

No, you won't find out who's under that helmet this month, but, perhaps for the first time, this issue will leave you more interested to know the answer than Jason Aaron is to tell you, or not tell you, as the case may be. In a somewhat similar manner as he did last month, Aaron takes this installment to catch us up with goings on around the two Thors' worlds. The issue opens with an origin story for Dario Agger. While it's not too much of a surprise, with hints gleefully seeded throughout the short, three-page tale and a healthy dose of horror tropes guiding the action, the strength of Aaron's writing and the juxtaposition between the frightened child Agger was and the nonchalant supervillain he's become is enough to make it rather memorable. Dario Agger has always been a villain with a weak motivation and it's rarely clearer than the moment you first wonder what fruit the schemes he puts in place this issue could bear that would significantly advance his happiness or ambitions, but his monologue has an entrancing quality that makes me really like him for the first time. I wonder if it's telling that Agger's backstory paints him as a child who gained incredible power. I wonder if he ever became anything more than that. Regardless, there's no time to dwell on that because the real star of this issue is the Odinson. Still tormented by his own unworthiness, even as he champions the new Thor's role as Goddess of Thunder, the Odinson's quest for answers, or possibly just distraction, allows Aaron to visit a bunch of great Marvel Universe characters. Heimdall gets his first major showing in this series, riding high on his movie appearances. Aaron imbues him with an appropriate level of majesty and power and wisely points out a limitation to his powers. Overall, though, it's largely just a teaser for things to come. Let it not be said that Aaron doesn't have ideas for this series going forward... We also get a check in with Agent Coulson as the Odinson tracks down the frontrunner for Goddess of Thunder, Roz Solomon. This naturally leads to a brief look at what Thor is up to and gives us an idea of how impressive the Goddess of Thunder can be. Lots of our time with the new Thor has been dedicated to contrasting her humorously elevated dialogue with her extremely down to earth thought processes. However, here we're given a sense of the Goddess of Thunder's grandeur, already aware of Agger's machinations and seemingly unstoppable in her efforts to end them. It's a moment that this Thor benefits from greatly while also setting up the not entirely surprising cliffhanger of the issue. Still, without a doubt, it's the Odinson's meeting with Jane Foster that will remain with me the longest. Those who haven't been following Aaron's previous work with Thor might be surprised to discover Foster's situation, as it hasn't been mentioned since the new series started. It's hard to stay caught up on that for long though. Whether it's due to longstanding connection, Aaron's rendering of the scene, or even just Natalie Portman's science face, it's hard not to sympathize with the Odinson in this sequence. Jane Foster is often best when she makes the God of Thunder feel human, feel humbled, and she certainly does that here. Her reasoning is more than a little unclear in a crucial moment, but Aaron writes the hell out of this interaction. Jane is funny and real all throughout and she brings out the Odinson's weakness in a new and touching way. She refuses to sink into the trope of the wise, resigned woman, smiling fiercely through her weakness and speaking with a certainty that makes it clear how she became a Thunder God's rock. It's also highly impressive how well Aaron communicates the pair's relationship without necessarily commenting on it. You can feel the history behind their words. Russell Dauterman is back this issue and we're all better off for it. As a more character driven issue, Thor #6 benefits greatly from Dauterman's nuanced characters and care for detail. The art communicates the Odinson's grief wonderfully, and there's a beautiful panel of Jane that looks directly into you. Of course, it's not just expression work. Dauterman actually turns in an impressively varied issue. From the harsh lines of Agger's flashback to the incredible detail and psychedelic imagery of the

Odinson's meeting with Heimdall to a rather stunning splash page of the Goddess of Thunder, Dauterman gets the chance to show off many sides of himself and his talents as an artist. The difference between the opening pages, which recall the thick lines of Dauterman's short but sweet run on Cyclops, and the sharp, delicate penciling of Odin and Freyja's showdown near the issue's end is very distinct. Honestly, if you like Dauterman's art at all there's very little to complain about visually this issue. Even still, at times it seems like he's almost overshadowed by Matthew Wilson's colors. Aaron's script allows Wilson ample opportunity to use bright and varied colors. From the first panel, Wilson does great work and the colors stand out all the more once we start to involve the various mythological powers that drive the issue. The most obvious triumphs for Wilson come during the Odinson's chat with Heimdall, Bifrost alone worthy of praise, but there are subtler moments. The next three pages all utilize clear color palettes that contrast with each other wonderfully and the stark white and pink of Jane's room bring out the lighting and color choices of the scene. By the time we're getting bright green sound effects on blood red backdrops and the ominous glow of the Goddess of Thunder's latest adversary, Wilson has more than earned high praise. Some Thoughts: I can't help but notice that Bifrost now connects to a movie-inspired globe, despite a more traditional take on the rainbow bridge. The issue even seems to find away around the question of changing Heimdall's race to match Idris Elba, constantly depicting him ambiguously cast in the shadow of his helmet. It would suck if Agger found out that Svartalfheim's wildlife isn't carbon based... Jason Aaron's taken a lot of flack for the, admittedly questionable, decision to strip Thor of his name as if it were a title. Nonetheless, there's a beautiful line from Jane Foster that not only addresses the matter but almost makes it worth it. The post Thor #6 appeared first on Weekly Comic Book Review.

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