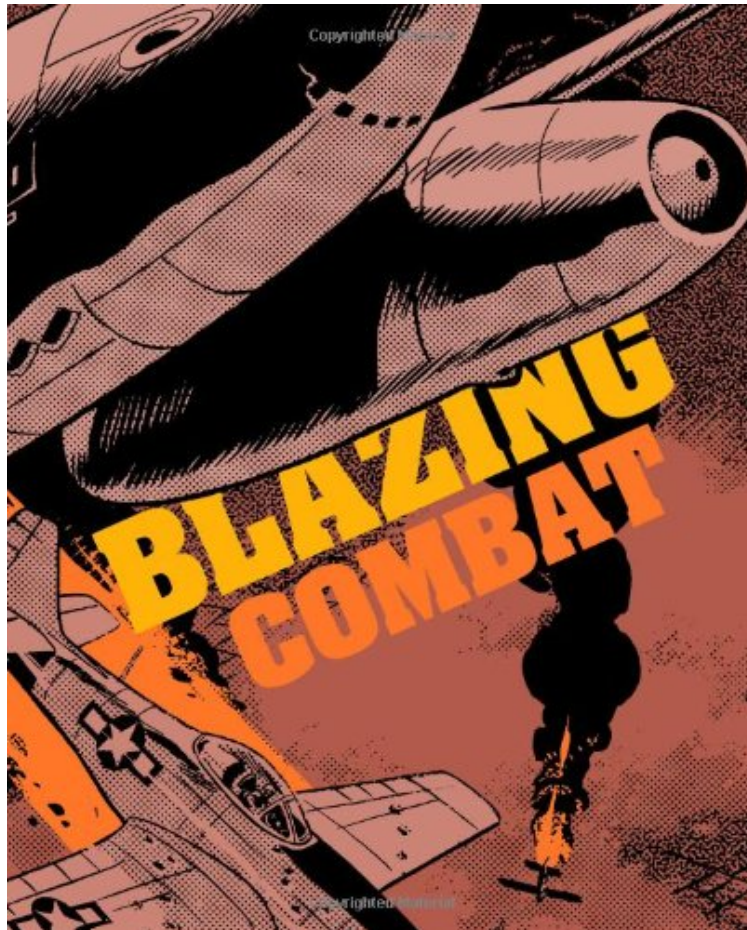


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Blazing Combat

Archie Goodwin

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Archie Goodwin : Blazing Combat before purchasing it in order to gage whether or not it would be worth my time, and all praised Blazing Combat:

0 of 0 people found the following review helpful. Unique collection of short war stories for war comic fans...By Elizabeth M. NickersonI loved this collection, it has a little bit of everything, the art is great, but the stories are even better. It is all black and white. Some stories take place in WW2, Korea, and Vietnam. There are pilot stories, stories about the brutality of the PTO campaign etc... The stories are intended to go deeper than your typical war comic, some stories make you think about the inevitable toll that human beings pay when they experience war. I highly recommend that parents not give this to a very young child, but it is perfect for boys older than 14. It will definitely get them thinking about war in a more realistic way than most war comics would. It will definitely take them away from a paintballing mentality and transition them to a real life mentality.1 of 1 people found the following review helpful. Blazing Combat is Blazing Good!By David LawrenceWhat do you get when you take one of the greatest writers in the history of comics, pair him with a veritable gallery of Hall of Fame artists and set them loose as compelling a subject

as there is, men at war? What you get is this book, *Blazing Combat*. Writer Archie Goodwin teams with artists like Joe Orlando, Wally Wood, Reed Crandall, John Severin, Alex Toth, Gene Colan, Gray Morrow and Russ Heath on tales of war spanning Thermopylae to the future. (Just once for the future, thankfully. Despite the Alex Toth art it's the weakest story in the book.) The title, *Blazing Combat*, is a bit of a misnomer. It brings to mind lesser contemporaries like Sgt. Fury and his Howling Commandos, while this is anything but rah rah cartoon war. The book strives for slice of life realism and often succeeds. There are few heroes here, just men good, bad and indifferent doing a job and striving above all to live to get home. Of particular interest, and generally exceptional quality, are the Vietnam stories. *Landscape* (which I've seen reprinted before but in an annoying half-sized format) tells the story of a lone Vietnamese farmer struggling hopelessly to ignore the war. Viet-Cong has a particularly modern resonance, as an American adviser watches his South Vietnamese charges torturing a prisoner by water board. Depressing, isn't it, that as a nation we've forgotten something about what constitutes torture that we understood nearly 50 years ago. For my money the best story in the book is *Conflict*, a tale of a black medic and a bigoted white soldier wounded in the Asian jungle, with transcendent Gene Colan art. To take on war and race relations all at once in the bygone world of 1965 might have taken a lot of guts, though I doubt Goodwin thought of it that way. He was just telling a story, and a damn good one, without a an instant of preachiness lurking about. Lest my emphasis on the Vietnam tales mislead you these stories span a wider net. There are plenty of yarns set in WW2, Korea, the Civil War and the American Revolution and many of them are on the same level as the Vietnam tales. In fact, the universality of the experience across different times and places may be one of the strongest points made by this outstanding book. Sadly, those Vietnam tales ultimately doomed the book. Anything less than whole-hearted support of the war was still politically untenable at the time. The military banned the title from sale in PXs, and wholesalers let the book pile up and rot in warehouses rather than face the wrath of veteran's groups like the American Legion. Despite decent sales for issue #1 few copies of #2 - #4 ever saw the light of day. Bonus material consists of interviews with writer Goodwin and publisher James Warren. Possibly because his primary publications, *Creepy*, *Eerie* and *Vampirella*, declined so precipitously in later years he rarely receives the credit he receives as one of industry's true visionaries. This volume benefits greatly from the simple fact that Warren, alone among his contemporaries, thought to save the original printers film, resulting in magnificently pristine reproduction compared to so many collections that print from scans of printed books or worse yet, recreation. A few small complaints: it would have been nice to see the pages reproduced in their original published size, or better still a larger format for reproduction. Though it might add ten bucks to the cost of the book I've always believed that the rather limited audience for this sort of product would happily pay a slightly higher price for a better product. Particularly disappointing is the treatment of the original Frank Frazetta covers. They appear only in a greatly reduced size accompanying an interview with Archie Goodwin. Surely space could have been found to afford them all a full-page sized reprinting. Still, the material and Fantagraphics production are five-star all the way. 24 of 25 people found the following review helpful. Finally the wait is over. By Diego Cordoba After waiting for more than a year for this book to come out, it finally arrived. I won't go into the details of how the original *Blazing Combat* magazine came to be (you can do so by reading the introduction and interviews included within), just bear in mind that between the covers of this book you'll be reading some of the best war stories ever (second only to Harvey Kurtzman's war titles for EC) and viewing the best comic book art ever (from some veteran EC artists and some newer ones like Gray Morrow, Gene Colan, Russ Heath and Alex Toth). Okay, let's get on with the book itself. Fantagraphics has done a great job as usual. I actually prefer the sturdy mat paper Fantagraphics has used as opposed to the glossy paper Dark Horse used for their *Creepy* and *Eerie* reprints. There is no glare on the pages from your source of light and contrary from what you may think, the paper is actually heavy and sturdy and a million times better than the pulp paper used for the original comic. The reproduction is pristine clear, especially concerning the duo-tone and dot screen patterns that most of the artists used at the time. A special treat is of course Russ Heath's *Give and take*, which is probably the best use ever given to a duo-tone board (and the artwork itself will just blow you away). There are some interesting interviews with Jim Warren, the publisher, and Archie Goodwin, the editor and writer of most of the stories. And even if the series was done in the mid 60s, most of the stories still hold up to date. And the artwork is just the best that there ever was. Most fans, critics, etc. believe that the art in EC comics were the best ever, but to me, all those artists really came around and did their best work in the 60s and early 70s, mostly for the Warren magazines. My only complaints are: 1. The book size. Smaller than the original magazines and smaller than Dark Horse's *Eerie/Creepy* reprints. 2. The covers by Frazetta aren't reproduced at the beginning of each chapter, but rather at the end of the book and only as a series of small vignettes. 3. It's a pity there is no input from the artists themselves, as I am sure most of them would have some pretty interesting stories to tell (at least those who are still alive). 4. It's a pity Fantagraphics didn't reproduce the original magazine's letters page section as well (as the Dark Horse reprints did), but this is only a minor complaint. All in all, and keeping those minor complaints aside, this book is a real treat and is highly recommended. You won't be disappointed.

A comic book classic with timely resonance. *Blazing Combat* was an American war-comics magazine published by Warren Publishing from 1965 to 1966. Written and edited by Archie Goodwin, with artwork by such industry notables

as Gene Colan, Frank Frazetta, John Severin, Alex Toth, Al Williamson, Russ Heath, Reed Crandall, and Wally Wood, it featured war stories in both contemporary and period settings, unified by a humanistic theme of the personal costs of war, rather than by traditional men's adventure motifs. As one letter-writer in the third issue put it, Do you seriously expect to make money with a war magazine that publishes nothing but anti-war stories? While most stories took place during World War II, they ranged in settings from the 18th century to the present-day. Some dealt with historical figures, such as Revolutionary War general Benedict Arnold and his pre-traitorous victory at the battle of Saratoga, while Foragers focused on a fictional soldier in General William T. Sherman's devastating March to the Sea during the American Civil War. Holding Action, set on the last day of the Korean War, ended with a gung-ho young soldier, unwilling to quit, being escorted over his protests into a medical vehicle. What proved to be the most controversial were stories set during the then-contemporary Vietnam War, particularly the classic short Landscape, which follows the thoughts of a Vietnamese peasant rice-farmer devoid of ideology, who nonetheless pays the ultimate price simply for living where he does. While writer Goodwin evenhandedly portrays the North Vietnamese Army's brutal summary executions of village officials, and a well-meaning U.S. Army fatally bludgeoning its way through the village in a counterattack, the story caused key distributors to stop selling the title. Fantagraphics is proud to present a deluxe, hardcover edition, magnificently printed and bound, of these stories, superbly reproduced from the original printer's film negatives.

From Booklist After its success replicating the classic EC horror comics a decade after their demise, the publisher of the black-and-white horror magazine Creepy followed the same formula in 1965 with a publication that emulated EC's ahead-of-their-time war comics. Like Creepy, Blazing Combat was drawn by many EC veterans, including Wally Wood, John Severin, and Joe Orlando, as well as such talented artists as Alex Toth and Gene Colan. Scripter Archie Goodwin followed the EC model by eschewing the typical gung-ho, Sgt. Rock approach in favor of a generally antiwar tone and penning stories embracing historic conflicts from the American Revolution and Civil War to the then-current Vietnam War. It was that contemporary touch that led to the titles undoing. A story in the second issue, told from the viewpoint of a peasant rice farmer whose village was occupied by the Vietcong and then destroyed in an American counterattack, induced wholesalers to reject the magazine and the military to banish it from PXs. Nevertheless, Blazing Combats four issues constitute a high-water mark of the war-comics genre. --Gordon Flagg Adam Grano's bold design cover design is the perfect complement to Fantagraphics' comprehensive collection... with a stellar team of artists that included Frank Frazetta, Wally Wood, John Severin, Alex Toth, Al Williamson, Russ Heath, Reed Crandall, and Gene Colan. Its remarkable how little these stories have aged, as many cover thematic ground that resonates to this day.... Even the more straightforward war comics that are presented in this volume have an unusual gravitas that fits naturally over the proceedings, making the stories collected stand out, and the interviews with Archie Goodwin and Jim Warren provide an in-depth and fascinating look at the pressures that the controversial comic magazine faced. - Kevin Church, [BeaucoupKevin.com](#) Although the subject matter is bleak, the presentation it's been given is beautiful. This is as good as war comics get. - Rob Lott, [Bookgasm](#) Blazing Combats... issues constitute a high-water mark of the war-comics genre. - Gordon Flagg, [Booklist](#) Poignant and tragic, inspiring and depressing, Blazing Combat give an insightful glimpse into the bloody battles that have plagued this world. - Marc Mason, [Comics Waiting Room](#) Astounding... The art is reproduced from 'the original printers films,' so the work is clear and detailed, with the washes and shading providing depth and a feeling of realism... The stories are still timely. - Johanna Draper Carlson, [Comics Worth Reading](#) This collection of the 1965-66 Blazing Combat war comic magazine is a stellar publication... It's a master class on how to tell a short story, and I highly recommend checking it out. - Sandy Bilus, [I Love Rob Liefeld](#) Blazing Combat reprints all 4 issues of the ground-breaking war series... These are fascinating stories... drawn by some of the top talent in comics... [who] did some of their finest works for this short-lived publication. This new package from Fantagraphics Books is a handsome hardcover... the design work is A+, this time by Adam Grano. - Gary Sassaman, [Innocent Bystander](#) Blazing Combat, a new hardcover collection from Fantagraphics, showcases some truly fantastic work from a multitude of comics greats... The collection itself is sharp as a tack... Fantagraphics really packages it nicely. - Litany of Schist [F]eatures a collection of some of the most beautiful black and white comic art you have ever seen... It also features interviews and some of the most beautiful printing I have seen. Honestly, put down those monthly comics for a week and buy something you will enjoy a lifetime. From cover to cover, this book is what keeps me in comics. - Jimmy Palmiotti, [Newsarama](#) With people like Wood, Toth, and Heath involved, I knew the art would be fantastic in Blazing Combat, but I've been surprised at the quality of Archie Goodwin's writing... it's much more satisfying than expected. - Timothy Hodler, [Robot 6\[O\]nce again](#), I'm engaged in Blazing Combat. What a thrill! And the art!... Highly recommended. Don't argue! Just buy it! - David McDonnell, [Starlog](#) Each panel is a stunning work of art, beautifully preserved on heavy paper. Just as relevant as when they were first published, the stories should still draw an emotional reaction. - Rachele Goguen, [The Coast \(Halifax\)](#) These are awesome comics, collected in one hardcover edition... Fantagraphics have done us a big favor by reprinting them all. - [The Comic Book Haters](#) Packed with gloriously miserable... war stories covering everything from the battle of Thermopylae to Vietnam... all beautifully captured by comics legends like Archie Goodwin, Alex Toth,

Joe Orlando, and Gene Colan in appropriately murky grays... Fantagraphics has slapped together a nice, hefty... hardbound collection that's worth a read, whether you're a comic nerd, war buff, one-legged veteran, or one of those snooty I-only-read-graphic-novels types. - Jonah Spangenthal-Lee, *The Stranger* Just finished reading and cannot recommend enough the new Fantagraphics release *Blazing Combat*. - *This Is Why I Hate You* *Blazing Combat* collects the entire run in a beautiful, incredibly well-bound hardcover book... The stories' tone is very 1960s, ironic with a cynicism stemming from brokenhearted humanism. - Carol Borden, *The Cultural Gutter* This is a wonderful and necessary collection of Archie Goodwin's 1960s attempt at Warren to replicate the best of the war-focused EC comics of the previous decade. Beautifully designed and all-in-one, too. - Tom Spurgeon, *The Comics Reporter* [One of] the best collections of 2009, bringing all the issues of Warren magazine's short-lived war comic under one cover, written (mostly) by Archie Goodwin and drawn by some of the finest artists of the '60s - Steven Grant, *Comic Book Resources* Anybody who wants to read great great comics, war stories, or a superb tutorial in short form comics writing and unsurpassed comics illustration needs to read this one. - Michael C. Lorah, *Newsarama* There was a time when War Comics told War Fact. They showed us the blood, death, camaraderie and horror. [*Blazing Combat*] did just that and didnt hold back. - Chris Marshall, *Forbidden Planet International* [A]mong the high points of 1960s comics, and this handsome collection is one of the most welcome reprint volumes of the last few years. - Robert Martin, *The Comics Journal* For lovers of great art, lovingly rendered in black and white and gray ink wash..., this is as good as it gets... This is one collection of war comics that even those not inclined to care about the genre can appreciate, and now its more affordable than ever. - Johnny Bacardi, *Popdose* [T]he artistry on display is mind-boggling, particularly in the case of Crandall, Heath and Severin The creators clearly had a real love for this kind of material, so much so that I wish things had tipped slightly in their favor a bit more. - Chris Mautner, *Robot 6* [A]n amazing collection of stories written by the outstanding Archie Goodwin throw in some of the most amazing art, all of it sharply and expertly reproduced, and youve got some real dynamite here. ... And theres fantastic bonus features. - Tom McLean, *Bags and Boards* I think it's healthy for adolescent boys to have access to well-written, well-drawn comics about war, as long as the comics in question constantly pound home the message that war is futile, stupid and contemptible. - Douglas Wolk, *TIME/Techland* About the Author Archie Goodwin (1937-1998, b. Kansas City, Missouri) is best known as an editor and writer for Warren, DC, and Marvel Comics. He co-created, with Walter Simonson, Luke Cage and Spider-Woman, and rebooted the Vampirella character. He also wrote newspaper comic strips, notably *Star Wars*, drawn by Al Williamson. He won multiple awards and authored the first graphic novel on the NYT Best-Seller list.