

Blazing Combat

The definitive biography of the visionary publisher of Famous Monsters of Filmland, the magazine that inspired filmmakers Steven Spielberg, George Lucas, Joe Dante, and many more. This heavily illustrated biography features eye-opening ? often outrageous ?anecdotes about Warren, a larger-than-life figure whose ability as a publisher, promoter, and provocateur make him a fascinating figure. In addition to Forrest J. Ackerman's Famous Monsters of Filmland, he published Help!, a magazine created by MAD's Harvey Kurtzman, which featured early work by John Cleese, Gloria Steinem, Terry Gilliam, Robert Crumb, and Diane Arbus; Creepy and Eerie magazines, with covers by painter Frank Frazetta and comics art by Steve Ditko, Wallace Wood, Bernie Wrightson, Al Williamson, and many others. His most famous co-creation, the character Vampirella, debuted in her own magazine in 1969, and continues to be published today. Classic comic book stories about the Holocaust and interviews with their artists and writers, with a cover drawn especially for this book by Neal Adams. An amazing but forgotten chapter in comics history! Long before the Holocaust was taught in schools or presented in films such as Schindler's List, the youth of America was learning about the Nazi genocide from Batman, the X-Men, Captain America, and Sgt. Rock. Comics legend Neal Adams, Holocaust scholar Rafael Medoff, and comics historian Craig Yoe bring together a remarkable collection of comic book stories that introduced an entire

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generation to an engaging and important subject. *We Spoke Out* is an extraordinary journey into a compelling topic.

Lethality in Combat shines a blazing light on the three most controversial aspects of military combat: the necessity of killing; the taking, or not, of prisoners; and the targeting of civilians. This book argues that when a nation-state sends its soldiers to fight, the state must accept the full implications of this, uncomfortable as they may be. Drawing on seven conflicts - the Boer War, World Wars I and II, and the wars in Korea, Vietnam, the Falklands and Iraq - the author considers these ethical issues.

Just when you thought it was safe to walk the streets again, *From The Tomb* (the UK's preeminent magazine on the history of horror comics) digs up more tomes of terror from the century past. *It Crept From The Tomb* (the second "Best of" collection) uncovers atomic comics lost to the Cold War, rarely seen (and censored) British horror comics, the early art of Richard Corben, *Good Girls of a bygone age*, Tom Sutton, Don Heck, Lou Morales, Al Eadeh, Bruce Jones' *Alien Worlds*, *HP Lovecraft in Heavy Metal*, and a myriad of terrors from beyond the stars and the shadows of our own world! It features comics they tried to ban, from Atlas, Charlton, Comic Media, DC, EC, Harvey, House of Hammer, Kitchen Sink, Last Gasp, Pacific, Skywald, Warren, and more from the darkest of the horror genre's finest creators!

How children and children's literature helped build America's empire America's empire was not made by adults alone. During the nineteenth and twentieth centuries,

young people became essential to its creation. Through children's literature, authors instilled the idea of America's power and the importance of its global prominence. As kids eagerly read dime novels, series fiction, pulp magazines, and comic books that dramatized the virtues of empire, they helped entrench a growing belief in America's indispensability to the international order. Empires more generally require stories to justify their existence. Children's literature seeded among young people a conviction that their country's command of a continent (and later the world) was essential to global stability. This genre allowed ardent imperialists to obscure their aggressive agendas with a veneer of harmlessness or fun. The supposedly nonthreatening nature of the child and children's literature thereby helped to disguise dominion's unsavory nature. The modern era has been called both the "American Century" and the "Century of the Child." Brian Rouleau illustrates how those conceptualizations came together by depicting children in their influential role as the junior partners of US imperial enterprise.

A comprehensive introduction to the comic arts From the introduction by Paul Levitz "If ever there was a medium characterized by its unexamined self-expression, it's comics. For decades after the medium's birth, it was free of organized critical analysis, its creators generally disinclined to self-analysis or formal documentation. The average reader didn't know who created the comics, how or why . . . and except for a uniquely destructive period during America's witch-hunting of the 1950s, didn't seem to care. As

the medium has matured, however, and the creativity of comics began to touch the mainstream of popular culture in many ways, curiosity followed, leading to journalism and eventually, scholarship, and so here we are." The Power of Comics is the first introductory textbook for comic art studies courses. Lending a broader understanding of the medium and its communication potential, it provides students with a coherent and comprehensive explanation of comic books and graphic novels, including coverage of their history and their communication techniques, research into their meanings and effects and an overview of industry practices and fan culture. Co-authors Randy Duncan and Matthew J. Smith draw on their own years of experience teaching comics studies courses and the scholarly literature across several disciplines to create a text with the following features: Discussion questions for each chapter Activities to engage readers Recommended reading suggestions Over 150 illustrations Bibliography Glossary The Power of Comics deals exclusively with comic books and graphic novels. One reason for this focus is that no one text can hope to do justice to both strips and books; there is simply too much to cover. Preference is given to comic books because in their longer form, the graphic novel, they have the greatest potential for depth and complexity of expression. As comic strips shrink in size and become more inane in content, comic books are becoming a serious art form.

This reprint of the all-star war-comics anthology is an expanded edition, with a cover gallery featuring all of Frazetta's painted covers and exclusive interviews with Goodwin

and publisher James Warren.

Mechanized weapons of hominid destruction, murderous swamp beasts, ravenous alien hybrids, and other bizarre monsters hunt for careless humans in Creepy Archives Volume 22, which collects issues #104 through #107 of Warren Publishing's infamous horror anthology! This era of Creepy finds the original magazines hitting themes such as deadly robots, classic horror creatures, sword and sorcery, and sci-fi terrors! This beautiful hardcover also features timeless tales by titans Russ Heath, John Severin, Len Wein, Bruce Jones, Larry Hama, Jim Starlin, Terry Austin, Alfredo Alcalá, and many others--as well as all original fan pages and letters columns!

"Stories of war and fighting men featuring the legendary Sgt. Rock of Easy Company!" -- on cover.

COMIC BOOK CREATOR #17 (bonus-size 100 pages) takes a look at the legacy and influence of WALLACE WOOD, one of the greatest comic book artists the world has even known, with a heartfelt look about Woody's career, as well as a gallery of little-seen work. Included is an extended interview with former "Woodworker" RALPH REESE, one of the finest artists to emerge out from under Woody's wing and into a superlative career in the 1970s, whether on Marvel's horror comics, upon the pages of National Lampoon, or in the underground realm. Plus we have a long chat with cover artist HILARY BARTA, from his early years as Marvel inker, fondly-recalled PLASTIC MAN, rise with "stupid" Image Comics and America's Best collaborations with Alan

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Moore, to his current work for Plankton Comics. And, of course, CBC includes its usual informative features, including the humor of HEMBECK! Edited by JON B. COOKE. COMIC BOOK CREATOR #16 visits Riverdale High, U.S.A., to celebrate America's Typical Teenager Archie and his pals 'n gals—as well as the mighty MLJ heroes of yesteryear and those of today's "Dark Circle"—with a look at the 75-year-old comics line's wildest characters and titles. Plus we conduct career-spanning conversations with two of the imprint's hottest creators: Brooklyn's own DEAN HASPIEL (the Emmy-winning alternative-slash-mainstream artist who collaborated with HARVEY PEKAR) and DAN PARENT (GLADD award-winning cartoonist and creator of the Archie universe's ground-breaking gay character, Kevin Keller), who both jam on our great exclusive cover depicting a face-off between humor and heroes. Rounding out the ish are our usual features to fascinate and enlighten, including the hilarious Fred Hembeck. Edited by Jon B. Cooke.

Écrit par Archie Goodwin et illustré par des artistes aussi prestigieux que Frank Frazetta, Wally Wood, John Severin, Alex Toth, Al Williamson, Russ Heath, Reed Crandall et Gene Colan, Blazing Combat a été publié initialement en 1965 et 1966 par James Warren, un éditeur indépendant de BD. S'inscrivant dans la tradition de Two-Fisted Tales et Frontline Combat de Harvey Kurtzman, les histoires d'Archie Goodwin insistent sur la réalité humaine de la guerre, ses retombées sur chacun, plutôt que sur une exploitation des clichés traditionnels du genre. Elles font partie des meilleures

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histoires de BD de guerre jamais écrites. Blazing Combat s'est arrêté à son quatrième numéro, quand les magasins militaires refusèrent de vendre le titre, arguant du fait qu'il s'agissait d'une BD antiguerre. Leur hostilité était alimentée par la description de la guerre du Vietnam, particulièrement une histoire intitulée "Paysage", qui rend compte des pensées d'un simple paysan vietnamien qui paie le prix ultime pour tout simplement vivre là où il vit, et qui fut considérée comme élément de propagande antiguerre par les membres les plus bellicistes du monde des affaires. Dans une interview exclusive, le scénariste Archie Goodwin et l'éditeur d'origine, James Warren, débattent de la mort de Blazing Combat, de la censure du marché et de la gestation créatrice de la série.

No comics publisher has had a greater impact ? or generated more controversy ? than the immensely influential EC Comics. The second and concluding volume of conversations with the creators behind the EC war/horror/science fiction/suspense line brings The Comics Journal's definitive interviews together with several never-before-published sessions, including a new interview with the legendary Jack Davis conducted by Gary Groth. It also includes: Publisher Bill Gaines on the origins of the company and his terrifying grilling before the Senate Subcommittee on Juvenile Delinquency, editor/writer/artist Al Feldstein on introducing serious science fiction to comics and his interactions with Ray Bradbury. Harvey Kurtzman on bringing realism to war comics with Frontline Combat and subversive satire to humor comics with Mad, the master of

chirascuro, Alex Toth, on the aesthetic values that guided him through a career that included drawing for EC and animating Jonny Quest, colorist Marie Severin on the atmosphere of pranks and anarchy that dominated the EC bullpen. Plus, career-spanning interviews with George Evans and Jack Kamen, rare Q&A sessions with formal experimenter Bernard Krigstein and EC writer Colin Dawkins, and a conversation between Jack Davis and award-winning alternative cartoonist Jim Woodring.

Nominated for a 2010 Will Eisner Comic Industry Award: a comic book classic with timely resonance.

In 1954, the comic book industry instituted the Comics Code, a set of self-regulatory guidelines imposed to placate public concern over gory and horrific comic book content, effectively banning genuine horror comics. Because the Code applied only to color comics, many artists and writers turned to black and white to circumvent the Code's narrow confines. With the 1964 Creepy #1 from Warren Publishing, black-and-white horror comics experienced a revival continuing into the early 21st century, an important step in the maturation of the horror genre within the comics field as a whole. This generously illustrated work offers a comprehensive history and retrospective of the black-and-white horror comics that flourished on the newsstands from 1964 to 2004. With a catalog of original magazines, complete credits and insightful analysis, it highlights an important but overlooked period in the history of comics.

LA CARA MÁS HUMANA DE LA GUERRA, EN LA OBRA QUE EL EJÉRCITO DE ESTADOS UNIDOS PROHIBIÓ En 1965, Archie Goodwin y Jim Warren se propusieron publicar una nueva serie de cómics cuyo tema central fuera la guerra. Pero a diferencia de lo que se había hecho hasta entonces, sus protagonistas no serían grandes héroes invencibles, ni las historias hablarían de grandes victorias, honor y gloria. Blazing Combat mostraría el horror, el sufrimiento y la inutilidad de la guerra. Y lo haría por medio de los mejores artistas de la época: Joe Orlando, Wally Wood, John Severin, Alex Toth, Russ Heath, Gene Colan y Frank Frazetta, entre otros. Esta visión sería censurada por los militares y boicoteada por los mayoristas, supuestos “patriotas” que condenaron a Blazing Combat al olvido. Este volumen recopila de forma íntegra los cuatro números de Blazing Combat que Goodwin y Warren lograron publicar antes de verse forzados a cancelar el título. INCLUYE ENTREVISTA A ARCHIE GOODWIN Y JIM WARREN Recopila las cubiertas originales de FRANK FRAZETTA

Will Eisner (1917–2005) is universally considered the master of comics storytelling, best known for *The Spirit*, his iconic newspaper comic strip, and *A Contract With God*, the first significant graphic novel. This seminal work from 1978 ushered in a new era of personal stories in comics form that touched every adult topic from mortality to religion and sexuality, forever changing the way writers and artists approached comics storytelling. Noted historian Paul Levitz celebrates Eisner by showcasing his most famous work alongside unpublished and rare materials from the family archives. Also included are original interviews with creators such as Jules Feiffer, Art Spiegelman, Scott McCloud, Jeff Smith, Denis Kitchen, and Neil Gaiman—all

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of whom knew Eisner and were inspired by his work to create their own graphic novels for a new generation of readers. NOTE: The cover is a high-quality photographic reproduction of Eisner's original art. The design intentionally reveals tape and other stray markings that are part of the artist's process and reflect the age of the artifact that was photographed.

A brilliant storyteller who wielded a dynamic, minimalist style, Alex Toth is considered a master in the fields of comic book storytelling, animation, and design. With Creepy Presents Alex Toth, all of his vibrant and thrilling stories from Creepy and Eerie are collected in a deluxe, magazine-sized hardcover for the first time ever! With an introduction by Darwyn Cooke (DC: The New Frontier, Richard Stark's Parker), this collection of timeless tales will thrill, educate, and excite fans of horror, comics, and stellar illustration work. Major collaborations with Archie Goodwin, Doug Moench, Carmine Infantino, and others are included!

30 of the greatest graphic short stories ever produced on the theme of war.

This volume collects all of George Evans' EC horror. It features "Blind Alleys," one of the most chilling and famous EC stories (adapted for the 1972 movie *Tales From the Crypt*). A man who abused residents of a home for the blind winds up in an impossibly narrow corridor lined with razor blades as a ravenous dog closes in. "In Gorilla My Dreams," an innocent man's brain is transplanted into a gorilla ... who is then blamed for the death of his former self and hunted down. And in our titular tale, "A Slight Case of Murder," four pretty young women are each gruesomely murdered inside locked rooms with no way for the killer to get in or out. But one man thinks he knows who's behind it. In addition, *A Slight Case of Murder and Other Stories* also includes Evans's unforgettable adaptation of the Ray Bradbury story "The Small Assassin!" This book superbly showcases these classic comic book stories and enhances the

reader's experience with commentary and historical and biographical detail by EC experts. Conflict and trauma remain among the most prevalent themes in film and literature. Comics has never avoided such narratives, and comics artists are writing them in ways that are both different from and complementary to literature and film. In *Comics, Trauma, and the New Art of War*, Harriet E. H. Earle brings together two distinct areas of research--trauma studies and comics studies--to provide a new interpretation of a long-standing theme. Focusing on representations of conflict in American comics after the Vietnam War, Earle claims that the comics form is uniquely able to show traumatic experience by representing events as viscerally as possible. Using texts from across the form and placing mainstream superhero comics alongside alternative and art comics, Earle suggests that comics are the ideal artistic representation of trauma. Because comics bridge the gap between the visual and the written, they represent such complicated narratives as loss and trauma in unique ways, particularly through the manipulation of time and experience. Comics can fold time and confront traumatic events, be they personal or shared, through a myriad of both literary and visual devices. As a result, comics can represent trauma in ways that are unavailable to other narrative and artistic forms. With themes such as dreams and mourning, Earle concentrates on trauma in American comics after the Vietnam War. Examples include Alissa Torres's *American Widow*, Doug Murray's *The "Nam*, and Art Spiegelman's much-lauded *Maus*. These works pair with ideas from a wide range of thinkers, including Sigmund Freud, Mikhail Bakhtin, and Fredric Jameson, as well as contemporary trauma theory and clinical psychology. Through these examples and others, *Comics, Trauma, and the New Art of War* proves that comics open up new avenues to explore personal and public trauma in extraordinary, necessary ways.

Printing Terror places horror comics of the Cold War in dialogue with the anxieties of their age. It rejects the narrative of horror comics as inherently, and necessarily, subversive and explores, instead, the ways in which these texts manifest white male fears over America's changing sociological landscape. It examines two eras: the pre-CCA period of the 1940s up to 1954, and the post-CCA era to 1975. The book examines each of these periods through the lenses of war, gender, and race, demonstrating that horror comics at this time were centered on white male victimhood and the monstrosity of the gendered and/or racialised other. It is of interest to scholars of horror, comics studies, and American history.

This book mobilises the concept of kitsch to investigate the tensions around the representation of genocide in international graphic novels that focus on the Holocaust and the genocides in Armenia, Rwanda, and Bosnia. In response to the predominantly negative readings of kitsch as meaningless or inappropriate, this book offers a fresh approach that considers how some of the kitsch strategies employed in these works facilitate an affective interaction with the genocide narrative. These productive strategies include the use of the visual metaphors of the animal and the doll figure and the explicit and excessive depictions of mass violence. The book also analyses where kitsch still produces problems as it critically examines depictions of perpetrators and the visual and verbal representations of sexual violence. Furthermore, it explores how graphic novels employ anti-kitsch strategies to avoid the dangers of excess in dealing with genocide. *The Representation of Genocide in Graphic Novels* will appeal to those working in comics-graphic novel studies, popular culture studies, and Holocaust and genocide studies.

All of the creator of Mad magazine's rarely seen EC science fiction comics stories in a single

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volume! These stories ? all drawn by Kurtzman, some of which he also wrote ? are from the pages of *Weird Science*, *Weird Fantasy*, *Tales from the Crypt*, and more. With Al Feldstein, Kurtzman created "Lost in the Microcosm," "The Man Who Raced Time," and "Atom Bomb Thief." There's also "The Radioactive Child," "The Last War on Earth," and the titular story, a cautionary tale about how the laws of physics would impact a real-world superhero, delivered in a uniquely bold, slashing cartoony-but-dead-serious style.

First published in the 1960s and long out of print, Edmund Cosgrove recounts the lives of Canada's outstanding pilots and their exploits in the two world wars. From the brilliant individualists who flew in the First World War to the tough and dedicated bomber crews of the Second, this is the story of Canadian airmen and their remarkable contribution to the war effort. An essential book for any aviation and history enthusiast, the superbly readable original text that made this book a classic in its day is now supplemented with new and unpublished photos. Gathered together here are the stories of some of Canada's most celebrated pilots; William "Billy" Bishop, whose daring, solo dawn raid on a German airfield won him the Victoria Cross; William Barker, who fought single-handedly an entire squadron of enemy aircraft; George "Buzz" Beurling, the ace of Malta who achieved a remarkable score of victories fighting from an island under siege; and Andrew Mynarski, whose attempts to save the life of a trapped comrade, high over Germany, ultimately cost him his own. This is their unforgettable story.

A world is created for peace and magnificence. But evil has other plans and takes form

through the dark side of good. Now, the races of Thelios must unite to destroy the doom that threatens their lives and lands.

The Vietnam War (1964–1975) divided American society like no other war of the twentieth century, and some of the most memorable American art and art-related activism of the last fifty years protested U.S. involvement. At a time when Pop Art, Minimalism, and Conceptual Art dominated the American art world, individual artists and art collectives played a significant role in antiwar protest and inspired subsequent generations of artists. This significant story of engagement, which has never been covered in a book-length survey before, is the subject of *Kill for Peace*. Writing for both general and academic audiences, Matthew Israel recounts the major moments in the Vietnam War and the antiwar movement and describes artists' individual and collective responses to them. He discusses major artists such as Leon Golub, Edward Kienholz, Martha Rosler, Peter Saul, Nancy Spero, and Robert Morris; artists' groups including the Art Workers' Coalition (AWC) and the Artists Protest Committee (APC); and iconic works of collective protest art such as AWC's *Q. And Babies? A. And Babies* and APC's *The Artists Tower of Protest*. Israel also formulates a typology of antiwar engagement, identifying and naming artists' approaches to protest. These approaches range from extra-aesthetic actions—advertisements, strikes, walk-outs, and petitions without a visual aspect—to advance memorials, which were war memorials purposefully created before the war's end that criticized both the war and the form and content of

traditional war memorials.

Showcases GIL KANE, with a rare 1986 interview and his 1974 Harvard Journal essay on comics—plus DAN HERMAN on Kane's life & art—and the beginning of the memoirs of Golden/Silver Age writer JOHN BROOME! Also: FCA (Fawcett Collectors of America), MICHAEL T. GILBERT, and BILL SCHELLY! Green Lantern cover by KANE and GIELLA!

For American children raised exclusively in wartime--that is, a Cold War containing monolithic communism turned hot in the jungles of Southeast Asia--and the first to grow up with televised combat, Vietnam was predominately a mediated experience. Walter Cronkite was the voice of the conflict, and grim, nightly statistics the most recognizable feature. But as involvement grew, Vietnam affected numerous changes in child life, comparable to the childhood impact of previous conflicts--chiefly the Civil War and World War II--whose intensity and duration also dominated American culture. In this protracted struggle that took on the look of permanence from a child's perspective, adult lives were increasingly militarized, leaving few preadolescents totally insulated. Over the years 1965 to 1973, the vast majority of American children integrated at least some elements of the war into their own routines. Parents, in turn, shaped their children's perspectives on Vietnam, while the more politicized mothers and fathers exposed them to the bitter polarization the war engendered. The fighting only became truly real inasmuch as service in Vietnam called away older community members or

was driven home literally when families shared hardships surrounding separation from cousins, brothers, and fathers. In seeing the Vietnam War through the eyes of preadolescent Americans, Joel P. Rhodes suggests broader developmental implications from being socialized to the political and ethical ambiguity of Vietnam. Youth during World War II retained with clarity into adulthood many of the proscriptive patriotic messages about U.S. rightness, why we fight, heroism, or sacrifice. In contrast, Vietnam tended to breed childhood ambivalence, but not necessarily of the hawk and dove kind. This unique perspective on Vietnam continues to complicate adult notions of militarism and warfare, while generally lowering expectations of American leadership and the presidency.

Death lurks after every page turn! An unbelievable lineup of creators fills this volume. Shiver at the work of Frank Frazetta, Russ Heath, Carmine Infantino, John Severin, Bernie Wrightson, Bruce Jones, Richard Corben, and many others—and enjoy all original fan pages and a new introduction by writer Jack Butterworth (Creepy, Taboo)! Collects Creepy magazines #89-#93.

This special collection features more than 30 EC classics from the pages of Tales From the Crypt, The Haunt of Fear, The Vault of Horror, Shock SuspenStories, Impact, and Crime SuspenStories. Of special note is Orlando's "The Monkey," the classic realistic EC story about drug addiction, considered to be one of the most cautionary of "the preachies," and Orlando's adaptation of Bradbury's eerily haunting "The Lake," about

a childhood tragedy. This volume also includes the title story “The Thing From the Grave,” a special Orlando frightfest originally printed in 3-D that hasn’t been seen since its original publication more than 60 years ago (and is presented here for the first time in easy-on-the-eyes 2-D). Plus all of Orlando’s Panic stories, including parodies of Mother Goose, TV commercials, and soap operas. Like every book in the Fantagraphics EC Artists’ Library, *The Thing From the Grave And Other Stories* also features essays and notes by EC experts on these superbly crafted, classic American comics.

This is a critical overview of monster magazines from the 1950s through the 1970s. “Monster magazine” is a blanket term to describe both magazines that focus primarily on popular horror movies and magazines that contain stories featuring monsters, both of which are illustrated in comic book style and printed in black and white. The book describes the rise and fall of these magazines, examining the contributions of Marvel Comics and several other well-known companies, as well as evaluating the effect of the Comics Code Authority on both present and future efforts in the field. It identifies several sub-genres, including monster movies, zombies, vampires, sword-and-sorcery, and pulp-style fiction. The work includes several indexes and technical credits.

Six years after debuting the legendary horror movie magazine *Famous Monsters of Filmland*, Warren Publications suddenly took the comics world by storm in 1965 by releasing *Creepy* #1 before a stunned, delighted - and terrified -

audience. Filled with compelling tales of terror exquisitely illustrated by many of the best artists of the day, the magazine proved to be the tip of an iceberg of horror as Warren Publishing went on to produce some of the finest comic-book stories in the history of the form. In the pages of Creepy, Eerie, Vampirella, Blazing Combat, and many other mags, readers discovered extraordinary artists and writers coming together to create extraordinary work. Then, in 1983, the company just suddenly disappeared ... In 1999, Comic Book Artist magazine published the most comprehensive history of the oft-neglected company to date in its Eisner Award-winning fourth issue. But, until now, the riveting story of Warren Publishing was incomplete. In addition to reprinting the contents of CBA #4, this volume contains many new interviews, features, articles, and the most comprehensive and exhaustive checklist ever compiled on Warren Publishing's incredible output.

Outrageous, fascinating and bizarre facts from every corner of the comic book universe What comic book artist was the recipient of an on-stage thank you from Paul McCartney and an on-air apology from Johnny Carson? What superhero got his powers by being bitten by a mongoose? What popular NPR host was forever immortalized as a "bad boyfriend" in a notable comic book? In *Why Does Batman Carry Shark Repellent?*, author Brian Cronin will answer those questions and

more by revealing the most obscure, wacky and surprising facts about comics—from the characters and creators, to the TV shows, movies and merch. Cronin has teamed up with some of the top comic book writers and artists of today to present 100 trivia lists, including: · Nine Celebrities That Guest-Starred in Comic Books...without Their Permission · Seven Bands That Got Their Names from Comics · Ten Crazy Items Found on Batman's Utility Belt · Five Comic Book Inventions That Eventually Became Real · Five Stupidest Superhero Origins · And much, much more! From Batman to Spiderman, Aquaman to the X-Men, each list in *Why Does Batman Carry Shark Repellent?* will entertain and inform whether you're a hardcore geek or a casual fan.

Illustration has been an integral part of human history. Particularly before the advent of media such as photography, film, television, and now the Internet, illustrations in all their variety had been the primary visual way to convey history. The comic book, which emerged in its modern form in the 1930s, was another form of visual entertainment that gave readers, especially children, a form of escape. As World War II began, however, comic books became a part of propaganda as well, providing information and education for both children and adults. This book looks at how specific comic books of the war genre have been used to display patriotism, adventure through war stories, and eventually to tell of

the horrors of combat—from World War II through the current conflicts in Iraq and Afghanistan in the first decade of the twenty-first century. This book also examines how war- and patriotically-themed comics evolved from soldier-drawn reflections of society, eventually developing along with the broader comic book medium into a mirror of American society during times of conflict. These comic books generally reflected patriotic fervor, but sometimes they advanced a specific cause. As war comic books evolved along with American society, many also served as a form of protest against United States foreign and military policy. During the country's most recent wars, however, patriotism has made a comeback, at the same time that the grim realities of combat are depicted more realistically than ever before. The focus of the book is not only on the development of the comic book medium, but also as a bell-weather of society at the same time. How did they approach the news of the war? Were people in favor or against the fighting? Did the writers of comics promote a perception of combat or did they try to convey the horrors of war? All of these questions were important to the research, and serve as a focal point for what has been researched only in limited form previously. The conclusions of the book show that comic books are more than mere forms of entertainment. Comic books were also a way of political protest against war, or what the writers felt were wider

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examples of governmental abuse. In the post 9/11 era, the comic books have returned to their propagandistic/patriotic roots.

Presents classic stories from the horror comics magazine Eerie featuring artwork and stories from such comics legends as Archie Goodwin, Gene Colan, Steve Ditko, Gray Morrow, Neal Adams, and Frank Frazetta.

Collects top-selected war comics of the twentieth and twenty-first centuries, in an anthology that is complemented by interviews with leading genre artists, writers, and designers.

A volume of reproductions from the influential war-comics magazine offers insight into the periodical's controversial publication of anti-war tales, in a collection that includes the classic short, "Landscape," in which a jaded Vietnamese rice farmer becomes a victim of circumstance. Reprint.

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