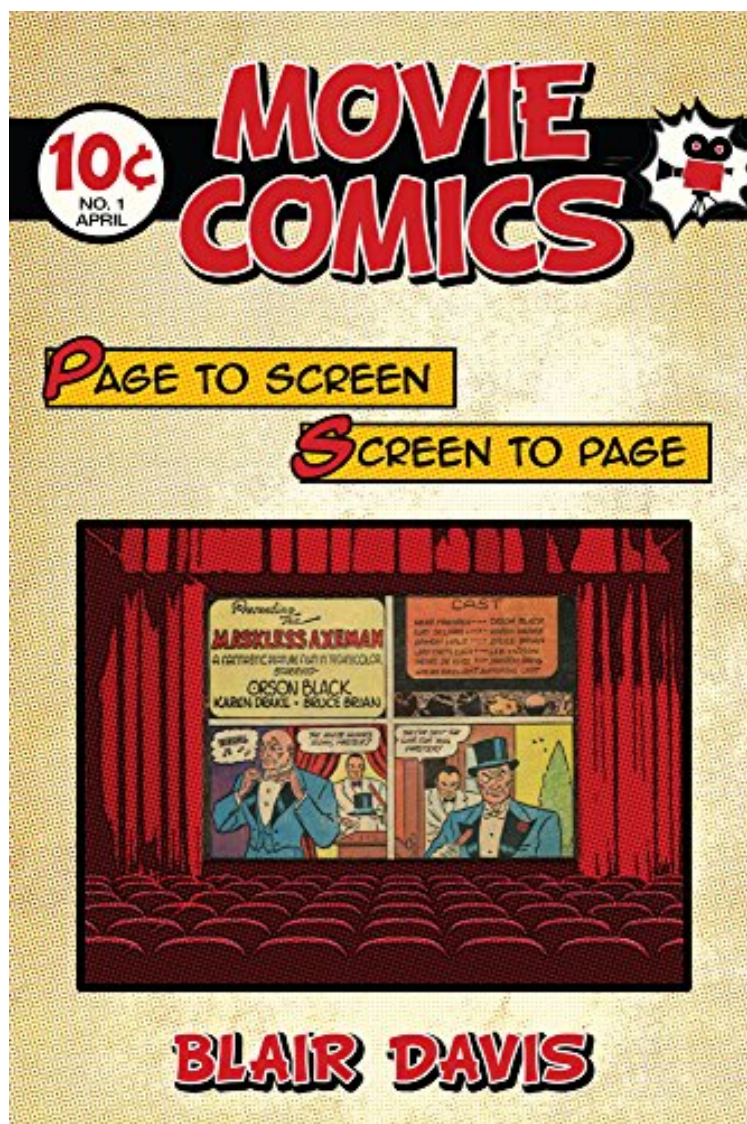


## Movie Comics: Page to Screen/Screen to Page

Blair Davis

\*Download PDF | ePub | DOC | audiobook | ebooks



DOWNLOAD



+

READ ONLINE

#1086872 in Books Davis Blair 2017-01-03 2016-11-15Original language:EnglishPDF # 1 9.05 x .86 x 6.421, .0 #File Name: 0813572258256 pagesMovie Comics Page to Screen Screen to Page | File size: 18.Mb

**Blair Davis : Movie Comics: Page to Screen/Screen to Page** before purchasing it in order to gage whether or not it would be worth my time, and all praised Movie Comics: Page to Screen/Screen to Page:

0 of 0 people found the following review helpful. I approve of punching NazisBy Anthony L. IsabellaIf, like me, you approve of punching Nazis, then Mark Fertigs Take That, Adolf! The Fighting Comic Books of the Second World War! [Fantagraphics Books; \$29.99] is the coffee table book of both your dreams and nightmares. The handsome softcover book provides insight into the role comic-book heroes of the 1940s played when Hitler and his Axis cohorts threatened the world. This colorful 252-page tome includes more than 500 covers from that era, covers drawn by

comic-book legends like Jack Kirby, Alex Schomburg, Bill Everett, Charles Biro, Jack Burnley, Reed Crandall and others. Fertigs text can be a little too dry at times, but it does a good job explaining the times that brought these garish covers to life. The covers are the real attraction of this book. They are exciting and horrifying, both for the brutal violence they depict and the clear racism that will startle and upset readers with more modern, evolved sensibilities. I would never suggest censoring these images - theres that whole bit about what happens when you forget history - but I dont think Ill ever get used to see the word Jap on the cover of a Superman comic book, even one from the 1940s. The cover of Red Dragon Comics #7 [Street and Smith; July 1943] was the one that stopped me in my tracks. Drawn by an unknown artist, it shows the hero blasting the flesh off the bones of a Japanese officer and exposing the officers shattering spine. Adding to the impact, the officer isnt drawn as the usual cruel and dehumanizing caricature with which the Japanese were usually depicted. He looks human and it makes the violence all the more shocking. Many of the covers have little or nothing to do with the interiors of these comic books. Heroes like Batman and Superman are fighting alongside American soldiers or bringing them supplies, which they almost never did in their actual stories. Heroes raised money for the war effort with covers often including reproductions of bonds and stamps. It wasnt just costumed heroes who supported the soldiers on their covers. Five different covers from July 1945 show the same letter urging readers to buy War Bonds. Bugs Bunny holds the letter on the cover of Looney Tunes and Merrie Melodies Comics #45. Andy Panda and Charlie Chicken post the letter on New Funnies #101. The cover of Popular Comics #113 has the letter being held by Smilin Jack, Pat Ryan and Connie from Terry and the Pirates, and Smokey Stover. Head shots of the stars of Super Comics #86 - Dick Tracy, Smitty, Winnie Winkle, Moon Mullins, Harold Teen, Tiny Tim - float around the letter on that cover. On the cover of Walt Disneys Comics and Stories #58, Mickey Mouse, Donald Duck and Dopey react the Spirit of 76 image with the letter turned into a flag. The comics industry reached out to its readers with covers showing humor and heroism, horror and determination. Fertigs collection of these images is a terrific way to capture the times that inspired those covers. I recommend this book highly while cautioning readers that some images might be too alarming for youngsters. Take That, Adolf is my pick of the week. Get a copy for yourself, then recommend it to your local public and school libraries.

As Christopher Nolans Batman films and releases from the Marvel Cinematic Universe have regularly topped the box office charts, fans and critics alike might assume that the comic book movie is a distinctly twenty-first-century form. Yet adaptations of comics have been an integral part of American cinema from its very inception, with comics characters regularly leaping from the page to the screen and cinematic icons spawning comics of their own.

"This is an enlightening, scholarly history. Davis treats his topic seriously while also celebrating the pleasures of these two lively arts."