

Marvel: Five Fabulous Decades of the World's Greatest Comics

Les Daniels

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



DOWNLOAD



READ ONLINE

#288869 in Books Harry N. Abrams 1993-09-25 Original language: English PDF # 1 11.50 x .75 x 9.50, 3.00
#File Name: 0810925664288 pages | File size: 34.Mb

Les Daniels : Marvel: Five Fabulous Decades of the World's Greatest Comics before purchasing it in order to gauge whether or not it would be worth my time, and all praised **Marvel: Five Fabulous Decades of the World's Greatest Comics**:

0 of 0 people found the following review helpful. One of my favorite books as a kid By Ben Gruber One of my favorite books as a kid, this has everything an 80s kid remembers fondly from Marvel, plus a gorgeously illustrated and curated history. I've given a few as gifts, they're great for any 9 to 90 year old boy. 0 of 1 people found the following review helpful. **Marvel: Five Fabulous Decades of the World's Greatest Comics Book Review** By H. Fleck **Marvel: Five Fabulous Decades of the World's Greatest Comics** is the most enjoyable comics-related history I've read thus far but it's not the best one. As with his similar volume on DC Comics (see Reaction Paper #5), historian Les Daniels fails to make clear where his allegiance lies: with unbiased history or corporate approval. Without making his intent clear, Daniels makes me suspect the truth and fairness of this detail-rich account of Marvel's history. Such suspicions are most

glaring when controversies that have been well documented in other sources are mentioned only in passing, glossed over, or ignored altogether. For example, Jack Kirby's departure from the company in 1970 which some comic-book historians point to as one of the initiating events of the Bronze Age receives only a page and a few polite comments from Kirby and Stan Lee (p. 145); Daniels' account captures little of the acrimony other sources have suggested led to the split. The author also doesn't discuss Kirby's return to the company in the mid-1970s, subsequent re-departure, or extended, bitter battle with the company over original art; that last item generated many headlines in the industry trade press throughout the 1980s. A second example of potential whitewashing of controversy can be seen in Daniels' material regarding Jim Shooter, Marvel's editor-in-chief from 1978 to 1987. While acknowledging that Shooter may have stepped on a few toes, the author largely casts the former E-i-C as someone who was both business savvy and a friend of the creative talent (p. 206). Daniels writes: He was concerned about conditions for artists and writers and he was convinced that making some changes would ultimately increase sales (p. 183). Shooter himself is quoted talking about significantly increasing page rates, extending medical coverage and establishing incentive programs (p. 183). While all of this is most likely true, it is also common knowledge that many creators do not fondly recall Shooter's tenure. Daniels does note that long-time Marvel writer and former E-i-C Roy Thomas left the company over a disagreement with Shooter (p. 185). But it's a fairly well known fact that Thomas wasn't alone, and that many of these old wounds remain. (I've personally witnessed this: At a Comic-Con International panel last summer, Bronze-era talent including Doug Moench, Gene Colan and Marv Wolfman all talked of leaving Marvel to escape Shooter who they referred to as he who shall not be named.) It's a shame that the intent of Daniels' history is suspect, because the book, on a whole is an entertaining and informative read. The author clearly has access to primary sources, and the company-specific scope gives unique facts and angles room to breathe. A few examples relevant to the Bronze Age: The importance of the Kree-Skrull War, a 1971-72 Avengers storyline that demonstrated that plot lines could be extended almost indefinitely and solidified the idea that every comic book Marvel had ever published was part of an endless, ongoing saga (p. 150). There was a conscious effort to increase the number of minority and female superheroes (p. 158). The great impact of art director John Romita, who provided many uncredited cover layouts and character designs, including initial designs for the Punisher, Ms. Marvel and Wolverine (pp. 161-63, 166, 172). Such nuggets of information are gold to the comics historian. With the addition of a simple statement of intent and description of methods, Daniels' book would have been invaluable. 0 of 0 people found the following review helpful. THE BEST AND MOST INEXPENSIVE VALUE IN MARVEL COMIC HISTORY ...By Michael Leone THE BEST AND MOST INEXPENSIVE VALUE IN MARVEL COMIC HISTORY YOU WILL FIND. FOR THOSE TRYING TO RECAPTURE THEIR YOUTH-BUY IT!

A celebration of fifty years of Marvel comics features seven hundred illustrations and a text that traces the history of Marvel, from its first publication in 1939, describing the birth and popularity of The Human Torch, Daredevil, and other superheroes. Reprint.

From Publishers Weekly The strongest impression one gets from this commemorative album is of the extraordinary skill with which Marvel Comics has hopped on the bandwagon throughout its 50-plus-year history. Timley Publications (Marvel's original name) started publishing superhero comics after Superman and Batman became prominent in the late 1930s (and stopped when the genre lost popularity after WW II), and romance and horror comics after competitors Prize Publications and EC Comics, respectively, popularized those genres in the late 1940s/early 1950s. When DC Comics's Justice League of America repopularized super-heroes, Marvel inaugurated its famous line of superhero comics, starting with The Fantastic Four in 1961. Daniels (*Living in Fear: The History of Horror in the Mass Media*) lays to rest the myth that Marvel publisher Lee (whose introduction is written in hyperbolic, adjective- and alliteration-laden prose) was the sole creator of those 1960s superheroes, which was Marvel's position until others in the field pushed to give proper credit to the artists who worked with Lee, especially Jack Kirby. The book does a fine job of documenting Marvel's overlooked pre-1961 background and is beautifully illustrated. Copyright 1991 Reed Business Information, Inc. From Library Journal The old adage, the more things change the more they remain the same, holds true in the case of this retrospective piece. Fifty years as a comic book company is quite an accomplishment, but only when a certain level of growth can be demonstrated. Unfortunately, this book is 287 pages of stagnation. Marvel's formative years prove interesting and nostalgic, but 50 years later the company is still cranking out comics "the Marvel Way." This work falls short in its reference function of detailing Marvel's recent years due to the glutinous mass of material that would have to be collated--it would require a volume all its own. The book's strong point is the high-quality reproductions of comic book pages and covers. An optional purchase for area collections.- John S. Drew, Copyright 1991 Reed Business Information, Inc.