Bill and Infantino collaborated on an unpublished miniseries for DC's Blackhawk series that Infantino described as being masterfully written by Bill. Bill would later sell the screenplay to Steven Spielberg as a film project but it is still yet to be developed.



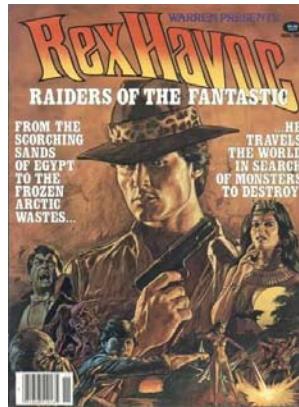
Alex Toth and Bill became very close as well and he was one of the very first people whom Bill told his plans to leave the comics industry for animation. Bill and Alex collaborated on one of the most memorable stories of our time, Daddy and the Pie.



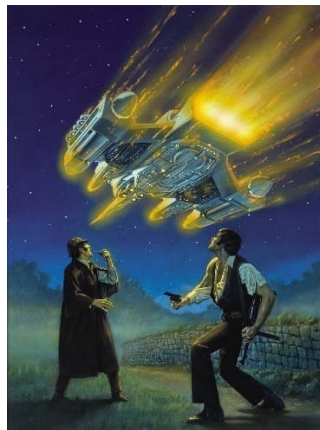
Bill considered Bernie Wrightson the very best illustrator of horror comics. Bill collaborated on one of the best illustrated and written stories of Warren Publishing's history, "Nightfall".



His all-time favorite artist working in comics was Lee Elias. Bill approached Lee to do the Rook with some trepidation initially. Bill gave Lee a Rook story and the work that he sent back was masterful. It was with figures and backgrounds molded realistically with depth and realism that has seldom been seen in comics anywhere. Lee would pencil more of The Rook's adventures than any other.



Bill considered Jim Stenstrum, the creator of Rex Havoc, the very best script writer that he had ever worked with and one of his very best friends through time. Jim actually designed The Rook and was instrumental in the development of the very first story. Bill commented on multiple occasions that Jim's writings were very well crafted, never having touched a word. Jim's story ThrillKill is still regarded as the single best story to have been written during Warren publishing's 27 year run. Jim's body of work is deeply ingrained in the child in all of us. His work at Warner Bros. as Art Director for legendary titles such as Scooby Doo, Tom and Jerry and the Smurfs, only demonstrates the confidence that the highly regarded studio has in his very well respected body of work.



Bob Larkin is an artist's artist. His work transformed the look that super-heroes would be seen from the 1960s to the 1980s. It would be very difficult to argue otherwise. His work brought the art form of comics to new un-seen before heights. Bob Larkin's renditions of Spiderman and Hulk were made real, well before Marvel Productions would bring them to life in animation. From Conan to Star Wars, Doc Savage, The X-Men, Hulk and Spiderman, Bob Larkin was the go-to artist for finely painted cover art throughout the seventies. In 1994, Fleer created superhero trading cards featuring Bob Larkin's visions of the X-Men. Larkin hand painted more covers than any other artist for the Rook and provides some of the very best visions of the Rook's adventures. For the Rook, Bob asked Steven Holland, the actor who played the original Flash Gordon in the 1954 live-action series of the same name, to come in and pose.



Bill collaborated with Paul Neary on many projects at Warren under the Eerie title through The Rook's creation in 1976. Bill was a mentor to Paul, really more like a big brother according to Neary. After his time at Warren, Paul would return to the UK and pencil the very first series of the Dr Who comic magazine in October 1979; nearly the same day that The Rook emerged from Eerie into a comic title of its own name, both first being published October 1979. The Rook would later return to Eerie prior to the demise of Warren Publishing. The circumstances surrounding The Rook's return to Eerie in 1982 are as mysterious as the Rook's adventures through time.

Beginning to the End

Bill respected Jim Warren and felt that there was no better businessman more skilled than he. His first year with Warren was spent in what Jim called intensive basic training. Bill never really enjoyed working on the Warren comics, like he did The Rook. There were countless headaches to be dealt with, artists and writers who had to be pacified, ridiculous deadlines piled atop one another and of course, the impossible temperament of Jim Warren. Something that is known to almost no one is that Bill quit Warren Publishing like clockwork, every year since he began working for him. Each time Bill announced his retirement Jim would negotiate more money, greater benefits and ownership rights to his creations. In an interview that Jim Warren gave in 1999 to John B Cooke, he said "I gave Bill ownership rights. Had The Rook or any of Bill's creations taken off and become movies, it would have been a great thing for Bill". Bill would be lured back in to whatever capacity Jim could convince him to accept. Jim paid Bill a considerable sum to just use his name as Consulting Editor.



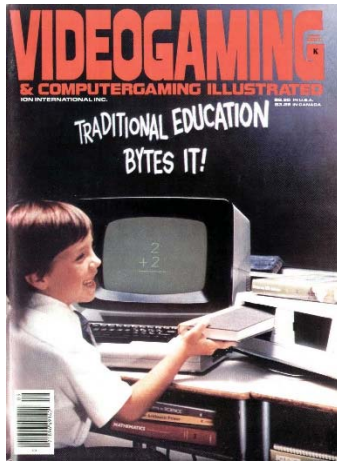
In 1975 Bill would incorporate The Cartoon Factory and begin taking on various commercial work from storyboards to magazines to poster art. Bill took on such diverse assignments as album covers for the rock group Kiss, which was assigned to Ken Kelly, and subway posters of Parker Brothers' Black Box game to Rudy Nebres. In between all of this, Bill had a regular staff of production artists who prepared the Warren art for publication. In 1979, Warren offered Bill another attractive financial package and The Rook Comics. He accepted in a limited editorial capacity. In January of 1981, when Louise Jones left for Marvel Warren would ask Bill to train Chris Adames for one year.

Bill's schedule was hectic, burning the candle at both ends at most times more than a hundred hours each week. Bill maintained that schedule with slight variations for 10 years with the exhaustion of it all coming to a head in 1982. Bill crammed nearly 30 years of contributing to comics into 13 years, but the overwhelming work would eventually catch up to him. Most of his time was spent editing, writing and rewriting the Warren magazines in addition to the servicing of his commercial clients. Bill and Chris Adames never really saw eye to eye on much. It all came to boil over in the early months of 1982. No one knows for sure if Chris quit or Bill fired him, just that shortly after Bill and Forrest elected to resign their posts for the final time. In April of 1982, The Rook was pulled from its title of the same name despite being the most popular title in its class with a paid circulation in excess of seventy-five thousand copies. When Bill resigned, the absent publisher Jim Warren also lost his most prolific writer. In the final year while training Chris, Bill wrote as much as 60% of the new material. That loss would spell the end for Warren Publishing who had been responsible for some of the very best alternative comics in history for more than twenty-five years. In 1983 Warren Communications/Publishing became defunct.

The Next Day

By this time, Bill and Stan Lee were partners in a publishing firm Ion International. They were publishing VideoGaming Illustrated and Choctatier magazines. In June of 1983, at the old age of 7, my brother Rick and I were sent off to stay with our famous uncle for a while. I recall walking off of the plane and seeing a sign being held by a chauffeur that read DuBay boys. From what I recall, we were in the Big Apple and those seven year old eyes had never seen anything of the sort. We stopped in front of what looked like the tallest building in the sky and were taken up to test new video games. Now we, my cousin Billy, my brother Rick and I, were in heaven. None of our friends would believe this. We tested the very first virtual game glasses and were even allowed to select one of the new portable games to take with us. I was a big Donkey Kong fan and Rick chose the miniature arcade game, Pac Man. Billy chose the virtual reality glasses if I remember correctly. When we left however we did not go down, Bill had another surprise. "How would you like to be on the cover of the best video game magazine ever" he

asked. A few moments later we were in a studio having our pictures taken trying to shove books into a computer.



In September, by the time we would return to school, the magazine was out. My brother and I had been anticipating the magazine for months and at seven years old, it seemed like eternity. We would walk up to the store everyday waiting for it until one day it was there. The only problem was that Billy and I were not on the cover, it was just Rick on the cover. I recall being disappointed but that faded rather quickly. While I was with Bill in Connecticut, I became very attached to his German Sheppard. Bill let me take him with me when I returned to my folks. He trusted me to take care his best friend and that seems to be a more fresh memory than any disappointment I may have felt. I remember Bill trying to get me to understand, when I was a kid that I could breathe through my ears if I tried hard enough. It was just his teaching style. A short while before he passed I knelt before him and looked him in the eyes and told him that I had figured out how to do it. We shared a smile, a few tears and an understanding that I learned that anything can be achieved if you believe in it hard enough. Bill had taught us that in order for you to do something that no one else can, that you must be willing to do what no one else will. Bill was willing to do what no one else would and is our family's real life adventure hero.

The Marvelous Renaissance Man

In March of 1984, Bill sold his interests in Ion International to his partner's Jeff Rovin and Stan Lee and moved back to California to ready for a happy retirement. Along the way Bill stopped by Los Angeles in route to San Francisco. He stopped to see Stan. Stan asked Bill to join this dynamic new company that was going to take the animation world by storm. Bill never made it back to San Francisco, instead he joined Stan in building the largest animation studio in the world.



Bill joined Sunbow, later Marvel in 1984 after returning to California. Stan Lee asked him to take on the task of recruiting and supervising the artistic staff. The goal was that Cadence would sell the company in a matter of two years for a significant profit. Over the next two years a slew of properties were added including Jem, Bigfoot, Potato Head Kids, My Little Pony, Fraggle Rock, Defenders of the Earth, and so many more. That is in addition to Muppet Babies, Dungeons and Dragons, Transformers and GI Joe that Bill would regularly perform re-writes for. Bill continued his tradition at Warren, years before, by never taking any form of credit for the stories that he was assigned to re-write.



In addition to hiring and supervising all creative for Marvel, another of Bill's primary responsibilities was creative development. Lee Gunther would often call Bill into his office and show him a prototype of a new Hasbro toy and ask Bill to prepare preliminary character sketches and storylines. For Jem, Bill took the prototypes home to do some initial renderings. He called up Rudy Nebres and Carol Police to ink up the finals. After some fine tuning, Jem went into production with designs by Carol, Bill and Paula Lafond. My Little Pony, Big Foot, Glo-Friends, and many others were all handled in a similar manner.



In 1986, nearly two years to the day of Stan's prediction, Marvel Animation was sold. All executives including Bill and Margaret Loesch were advised that their services would no longer be required. Shortly thereafter the animation studio was closed. Margaret went to the Fox Television Network as head of children's programming. Bill was immediately offered a position at DiC Entertainment art directing for shows like Barbie and The Real GhostBusters.



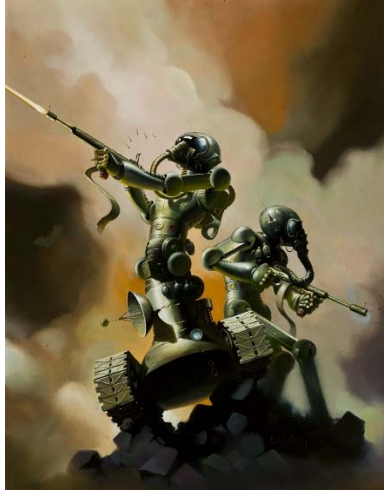
Margaret Loesch had been familiar with Bill's work and successes at Marvel. She would recruit the top talent at Marvel Animation while building the Fox Kids block. Margaret would offer Bill an opportunity to head up a new creative department in Fox's feature film division. For Fox, Bill spearheaded projects on such notable titles as *The Incredible Hulk*, *The Simpsons*, *Silver Surfer*, *Voltron*, *Star Wars*'s *Xyber 9* and many others. The above picture is Bill (center-right) with *The Incredible Hulk* Team. The Fox Kids block was the top rated children's block program among major networks from 1992 to 1999. In 2001, the Fox Kids block would be sold to The Walt Disney Company. Fox Kids would continue programming until September 2002 when the daytime schedule was discontinued.

Bill would be hailed as a renowned guru by Vision New Media, an animation powerhouse based out of Malaysia. The VNM Group's animation studios are industry leaders in creative aspects of animation including computer generated special effects. Bill would return to Portland, OR in 2009 to prepare *The Rook* for development in entertainment. It was a few short months into this journey that Bill was diagnosed with cancer and fell terminally ill.



You would had to have known Bill to understand that his alter adventure hero persona was played out in his real life adventure of fulfilling his lifelong dream of bringing his imagination to life. Although Warren's titles were of the horror variety Bill's creations would often wander into science fiction

adventures. Some of his very best stories are literary gems and have been an inspiration for many other science fiction adventures ingrained in today's American pop culture. Before E.T there was Daddy and the Pic.

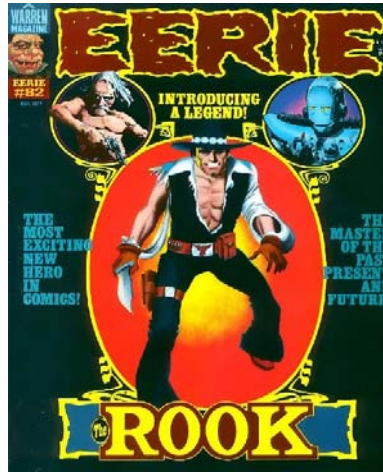


Before there was Terminator or Robocop, there was Exterminator 1. Exterminator 1 was the first toy ever molded after one of Bill's creations. Although Bill had far too much class to accuse anyone of any intrusion, it is rumored that the reason Bill's partner Budd Lewis received a storyboard credit/role for Terminator was due to such an intrusion being pressed by Budd. In 1987, Budd Lewis would write/star in/Produce R.O.T.O.R. which ironically enough would be viewed as a copy and parody of Terminator and Robocop.

Bill was mentored by some of the some of the godfathers of comics like Jack Burnley, Steve Ditko, Neil Adams, Lee Elias, Alex Toth, Will Eisner and many more comic book legends. Bill in turn helped many striving artists become legends both in comics and animation. Bill Created, developed, wrote, designed, directed, produced and/or storyboarded more than 100 animated series and films, building studios and leading creative teams around the globe. The Rook may be Bill's most brilliant creation and is the sequel to every great adventure trapped in time.

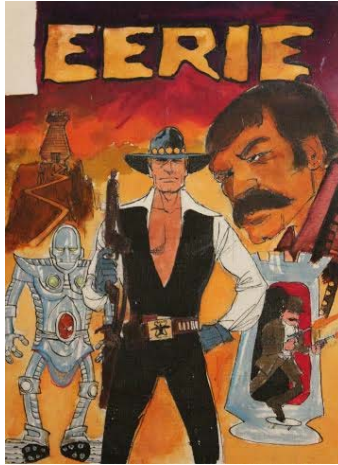
The Future of American Pop Culture Entertainment is The Rook

The Beginning of the Future

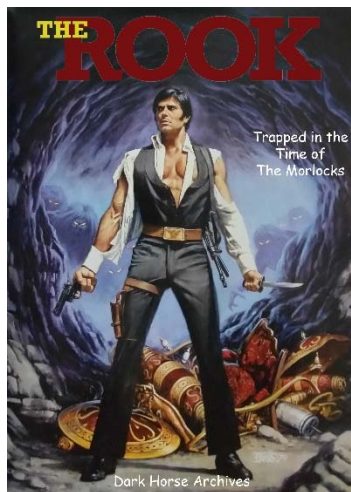


Early in 1976, much like today, American pop culture was being flooded by repeated ideas and otherwise stagnant concepts. Jim Warren saw the opportunity and desperately wanted to be at the forefront of the next big craze. Ironically, many of Warren Publication's content was geared towards Vampires, Zombies and the sort. Although Jim Warren was captivated by Superman in his youthful years, his real fascination was the adventure more than the superhero characters themselves. For this project, Jim would pull in the most talented and creative minds at his disposal; Bill DuBay and Howard Peretz. Peretz had an impressive record of creating children's toys for large toy manufacturers. Bill had stepped down earlier that year as editor from Warren magazines. Jim wanted a cowboy and Bill realized that his goals were no easy task since Westerns had been out for some time now and seemingly a piece of history more than of the future. Peretz eagerly agreed with Warren suggesting that Mattel could pull out their old toy molds from the 50s. Bill however was not as thrilled with the idea since it was he that would have to create the future from the past.

The creation of the character was more a creation of the first adventure. Bill and Budd Lewis began firing off ideas until the shape and substance emitted from their collective minds. The character would be a modern man in search of his roots, setting the story arc for the inaugural series in the old west. This would satisfy Jim and allow them the flexibility to sequelize every great adventure trapped in time. The character would also be an inventor of robotic artificial intelligence, traveling through time as a swashbuckler of sorts. To morph the idea into brilliance, Bill would require the assistance of Jim Stenstrum, who Bill viewed as the very best writer that he had worked with. Bill and Jim would establish the first storylines that would thrust the Rook's adventures into the forefront of the reader's imaginations. Jim would design The Rook's costume in all black attire and the character was born.



The Rook's first adventures were sent for printing in December 1976. Never, in Warren Publishing's history had a mere comic magazine hero received more fan mail or a more enthusiastic response. By 1979, The Rook gravitated to its own title. Until February 1982, the distribution statistics were held close by the absent Jim Warren. In February, as a matter of federal mandate, circulation statements would be issued for the first and final time for all Warren titles; The Rook, Creepy, Famous Monsters of Filmland, Eerie and Vampirella. In that order, The Rook outsold all other titles and it was clear that The Rook was the most popular character of all of Warrens' comic magazine titles in addition to being the only character to emerge from Eerie into its own title.



The Rook's lineage is at the very heart of science fiction, which was the inspiration for some of Bill's most recognizable works. The father of science fiction, HG Wells, would be a main source of inspiration of Bill's methodology in creating the Rook's adventures. In fact, Restin Dane AKA The Rook, is a descendant of Adam Dane, the protagonist in Wells' tale The Time Machine. Bill's concept of creating the sequel and prequel to every great adventure trapped in time was way ahead of the curve. Bill thought the best way to do accomplish this was to descend The Rook from the original time traveler.

Still today, the concept is unique and rich in adventure and culture. One moment the Rook is in Victorian England battling Jack the Ripper and the next he is fighting the Morlocks in the future. The Rook's Time Castle is as iconic and recognizable as the idea of time travel itself. Since the discovery of time itself, our imaginations have inherently explored the idea of traversing it.

Time travel is one of the greatest literary universals as revealed in many historical works as early as Mahabharata documented in Hindyu mythology in 700 BC and The Time Machine written by HG Wells; which is widely viewed as the beginning of time travel in American culture. Time travel is a difficult niche to fill, and the hardcore genre fans will generally tear apart any story that fails to maintain consistency within their accepted set of rules.

A brilliantly written time travel trek expands the viewer's imagination and perspective. The very premise provides a vehicle to explore the viewer's deepest dreams of being in a different place and time. The idea of making past wrongs right or tracking down one's roots are inherently interesting. Taking fantastic voyages into the days of yesterday and tomorrow allows our imaginations to soar. Time Travel is an adventure that can take you anywhere or any-when and The Rook's adventures in episodic television will allow the viewer to experience the journey.

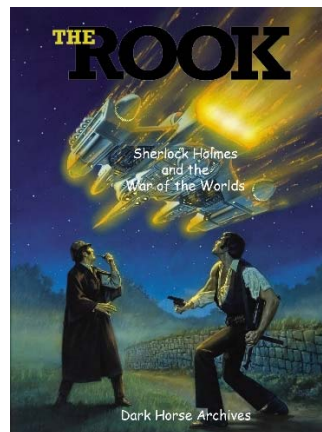
The Rook's Travels Through Time



In 1994, Bill licensed The Rook to Harris Comics, Inc. for two separate comic book titles; Chains of Chaos and The Rook. For this project Stanley Harris would only assign his best artists in his arsenal.



The Rook's stories were written by Thomas E Sniegowski, who's teen fantasy series "Fallen" was adapted into a monstrously successful ABC Family Movie and a four-part limited series. Hellboy creator, Mike Mignola would create the cover art for The Rook #1 and #2. Kirk Van Wormer would perform some of his best work in the transformation of an adventure hero into a superhero. Van Wormer is an Emmy award-winning storyboard artist, animation director, designer and illustrator.

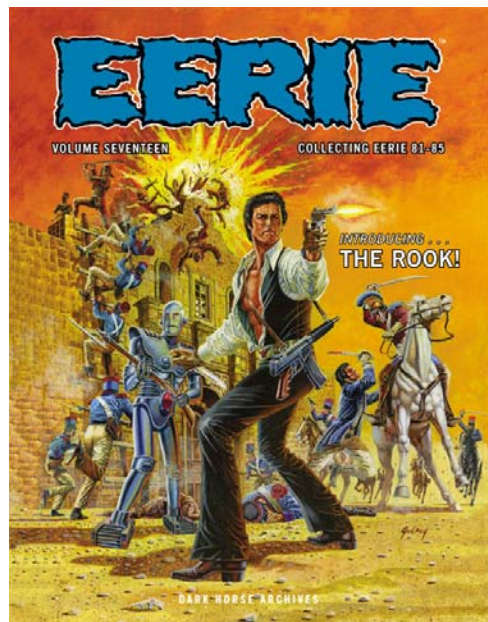


In 2014, The Rook's return to comics is designed to illustrate the adventures of the next episodic television adventure hero. Hit comic book series 2Guns creator Steven Grant is preparing the literary wizardry for the new series. The family has asked the original Rook designer and story teller, Jim Stenstrum to fill the shoes of creative consultant to help massage the new series into a pilot season of The Rook's Time Castle. Jim's work in recent years makes him the ideal candidate for this role.

Seeking his roots, a time traveling adventurer stumbles across history's darkest secret: an immortal genius who has terrorized and shaped human culture since the dawn of man. Though seriously outgunned he begins a lone guerrilla war across time, in pasts unheard of and futures undreamed of, to free humanity from the immortal's unending grip.

Legendary artist Paul Gulacy is illustrating the new adventures in comic book form and otherwise creating the imagery for comic related merchandising and a mass multiplayer online video game, which we are presently pursuing interests for. Paul Gulacy's never before shared cover depicting The Rook in battle at the Alamo will be featured on the cover of Dark Horse's Eerie Archive 17, which launches the Rook's return to comics in September. The legendary cover artist, Bob Larkin has agreed to collaborate with Paul on the comic book covers for the new series, and come out of retirement to do it. Bob Larkin's famous cover art will also be featured in the Rook archives scheduled for later in the fall.

The first comic book series will serve both as a prequel and sequel to the Rook's adventures.



Dark Horse Comics' Eerie Archives will feature the origin stories of the Rook's adventures through time starting in September 2014 and concluding in the summer of 2017. Eerie Archive 17 will feature a never appreciated before Paul Gulacy masterpiece that he painted 35 years ago. This painting was commissioned by Bill in 1979 to accurately depict the origin stories of The Rook. The family was able to track it down from a recent buyer at auction for use as the September cover. Gulacy's hand painted action scene is so rich in detail, depth, proportion and overall realism. You can almost hear the gunfire or smell the smoke, it's magical. Dozens of The Rook stories will be featured continuously throughout the conclusion of Dark Horse Comics' Will Eisner award-winning series.

The Rook gravitated to its own title in 1979 and ran continuously until 1982. Legends such as Alex Toth, Lee Elias, Richard Corben, Jim Stenstrum and of course Bill DuBay, offered some of their very best work in this collection. The Rook archive will feature the cover art by legendary artist Bob Larkin. The Rook Archives capture the very best of The Rook's adventures through time and will be printed as a trade paperback limited series to be released later this fall.



Dark Horse Comics was Bill's first choice as a publishing partner for his prized creation. Mike Richardson was a huge fan of Bill's work and Bill was also a huge fan of Mike's, particularly his commitment to creator owned properties. Mike's renewed commitment, in *The Year of the Horse*, to the development of creator owned comics is seemingly unmatched. Dark Horse is a pioneer in the field of creator owned properties and revolutionized comics based on popular entertainment titles. Our visions at William B DuBay, LLC align with his initiatives in this regard. The family takes a lot of pride in aligning new relationships for development opportunities as we do for the opportunity to join the lengthy list of iconic Dark Horse franchises of the likes of *Hellboy*, *Sin City*, *300* and *the Goon*, to name a few. We are immensely excited to be a part of Dark Comic's future.

Episodic Television Gold

There have been many successes in television and film utilizing time travel as the vehicle to link imagination to adventure. Placing too much focus on yesterday's successes often detracts attention from tomorrow's next trend. As cyclical as the seasons themselves, time-travel is tomorrow's craze. To fill that expectation, Starz is debuting *Outlander*, based on Diana Gabaldon's epic novel. On July 11th, 2014 *Dawn of the Planet of the Apes* debuted in the U.S. to a thunderous applause. Many don't realize this but the premise behind *The Planet of The Apes* franchise is time travel.

Bill's unique idea on creating the sequel to every great adventure, was way ahead of its time and can be compared to *Once upon a Time*, a fairy tale drama series. Although there are certainly elements of time travel and alternate dimensions, it is the use of historical literature that creates the market for the show.

The unique blend of familiarity and originality provides for years of episodic television gold.

Although many comparisons have been made to *Dr. Who*, there are actually very few similarities. *Dr.*

Who is the most successful science fiction series of all time yet the property fails to realize similar successes in the United States. Entertainment is a phenomenon inspired by culture and *Dr. Who* is at the very heart of British Television.



William B DuBay

Bill was a career creative who has spent a lifetime bringing characters to life in comics and animation. After a dozen years editing and creating for Warren Publishing, he joined Stan Lee in building Marvel Productions. While hiring and supervising all creative, Bill helped muscle Marvel into the largest television production studio in the world. At DiC Entertainment he was Art Director for *The Real Ghostbusters*, *Barbie* and many others. For Fox Kids he would serve as Creative Director on many notable titles including *The Incredible Hulk*, *Voltron*, *Silver Surfer* and many more, supervising in-house and freelance staff of artists for television production. Additionally, he headed the creative team at Fox Licensing and Merchandising for notable titles such as *The Simpsons* and *Star Wars Xyber 9*. Bill would continue his work in animation in Malaysia for VNM Group's until 2009.



Steven Grant

For over 30 years, Steven Grant's scripts have graced hundreds of comics from virtually every American publisher of note, starting with Marvel where, with Mike Zeck, he transformed The Punisher into a major player. In addition to writing almost every major character from Spider-Man to Batman to Robocop, he has created various crime series like Whisper, Badlands, Damned and 2 Guns, which in 2013 became a major movie starring Denzel Washington and Mark Wahlberg. He has also written music and film criticism, teen adventure novels, interactive novels, short stories, screenplays and long-

running columns Master of the Obvious and Permanent Damage at comics' news website Comic Book Resources. Among his most recent works are Deceivers and 3 Guns at Boom! and Jennifer Blood at Dynamite. He currently collaborates extensively on film development, and has partnerships with both Boom! Studios and with fan favorite artist Paul Gulacy to develop new works, with a slate of half dozen new creator-owned projects in progress.



Paul Gulacy

Paul Gulacy is an internationally-acclaimed comic book artist with over 40 years in the field. Trained at the Art Institute of Pittsburgh and Pratt Institute in New York City, Gulacy has also worked in magazine illustration, animation, and for the most high profile advertising agencies. Gulacy made his initial mark on the art world while at Marvel Comics during the Kung Fu craze of the 1970's with *Master of Kung Fu*. Gulacy's work on that title inspired legendary film director Quentin Tarantino to say: "Master of Kung Fu...hands down my favorite comic book." His trademark action packed cinematic style can also be found in such titles as *Batman*, *James Bond*, *Star Wars*, *Cable*, *Terminator*, *Catwoman* and many more. Current works include *Time Bomb* for Radical Publishing, *Star Wars. Crimson Empire 3* for Dark Horse and *G.I. Joe. Special Missions* at I.D.W.Publishing.



Time Castle is a Trade Name of William B DuBay, LLC. Manager, Benjamin DuBay can be reached at

310-689-6444 or by email. ben@therookcomics.com. The official website for the company is

www.therookcomics.com.



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(212) 683-6050

TELEX No. 680003

October 31, 1986

Mr. William B. DuBay
22616 Hatteras Street
Woodland Hills, CA 91367

Dear Bill;

As per your request, this letter is to serve as official documentation that First Title, including all rights, titles and interest in the comic magazine character THE ROOK, created by you for Warren Publishing Company, are to be reassigned to you, the author, reverting to your sole ownership, as of this date.

This includes reassignment to you of all material published within THE ROOK magazines as registered with the Library of Congress under the following registration numbers:


TX 383-356	TX 534-546	TX 721-622
TX 303-625	TX 645-284	TX 746-863
TX 607-327	TX 672-569	TX 802-501
TX 568-862	TX 817-768	TX 860-237

As per our written agreement of September 27, 1976, all rights, including but not limited to publishing, motion picture, television and merchandising revert to you upon suspension of publication of THE ROOK magazine by Warren Publishing Company.

This letter completes all agreements and understandings between you as author and creator of THE ROOK and Warren Publishing Company. No modification of this agreement shall be valid or binding.

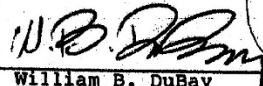
For our records, Dube, please sign the enclosed copy and return it to me at your earliest convenience. Best of luck to you and THE ROOK in your future endeavors.

Sincerely,

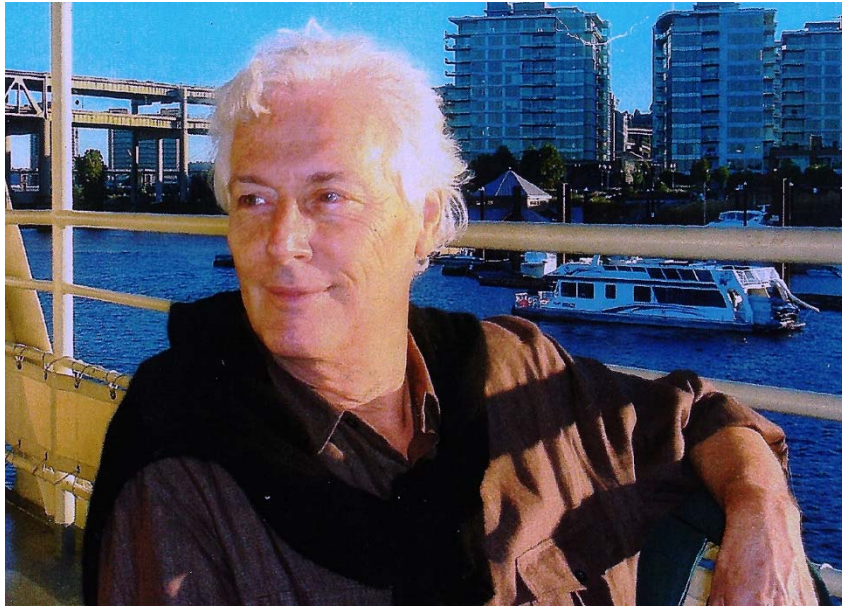

James Warren
President

JW:ea

AGREED TO:


William B. DuBay

In Memory of
William “Bill” Bryan DuBay
1948–2010



“I’m a man who’s pretty much done everything
he’s ever wanted to do in life and am quite
pleased with the outcome.”