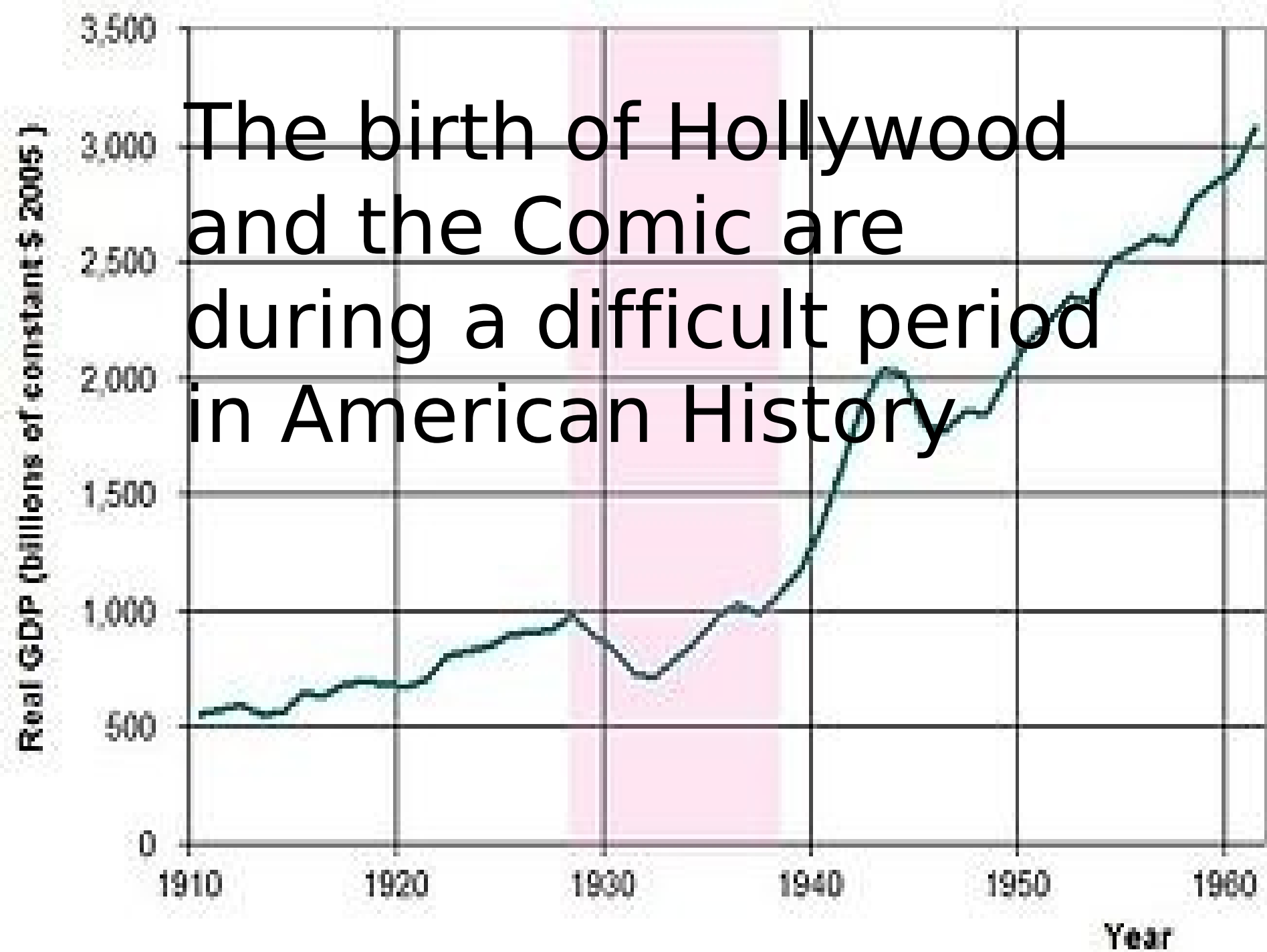




Comics and Cinema

An alternative history



1939 – The superhero is born near the end of the Great Depression.

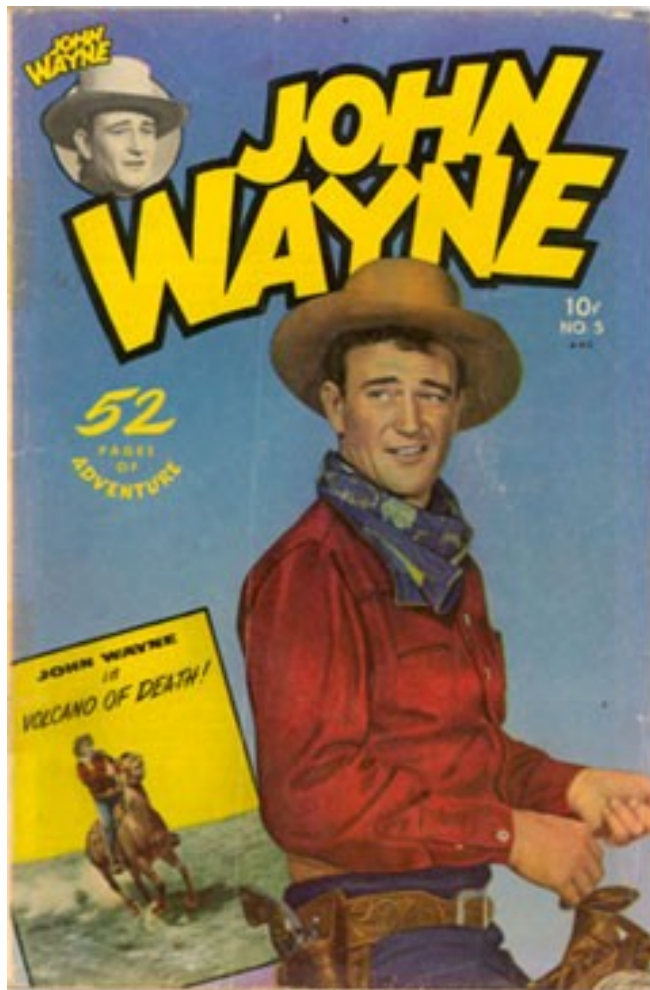
DC launches a new template for “the hero,” a new face for the common man, and symbol of hope for American society.

SUPERMAN



Followed by several others....





JOHN WAYNE #5.



JOHN WAYNE #10.

These Characters grew in popularity, slowly replacing media heroes of the previous century.

Though John Wayne could tame and conquer the frontier, twentieth-century America demanded a super-hero who could resolve the tensions of individuals in an increasingly urban, consumer-driven, and anonymous mass society.

Superman: The Movie (1978)



Technology brings the Superhero (and the comic) to life

Highly influenced by early pulp magazines and detective stories, certain comics adopted the mode or style of film noir; a movement that began during the rise of comic book popularity in America.

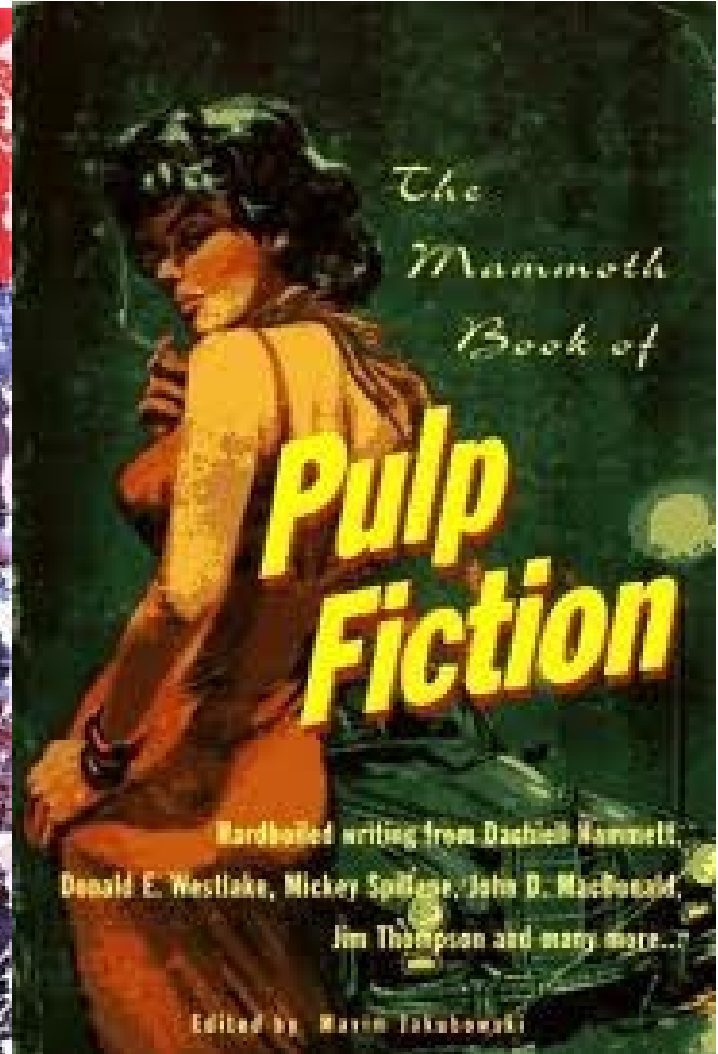
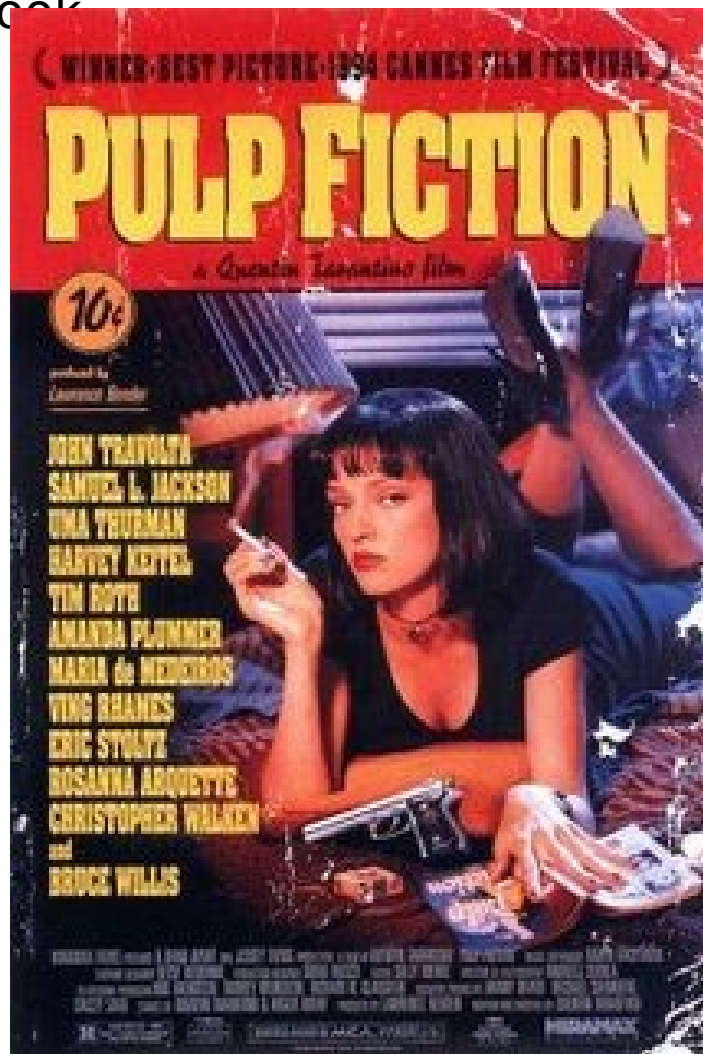
The two
medium drew
influence from
each other



Batman comics were dark, and the frames were as innovative as those of Orson Wells in



Quentin Tarantino's *Pulp Fiction* (1994) is an ode to comic narrative structure, and while neither is based on a comic, it and *Kill Bill: Vol. 1* (2003) clearly borrow from the visual and conceptual aspects of the comic book.





In the midst of several popular Marvel Comic film releases after the new millennium, Warner Bros. released *V for Vendetta* (2005), an adaptation of an intellectual/political comic. This film represented awareness amongst viewers in relation to the hero. It points out how symbols and mass media creates and destroys heroes the main character, who plays the “unsung” hero, represents the common man.





This awareness is the premise of Kick-Ass (2010), a comic adaptation in which common people are heroes born on the



In Scott Pilgrim vs. The World (2010 adaptation of a graphic novel and video game), the hero is fused with the common man. In this alternate reality he has powers to defeat his own enemies; powers based on comic and video game heroism, to which the movie gives praise. In the end, his final battle is with himself.



The common man became all-powerful once represented by these righteous and steadfast characters. The myth of the hero changed once film and television began to represent these characters with real people. American cinema took a perpetual human fantasy and brought it to life.