

(Library ebook) Completely Mad: A History of the Comic Book and Magazine

Completely Mad: A History of the Comic Book and Magazine

Maria Reidelbach

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Maria Reidelbach : Completely Mad: A History of the Comic Book and Magazine before purchasing it in order to gauge whether or not it would be worth my time, and all praised Completely Mad: A History of the Comic Book and Magazine:

0 of 0 people found the following review helpful. My dad got me into Mad magazine and I've loved it since By Bucky Lyle This book is rad! A treasure trove of Mad comics/features along with its history. My dad got me into Mad magazine and I've loved it since. Once for my birthday, my aunt asked me which magazine subscription I wanted. Naturally, I told her Mad but she thought that was too childish and got me Rolling Stones. Mad might be silly sometimes but reading about Axl Rose was about as dumb as it gets. 1 of 1 people found the following review helpful. completely mad By Bob Earley Somewhat disappointed by the format. I had thought it would have been devoted more to the magazine itself. A good history of the comic book development though. It would have been nice to see a complete index of the covers (dated of course). Overall the book does justice to the magazine and its development. A must have if you are a fan. 0 of 0 people found the following review helpful. Five Stars By john2A fun and well illustrated history of the magazine

Traces the evolution of MAD from its position as an obscure ten-cent comic book to its near cult status, discussing its reflection of post-World War II popular culture--including movies, politicians, and ad campaigns. Reprint. 75,000 first printing. \$75,000 ad/promo.

From Publishers Weekly Publisher Bill Gaines and editor Harvey Kurtzman produced the first issue of Mad magazine in 1956 and American satirical humor has never been the same since. Beginning with the comic book company founded by his father, Max, Gaines transformed his father's wholesome comics lines into EC Comics, the profitable publisher of classic 1950s' horror comics, and later introduced Mad and its mascot, the "What Me Worry" kid, Alfred E. Neuman. Although basically celebratory and uncritical, art historian Reidelbach's detailed history of Mad mentions recent criticisms of sexist and homophobic material in the magazine as well as Mad's (and the comics industry's) contested policies on the ownership of commissioned artwork. Most amusing are descriptions of Gaines--who continues to run the profitable magazine as a "benevolent dictatorship"--and his idiosyncratic management theories (Mad accepts no advertising, has never conducted a reader survey and does little merchandising). The book is chock-full of Mad material--the usual "trash," as Mad always describes its own contents--as well as information on the many freelance artists and writers who have worked for the magazine. Copyright 1991 Reed Business Information, Inc.

From School Library Journal YA-- A zany celebration of 40 years of MAD that should please ardent fans and attract browsers with its madcap illustrations that include reproductions of every cover since 1952. Copyright 1992 Reed Business Information, Inc.

From Library Journal Art historian Reidelbach's history of Mad magazine is arranged thematically--which makes sense, since the magazine has changed little in 40 years, making a chronological approach superfluous. Only occasionally critical (touching briefly on the shortage of female points of view, periodic homophobia, and publisher William M. Gaines's controversial management style), Reidelbach examines the different things Mad has done, and been accused of doing, and the tremendous influence it has had on the field of satire and the American consciousness. The book is profusely illustrated, well researched, and has numerous sidebars profiling the many Mad contributors over the years: creator Harvey Kurtzman, Gaines, and the rest of "the usual gang of idiots." What makes the book stand out, however, is the remarkable and imaginative layout by Alexander Isley Design, using different typefaces and the occasional right angle to differentiate main text from sidebars, captions, and pithy quotes. Essential for pop culture collections; a discretionary purchase for public and academic libraries.- Keith R.A. DeCandido, "Library Journal" Copyright 1991 Reed Business Information, Inc.