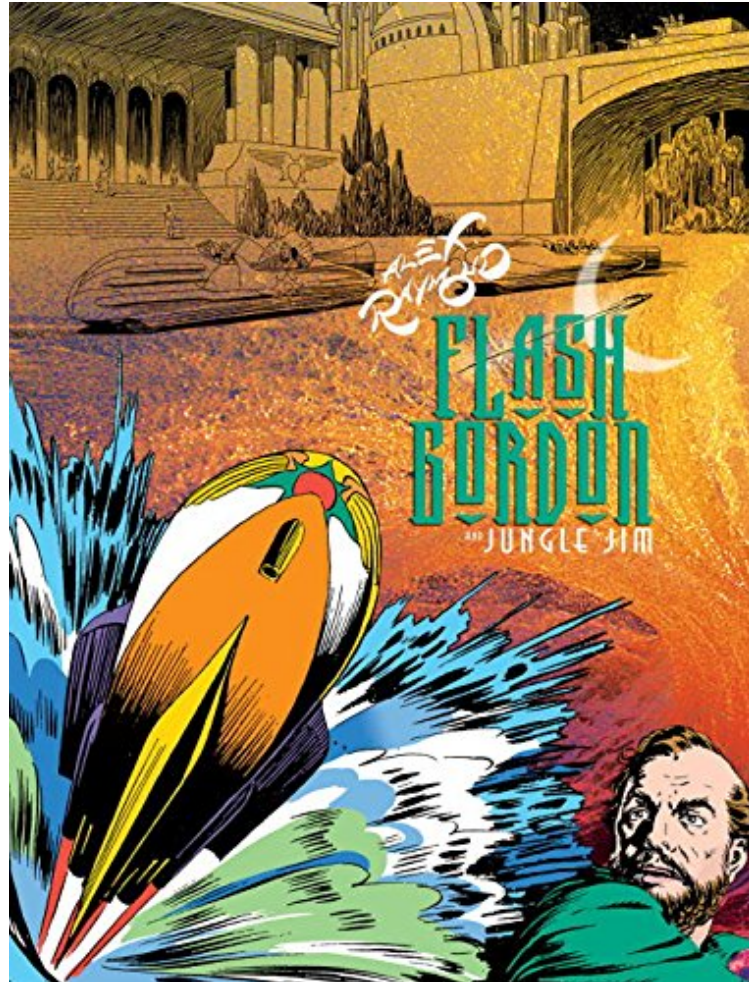


(Read ebook) Definitive Flash Gordon and Jungle Jim Volume 4

Definitive Flash Gordon and Jungle Jim Volume 4

Alex Raymond

ebooks | Download PDF | *ePub | DOC | audiobook



DOWNLOAD



READ ONLINE

#1236621 in Books 2014-05-27 2014-05-27 Original language: English PDF # 1 16.20 x .90 x 12.30, 4.93
#File Name: 1613779178160 pages | File size: 46.Mb

Alex Raymond : Definitive Flash Gordon and Jungle Jim Volume 4 before purchasing it in order to gauge whether or not it would be worth my time, and all praised Definitive Flash Gordon and Jungle Jim Volume 4:

4 of 4 people found the following review helpful. "the kind of guy who gets a lump in his throat when a band plays the Star Spangled Banner..." By Ajit There will never be another volume of Milton Caniff's 'Terry and the Pirates'. There will never be another tome collecting E. C. Segar's 'Popeye'. And we will never see a single additional panel of Alex Raymond's 'Flash Gordon' beyond this fourth, and last, volume. In February 1944, Raymond left his family -- including a daughter who was just a few weeks old -- to enlist in the Marine Corps, leaving the strip that had given him both fame and money, 'Flash Gordon'. But, truth be told, it wasn't Raymond's (arguably) most famous creation that led me to choosing this series over that released by Titan (more or less simultaneously). It was because IDW-LoAC chose to add the 'Jungle Jim' topper strip to their book. More Raymond art is always a good thing! In this volume -- representing the years that America was at war -- 'Jungle Jim' complements 'Flash Gordon' in some ways. The topper

is America taking the offensive; 'Flash Gordon' seems to be a paean to the resistance in occupied countries. (Although, of course, I have no idea if those were deliberate creative choices made by Raymond. Or if I'm finding significance where none exists!) Brazor is little different from, say, Count Malo of Frigia, when he makes his first appearance, the jealous noble who resents his queen falling for the handsome stranger. But he quickly reveals himself as something far worse than Malo -- who redeems himself -- becoming a figure that is entirely evil. Where Ming -- much missed in this volume! -- had been the 'Yellow Peril' come to life in the funny pages, Brazor is the stereotypical sneering Central European villain of melodrama. From time to time there are reflections of the real world. Did the destruction of Placida for the 'crime' of hosting Flash and his friends [1-8-1943, Page 97] reflect the devastation of Lidice in 1942 for supposedly harboring Heydrich's assassins? Of course, the writing was never the main draw. And there are points in this volume when you sense that Don Moore was barely making an effort. On 3-19-1944 Trico, prince of the beggars that live underground, introduces Flash to the dancing girl Gypsa; three weeks later Jungle Jim meets a hostess working for the underworld named 'Gyp'! And a ship named the 'S.S. Albatross'?! Would any sailor set foot on a craft with a name of such ill omen? Mercifully, Raymond's superb art continues to enthral even sixty years after he stopped drawing 'Flash Gordon' and 'Jungle Jim'. It definitely inspired his younger contemporaries in the nascent world of comic *books*. DC Comics' Hawkman seems an obvious copy of the Hawkmen, but it wouldn't be the only time where Raymond would show the way to aspiring comic book artists. Take a look at the central panel in the lower half of the 4-9-1939 strip [Page 19 of Volume 3], where Flash is standing on the steps of Fria's ice palace. In another, slightly later, context you would swear that it was Alan Scott, the Green Lantern of DC Comics' Golden Age, who made his debut in 1940. And, of course, there are the Power Men [7-7-1940, Page 84 of Volume 3]. That is the Silver Age Flash, red costume, yellow boots, and all, right down to the stylized lightning bolt on the chest. If it wasn't costumes then it was poses. Look at the first panel of the 7-19-1942 strip, with Flash trying to rescue Desira from a whirlpool; that frame of Flash, his torso bent backward, is achingly familiar. All good things must come to an end. For 'Flash Gordon' that day was 4-30-1944; for 'Jungle Jim' it was 5-21-1944. Austin Briggs took over the first of those strips, and John Mayo started work on the second. With all due respect to those two professionals, their work is best described as 'competent'. But none of that can take away even a tiny speck of the magic that was 'Flash Gordon' and 'Jungle Jim' when Raymond was at his glorious best. And this four volume set truly is the 'Definitive' collection. IDW-LoAC has done its usual superb job on this book. Bruce Canwell's introductory essay in this volume introduces us to another of the artists who inspired Raymond himself, namely John La Gatta. That first panel on Page 9 is hauntingly like Flash Gordon! Thoroughly recommended, both to fans of the American adventure comic strip, and to admirers of art in general. 2 of 2 people found the following review helpful. Last in a set of four By Sketch19 Raymond's work is excellent. Jungle Jim is usually underrated. It's a good study in how to move a story line along week by week with only a few panes to work with. This must have been a great challenge, and the writer and artist produced work that was consistently well done and "readable." The Flash Gordon story line involves essentially the same characters through most of this volume. The art is very good. The last few pages conclude the episodes that were in progress when Raymond left these series to join the Marines during WW2. The quality of the art work drops noticeably, but mercifully it's only for a few pages at the end. If you have the first three volumes you'll want this book to complete your set. 2 of 2 people found the following review helpful. When great American comic strips are reprinted in sequential order from ... By Matthew W. Wilson When great American comic strips are reprinted in sequential order from the beginning... it is awesome. Getting to read the entire length of the strip from the beginning through to the ending is a great experience. Now publishers are beginning to spend more time publishing these classics. Li'l Abner, Phantom, Peanuts, Dick Tracy, Miss Fury, Mickey Mouse, Rip Kirby, Hagar The Horrible, etc. are all being reprinted. Get these while you can. It'll keep them printing more. Great material in this volume.

The grand conclusion to the multiple Eisner Award-nominated edition of Alex Raymond's Flash Gordon and Jungle Jim. Reproduced in the oversized Champagne Edition format are Raymond's spectacular Sunday pages from 1942 through 1944; also included is the first storyline by Austin Briggs, who followed Raymond's tenure. Edited by Dean Mullaney, designed by Lorraine Turner, with an Introduction by Bruce Canwell.

This meticulously remastered and restored edition will be the definitive edition for the ages. Bud Plant About the Author Alex Raymond (1909-1956) is regarded, with Milton Caniff and Hal Foster, as one of the three giants of newspaper adventure strip artists. Raymond apprenticed with Chic Young on Blondie and Lyman Young on Tim Tyler's Luck. The year 1934 was a major turning point in his career: he illustrated Secret Agent X-9, a new detective comic strip written by Dashiell Hammett, and then created Flash Gordon and Jungle Jim. He left X-9 after a couple of years and continued drawing Flash and Jim, with a writing assist from Don Moore, until 1944, when he enlisted in the Marines. In 1946 Raymond created the ultimate post-War cool detective series, Rip Kirby, which is also available from the Library of American Comics.