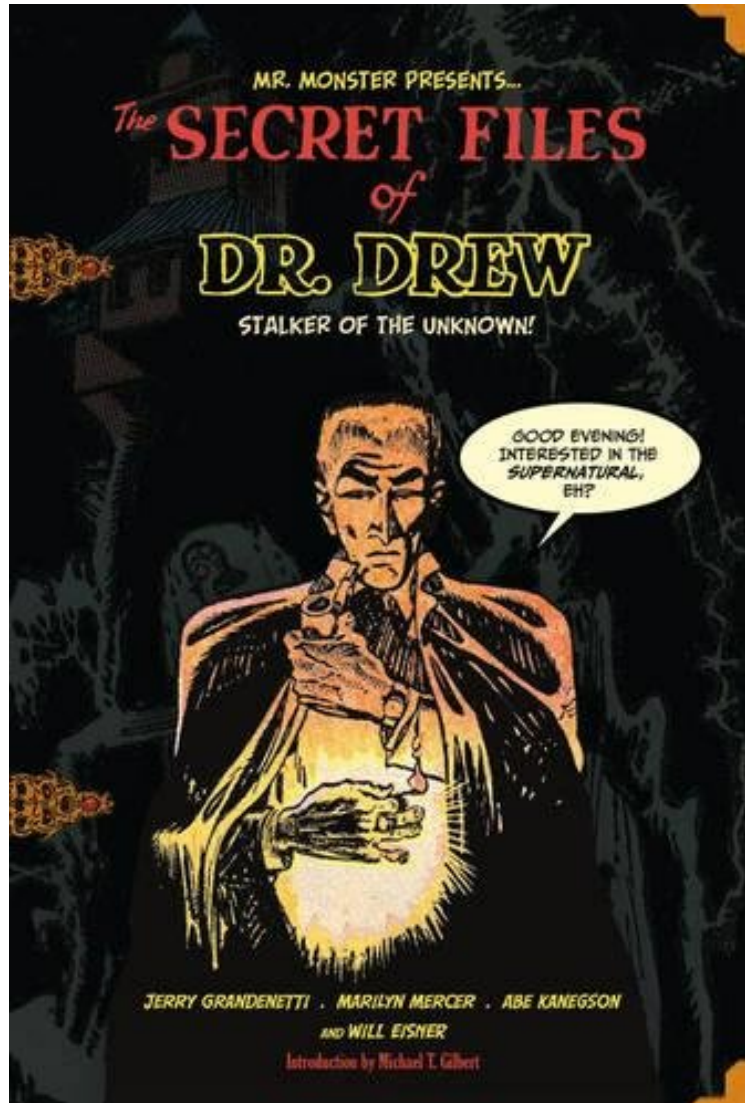


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The Secret Files of Dr. Drew (Mr. Monsters Presents)

Marilyn Mercer

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Marilyn Mercer : The Secret Files of Dr. Drew (Mr. Monsters Presents) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Secret Files of Dr. Drew (Mr. Monsters Presents):

10 of 11 people found the following review helpful. Gilbert's wonderful new book By KKMt thought's on Michael T. Gilbert's wonderful new book, THE SECRET FILES OF DR. DREW, a compilation of Jerry Grandenetti stories done for the Eisner studio, published by Dark Horse. I spent most of the day reading this fine book, I read it continuously, in one sitting. That's generally the way I read things. Here are my thoughts...First, the production values. Flawless throughout! The matte paper, perfect, the reproductions of the art, perfect. Love the cover, love the drawn-on "metal"

binders and corners. Love the gray castle in the black background. Love the Dr. Drew image and the word balloon. Back cover -- love the image, perfect with more detail to contrast to the single image on front. I even love the way the UPC box is longer with all that crap in it, and centered. In case you aren't getting the idea, I loved the cover(s)! Now to the inside -- one initial criticism. I didn't much like the endpapers. Looks like Doc rising out of a huge can or sack. When seen with the castle on the left side it's clear enough what's going on, but that part of the image covered by the dust jack flap. Until you lift it, minor confusion. Next, the introductory material. Beautiful introduction, reads/looks like a magazine article. I love the type face, the serifs are so delightfully full and defined, if you will. The letter is strong throughout, and does not taper at the serif, which I love in a display font. This is just MADE for excellent repro! Also super excellent repro on the original art, and fascinating to see your "discoveries" such as the stabbed bat. I never saw the effect of onion skin paper over art done so well, or done at all for that matter. That is a potential production nightmare and it came off beautifully. I felt like I could almost lift up the onion skin paper! One (only) criticism of this section is that I dislike captions in black boxes. Generally people do not read white type in black boxes. I would've done dark red maybe fading to black. Or scrolls. (As Gilbert has done in the past.) The Mr. Monster pages -- oh look, my old friend Mr. Monster and his pals! Hi gang. Long time no see. A nifty two-pager and as always Gilbert's coloring is state of the art and then some. My only regret is not seeing MM in full uniform. Now, the stories. These were all completely new to me! It's obvious Gilbert corrected and unified the coloring, but what he did is not intrusive, and it gives the feel of reading an old comic, without those annoying random splotches of red, or having everything off register and such. Also the coloring was not "modernized," thank the Lord. If these stories were recolored using "modern" techniques, I promise you I would vomit! And not a little. The stories themselves -- the art (at first) has a 100% Eisner vibe, and many times I felt I could have been reading a Spirit story. The splash pages of course, but also the innovative layouts and borderless panels. To think that this stuff is so old is mind-blowing, and a humility lesson for the kids running the business today. They would get a lesson if they read this stuff, or any stuff. Can they read? Do they know who Eisner is? Abe Kanegson and his work were also completely new to me, and one of the best parts of the book was learning about him. And Gilbert gave him full credit on the front cover, so good for him. Well, yes, he is not equal to Eisner but his contribution was vitally important. Never saw it pointed out before. I enjoyed the earlier DR. DREW scripts/writing too, and they were also on a more adult level, which reminded me again of Eisner, who as you know aimed squarely at adult newspaper readers. I'd never heard of Marilyn Mercer before either. Wow a female comic writer way back then. Who knew. Early Scully and Mulder of X-Files? The several mentions of the TV psych "Dr. Drew" anticipated and answered the comments of idiots (of course, most people know only the TV Drew. And most people are idiots), and gave the book a witty and contemporary feel. The approach to the stories, wildly innovative back then, still feels modern today. A rarity! As Gilbert points out, there was a radical change of style in the later stories. To me, it was like Eisner was suddenly replaced with Frank Robbins (on Johnny Hazard and The Shadow). Then, a few stories later, it was like Infantino took over the inking or something. Or Frank Giacoia. The splash pages seemed almost the same (those great old houses on mountains!), but the story pages became more routine, and the faces square and blocky. Still OK, but not crazy good like the original stories. More like those Infantino fillers in the back of Detective. Solve the mystery, Roy Raymond TV psychic, detective chimp etc. To the back of book -- I loved the interview, and had never seen Jerry G before! Great to see not only photos but his selfies from the Warren books. Also all old Warren pages are always a treat. Original art so much the better. Overall, it's obvious Mr. Gilbert put much time and energy into this book, and I feel it has paid off handsomely. Flawless production values, little-seen gems of stories by the great Jerry Grandenetti, and DVD-like "extras" that tie it all together -- a lost piece of comic history, now unlost! 0 of 0 people found the following review helpful. A Golden Age Treasure Revealed By Michael Tuz For many years this was one of the great hidden treasures in the world of comics; an undeservedly obscure series from the Golden Age with all of the texture and flavor of the classic Spirit comics. Artist Jerry Grandenetti channels his mentor Will Eisner with every stroke of the brush, while Marilyn Mercer delivers scripts filled with the kind of mystery and intrigue that fans of the Spirit know and love. I discovered this series quite by accident many years ago, and am thrilled to finally have all of these stories in my library, collected in one high quality volume. Highly recommended to any and all fans of comics. 0 of 0 people found the following review helpful. strong Eisner influence By Chuck Furnace the 1st part is wonderful, like discovering new, prime Spirit stories with interesting plots and detailed drawing. Then it goes downhill for the last 3rd of the book. Still, glad I have it

In 1949 at Eisner Studios, three of Will Eisner's most talented "ghosts" created the remarkable horror comic strip featuring Dr. Desmond Drew, a paranormal investigator and "supernatural Sherlock Holmes." Gorgeously drawn by future Creepy contributor Jerry Grandenetti and written in a gripping pulp style by Marilyn Mercer, these thirteen chilling stories have been collected and digitally restored while retaining the exquisite design and artwork that characterized the output of the Eisner studio. This collection of pre-code gothic horror stories delivers spooks, scares,

and classic beauty!