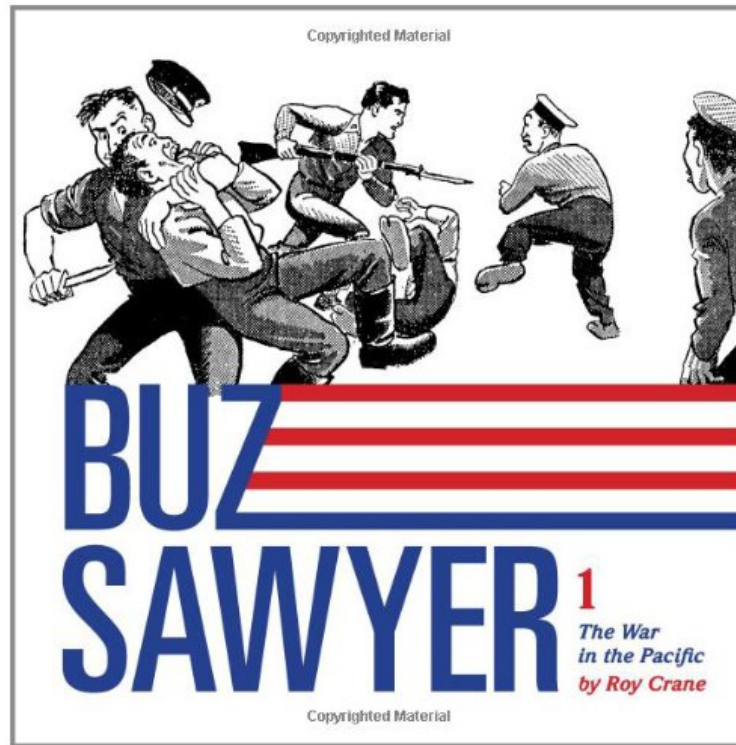


(Mobile ebook) Buz Sawyer: The War in the Pacific (Vol. 1) (Roy Crane's Buz Sawyer)

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Roy Crane

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Roy Crane : Buz Sawyer: The War in the Pacific (Vol. 1) (Roy Crane's Buz Sawyer) before purchasing it in order to gage whether or not it would be worth my time, and all praised Buz Sawyer: The War in the Pacific (Vol. 1) (Roy Crane's Buz Sawyer):

0 of 0 people found the following review helpful. Gotta be five stars, unless you thought it was going to be an art bookBy Mark LuebkerIt's hard to review a book like this because different people come to it with different expectations. If you're a fan of Roy Crane's "Buz Sawyer"--which I grew up reading back in the sixties--then this is a terrific opportunity to read Buz's "origins" and early adventures from the WWII era. If you're looking for a book that showcases Crane's amazing artwork and stunning craftsmanship in the use of Craftint, you'll probably be disappointed--the reproduction varies throughout, and pretty much none of it reaches the level of what you'd be looking for in an art book.Fortunately, I was looking for the stories and for Crane's storytelling ability to carry me along. The reproduction is as good, or better, than what I saw in the Pioneer Press back in the day (but bigger--a good thing, as my eyes get older) and I'd read enough of the reviews here to know pretty much what to expect.Jeet Heer's intro and other extras--the text of some Crane letters and a handful of fold-out Sunday strips (in color) that feature Roscoe Sweeney--make for an enjoyable package.Someday someone will put together a definitive Crane art book, and I'll probably give that a look when it comes out. But for now, the stories are the thing. And toward that end, Buz Sawyer: Sultry's Tiger (Vol. 2) should be waiting on my front porch when I get home today!0 of 0 people found the

following review helpful. First volume of this overlooked classic comic strip

By Michael R. Brown

This is the first volume of Fantagraphics reprint of Roy Crane's classic Buz Sawyer daily comic strip. Roy Crane is one of the great comic strip artists/writers who are largely overlooked. He is also part of a small group who after creating a great strip (Wash Tubbs Captain Easy in Crane's case), left to create a new strip (one he owned and was better paid). Others who did this include Milt Caniff (Terry and the Pirates and Steve Canyon) and Hal Foster (Tarzan and Prince Valiant). As Crane made the switch during WWII (unlike Caniff who did it post-war), Buz Sawyer is set in the Pacific. This collection contains all the strips during the War, from 1943 to VJ day in 1945. Our main character is Buz Sawyer, a pilot of a Dauntless dive-bomber aboard the aircraft carrier U.S.S. Tippecanoe in the Pacific Theater. We know he is from Texas, had attended University of Texas and was a football star there. The older Rosco Sweeney is his rear gunner and radioman. He serves as a loyal sidekick and sometime comic relief, but also valuable assistance. There is also fellow pilot Chili Harrison as well. Like other adventure strips, you need to have the romance element, and in Buz we soon see the development of a love triangle around Buz. There is the beautiful, but cold Tot Winter, the rich girl from his home time. There is the overlooked (by Buz) Christy Jameson from his hometown (seen as more of a friend than a girl friend at first. And there is the mysterious Maharani, whom Buz called "Sultry". We'll see more of these in the next volume, but I was expected something like Caniff did in Steve Canyon with Cooper Calhoun and Summer Olsen... The strips aren't broken up into distinct storylines, but we get several over the years. At first we get several weeks of a general storyline, kind of setting the stage. Then Buz Roscoe go into action, only to be shot down and stranded on an island with Japanese soldiers. They must contend with a Nazi planter and his daughter before they are rescued. Again, more general war action and Buz Roscoe are stuck on an island runway with other soldiers, but contending with Japanese on the rest of the island. Roscoe thru ingenuity, fixes the plane and off they go. Then, Buz is selected for a special service, dropping off an intelligence officer behind enemy lines to get information. But everything goes array. The officer is captured and tortured, but later escapes and is killed. Buz, meanwhile, meets up with the Maharani, who is attracted to Buz. Buz calls her "Sultry". Buz learns she is also a rebel leader known as the Cobra. Buz also meets an old friend from college, Mary Mason, who was in the Philippines to marry her fiance. This increases the tension with the Maharani Buz. Buz is able to get the information the officer was after and is able to escape, but does the Maharani get away as well? After all this, Buz gets leave to return home, where he meets back up with both Christy and Tot. Tot and her parents try to get Buz and Tot hitched, but they seem to make things worse, and when Buz leaves, nothing is certain. Buz and Roscoe return to duty, but along with Chili Harrison are transferred to a new unit being trained in California, one of torpedo bombers instead of dive bombers. They soon get back into action, and during this time Buz and Roscoe crash and are captured by a Jap sub. But they turn the tables and escape, disabling the sub. Soon, Buz is reunited with "Sultry", but nothing is resolved with them as the war ends Buz and Roscoe begin to return to civilian life. Now a word about the Sundays and the format of this book. Most comic strip readers assume that the daily strips and Sunday strips comprised one single story, because in many strips this is so. But because some papers only carry daily or Sunday strips, some comic strips instead had separate storylines in the dailies vs the Sundays. This is what Crane did in Wash Tubbs Captain Easy, and which he continued with Buz Sawyer. The Buz Sundays actually starred Roscoe Sweeney WITHOUT Buz Sawyer. Because of this, the Buz Sawyer collections will do the daily strip, and the book is sized for this reason, instead of the horizontal or vertical orientation of other strips that must include both dailies and Sundays. BUT, in this volume, some Sunday strips were included. To show the larger size, these strips were included at the end in a larger size and folded over. I thought this was a good solution to the problem. Only those Sundays that include Buz are included. Some didn't like this, but I thought it a good solution. In addition to the strips is a great introductory article that also covers why Crane left Wash Tubbs and gives a good background of the early years of the strip. I look forward to the next collection!

15 of 16 people found the following review helpful. Off We Go... By M. Boxwood

Despite being one of the founding fathers of the newspaper adventure strip, Roy Crane never seems to receive the recognition he is more than due. His first strip, "Wash Tubbs", arguably blazed the trail for future giants in the genre such as Milton Caniff, Alex Raymond, and Hal Foster, particularly with the introduction of the roughish adventurer Captain Easy in 1928. Fantagraphics recently began printing the glorious Captain Easy Sunday pages in an oversized format to better appreciate Crane's phenomenal ability to utilize color, line, and shading to create a singularly kinetic storyline. Although Crane's work lacks the narrative sophistication and characterization of Caniff's "Terry and the Pirates" or the artistic mastery of Raymond's "Flash Gordon" and Foster's "Prince Valiant", it vibrates with a certain joyousness of movement that is frequently absent in the aforementioned strips. "Wash Tubbs" draws on the exaggerated facial expressions, larger-than-life body movement, and sound effects ("Lickety-Wop!") of the so-called "bigfoot" comics against an ever-changing series of exotic and dangerous settings, with its protagonists careening from one humorous and suspenseful adventure to the next. The formula worked until 1943 when a dispute over money compelled Crane to join the Hearst Papers with the promise of a larger paycheck and ownership of a new strip he had yet to create. Enter Buz Sawyer. With "Buz Sawyer" Crane continued the grittier approach to his storytelling he'd begun with Captain Easy's wartime exploits. Clean-cut, all-American Buz is the pilot of a Dauntless dive-bomber aboard the aircraft carrier U.S.S. Tippecanoe in the Pacific Theatre. His rear gunner and radioman, Rosco Sweeney, proves a most loyal and dependable sidekick in dogfights,

behind enemy lines, and held captive aboard a Japanese submarine. As in "Wash Tubbs", Crane keeps things moving at a fast clip and an emphasis on forward momentum. Bombing runs and hairbreadth escapes may unfold over a series of days to lengthen the suspense. Thankfully, both Crane and Buz take time for romance, be it with April, the sympathetic daughter of a Nazi agent; the wholesome Tot Winter, "the girl he left behind" in Willow Springs; and the mysterious Nasinga, otherwise known "Sultry" or "the Cobra", an island resistance leader. The indispensable comics expert Jeet Heer provides another informative introduction outlining how "Buz Sawyer" came to be and some of the factors that may have influenced Crane to adopt a new approach. The book concludes with fifteen weeks of color Sunday strips before the focus shifted to Roscoe Sweeney. I have some minor objections regarding the book, namely its small size compared to some of Fantagraphics and IDW's reprints. Manuscript Press published the same strips a few years in a larger size allowing for a better appreciation of Crane's artwork. Some mention should also be made of the now cringe-inducing depictions of Japanese soldiers and sailors as depraved and bloodthirsty. Such images are consistent with the propagandistic films and comics being churned out during the war and must be considered with some perspective. With the publication of this first volume of "Buz Sawyer" Fantagraphics helps to give Roy Crane some of the credit he deserves as an artist and storyteller. It provides a marvelous window into the mindset of America at its most patriotic at the height of World War II. Let's hope Fantagraphics sees fit to begin publishing the daily strips of "Wash Tubbs and Captain Easy."

World War II action/adventure from one of the all-time great cartoonists. Roy Crane created the adventure comic strip with Wash Tubbs, and many a superhero owes a debt to Crane's square-jawed, hard-hitting adventurer Captain Easy. But during World War II, he left the Captain Easy strip to create a more realistic fighting man, a Navy pilot named John Singer Sawyer, who fought in the Pacific Theater from 1943 until V-J Day in 1945. This book, the first in a series reprinting the Buz Sawyer strip, reprints all of the daily strips published during World War II. Buz serves aboard an aircraft carrier, flies combat missions against the notorious Japanese Zeros, crash lands behind enemy lines, and is captured by a Japanese submarine. The book also includes a selection of the best of the Sunday strips, which featured Buz Sawyer's pal and gunner, Roscoe Sweeney. Everywhere Buz goes, he finds high adventure and beautiful women. In fact, his fellow flyers kid him about his ability to find romance on even the most hostile Pacific island, where he meets a dangerous spy named Sultry (!). And when he goes home on leave, it is only to be caught up in a rivalry between rich heiress Tot Winter and girl-next-door Christy Jameson. It features some of Crane's most atmospheric drawing, aided by his expert use of Craftint tones, luscious romance, and exciting action scenes. These stories amply illustrate why Peanuts artist Charles Schulz called Roy Crane a treasure. Color and black-and-white comic strips throughout

From Booklist One of the most influential early newspaper comics pioneers, Crane wrote and drew Wash Tubbs, one of the first adventure strips, for nearly 20 years. In 1943 he left Wash to create Buz Sawyer, about a World War II navy fighter pilot in the Pacific theater. In the first two years' worth of the black-and-white daily episodes, Buz and his comic-relief sidekick, gunner Roscoe Sweeney, are shot down on a Japanese-occupied island. In another sequence, Buz flies a captured Japanese torpedo-bomber on a special mission to enemy territory. The strips are stronger on action than characterization. Buz's most prominent personality trait, other than eagerness to fly heedlessly into danger to fight for his country, is his irresistibility to the ladies; no matter where his missions take him, he finds a gorgeous dame he can charm into helping him. Despite its simplicities and pervasive anti-Japanese racism, the six--decade-old strips remain entertaining, thanks to Crane's storytelling verve and his clean, compelling cartooning style, which he enhanced with his signature double-tone shading techniques. Gordon Flagg Copyright American Library Association. All rights reserved ...Buz Sawyer features the same seamless blend of derring-do and humor, both in its story lines and in Crane's economical, slightly cartoonish artwork, which had made Wash Tubbs one of the most popular strips of the era and which would keep Buz flying for more than four decades. - Gordon Flagg, Booklist About the Author Royston Campbell Crane (1901-1977), who signed his work Roy Crane, created the comic-strip characters Wash Tubbs, Captain Easy, and Buz Sawyer. His work continues to inspire cartoonists today. Rick Norwood (b. 1942) is a comics historian, writer, mathematician, and professor. He wrote underground comics, founded the newspaper strip reprint publisher Manuscript Press in the 1970s, and is the editor of the magazine Comics Revue. He lives in Johnson City, Tennessee.