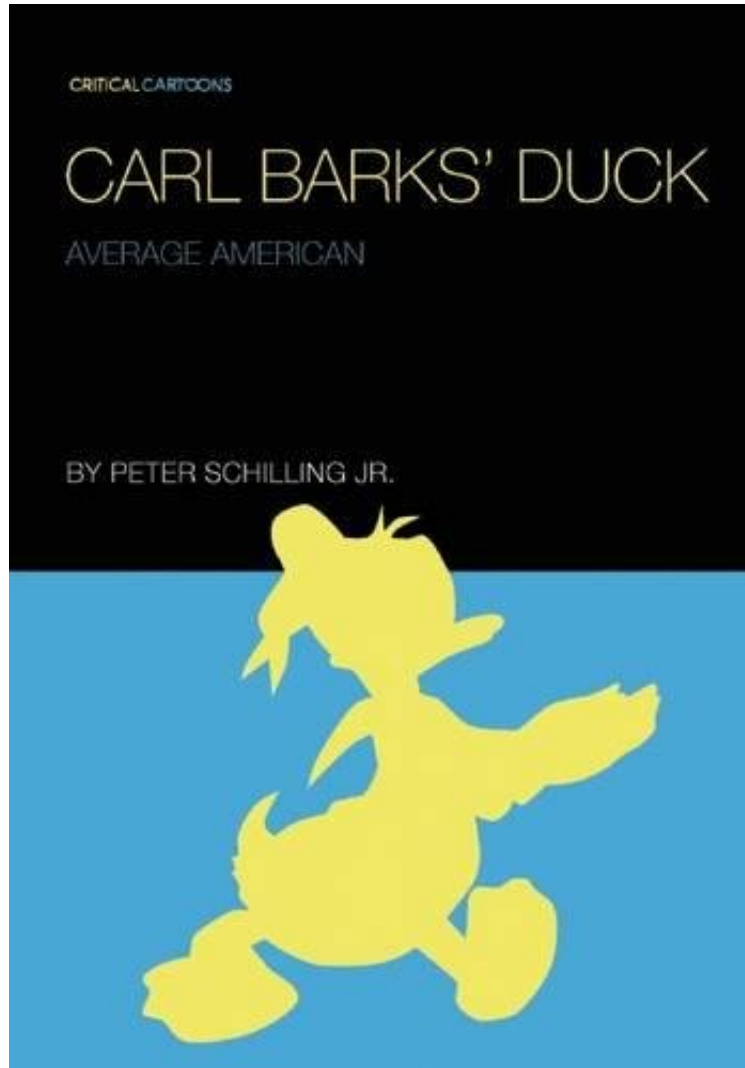


(Free download) Carl Barks' Duck: Average American (Critical Cartoons)

Carl Barks' Duck: Average American (Critical Cartoons)

Peter Schilling Jr.

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Peter Schilling Jr. : Carl Barks' Duck: Average American (Critical Cartoons) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Carl Barks' Duck: Average American (Critical Cartoons):

6 of 7 people found the following review helpful. Observations about the Barks Duck'sBy CustomerInteresting background stories from some of Carl Barks better known duck stories. I did not agree with everything Mr. Schilling brought out, however, he did point out several items that I had overlooked for years. I have been a Barks fan from the very first Barks story. Of course I had no idea who the "good" artist was(I thought it was Walt Disney). I was hooked at "Pirates Gold" which my Dad had to reread to me several times, (Barks stories actually taught me to read) right on

til the grand master Carl Barks retired. So I know the Duck family pretty darned well. My only complaint with the book (he lost a star) was due to the use of off color expletives in his comments. If you are put-off by occasional off color comments be forewarned. If not, you'll like the book. 2 of 2 people found the following review helpful. I great read for old and new fans alike. By Taylor Salo This was well worth the wait. Witty commentary and an in depth look at some of Donald's early comics, his growth as a character and a look at some of his surrounding/supporting characters and how they too have changed and grown with the times. I great read for old and new fans alike. 1 of 1 people found the following review helpful. Interesting and entertaining. By Nick Collieran Interesting and entertaining nostalgia. If it weren't for Carl Barks, I wouldn't have been able to pass the SAT's

From 1942 to his retirement in 1966, Carl Barks drew Donald Duck comic books (the seventh greatest comic of the twentieth century according to *The Comics Journal*) for Walt Disney. He took what should have been a bland franchise and turned it into a classic of comics. Drawing on his own experiences (most notably a brief stint as a chicken farmer), Barks went to create a character who was remarkable . . . for not being remarkable. In his pursuit of a good job, his boredom with suburban life, his temper, his squabbles with neighbors, and his resolve in the face of his many failures, Barks's Donald Duck was truly your average American. Peter Schilling, Jr. is the author of *The End of Baseball* and writes about film and the arts for a variety of publications. He has been reading and studying Carl Barks's entire catalog since he was a child.

"Schilling cheerleads, gushes and obsesses, using smart, but not scholarly arguments to convince readers to share his duck love. Basically, he's a fan. Fortunately, he's an interesting fan, rejecting Barks' most popular works because he disdains Donald's zillionaire uncle Scrooge McDuck, partly because Scrooge's financial fixation limits him. Schilling loves Donald's flexibility: Everyone else is a slave to continuity, but Donald has new professions, hobbies and expertise in each story. To Schilling, that makes the duck more an actor than character, which corresponds to the essayist's idea that Barks' work is akin to early cinema comedies." Jake Austen, *Chicago Tribune* "Schilling regards the stories, as he says in his introduction, as paper movies. He approaches his subject with the same reverence, insight, and awareness that the late Roger Ebert brought to film. [] In his essay about the classic Donald Duck story *The Magic Hourglass* he references *Citizen Kane* as well as Eric von Stroheim's silent epic *Greed*. [] By using our shared familiarity with another medium, Schilling expertly expands our understanding of another." *New York Journal of Books*