

Chapter 1 : David 'Dave' Berg

When I received Dave Berg's "MAD Trash" as a birthday gift I knew that I had gotten something I would enjoy. I read MAD mostly in the late s and the s when I was growing up. In fact, I think that I purchased just about every issue during that time.

Early life[edit] Berg showed early artistic talents, attending Pratt Institute when he was 12 years old, and later studying at Cooper Union. He served a period of time in the Army Air Corps. He also freelanced for a half-dozen other companies, including EC Comics. For four years, he provided satirical looks at areas such as boating, babysitting, and baseball. Berg would take an omnibus topic such as "Noise," "Spectators" or "Dog Owners" and deliver approximately 15 short multi-panel cartoons on the subject. Beginning in October , he covered multiple topics in each article. Berg often included caricatures of his own family—headed by his cranky hypochondriac alter ego, Roger Kaputnik—as well as of the Mad editorial staff. Mad editor Nick Meglin often did layouts of "Lighter Side" panels. Sixteen original collections by Berg were published as paperbacks between and Most of all, ourselves It came out in a lot of the things he did. He had a very moralistic personality He wrote a book called My Friend God. And of course, if you write a book like that, you just know that the Mad staff is going to make fun of you. We would ask him questions like, "Dave, when did you and God become such good friends? Did you go to college together, or what? I asked him to prepare a series of cartoons that would, in a humorous way, illustrate basic ideas in Torah. To do this, he invented a fat character called Schlemiel who would always misunderstand things, and then there would be a couple of boys who would correct him. Elsewhere , tagged "with apologies to Dave Berg". Death[edit] After a long battle with cancer, he died in his home in Marina del Rey, California , shortly after midnight on May 17, Berg was survived by his wife of 52 years, Vivian, and their two children.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Throughout the s, Mad featured groundbreaking parodies combining a sentimental fondness for the familiar staples of American culture—such as Archie and Superman—with a keen joy in exposing the fakery behind the image. In , such consciousness was possibly nowhere else to be found. In a Mad parody, comic-strip characters knew they were stuck in a strip. Darnold Duck , for instance, begins wondering why he has only three fingers and has to wear white gloves all the time. He ends up wanting to murder every other Disney character. Schmoe tries to win the sexy Asiatic broad by telling her, "O. I gave you a chance to hit me witta gun butt But naturally, you have immediately fallen in love with me, since I am a big hero of this story. However, its impact on three generations of humorists is incalculable, as can be seen in the frequent references to Mad on the animated series The Simpsons. And we knew all these people, you know, Dave Berg and Don Martin—all heroes, and unfortunately, now all dead. The magazine often featured parodies of ongoing American culture, including advertising campaigns, the nuclear family, the media, big business, education and publishing. In the s and beyond, it satirized such burgeoning topics as the sexual revolution , hippies , the generation gap , psychoanalysis , gun politics , pollution , the Vietnam War and recreational drug use. The magazine took a generally negative tone towards counterculture drugs such as cannabis and LSD , but also savaged mainstream drugs such as tobacco and alcohol. Mad always satirized Democrats as mercilessly as it did Republicans. They were protesting the Vietnam War, but we took aspects of their culture and had fun with it. Mad was wide open. Bill loved it, and he was a capitalist Republican. I loved it, and I was a liberal Democrat. That went for the writers, too; they all had their own political leanings, and everybody had a voice. But the voices were mostly critical. It was social commentary, after all. Things that go over your head can make you raise your head a little higher. The magazine instilled in me a habit of mind, a way of thinking about a world rife with false fronts, small print, deceptive ads, booby traps, treacherous language, double standards, half truths, subliminal pitches and product placements; it warned me that I was often merely the target of people who claimed to be my friend; it prompted me to mistrust authority, to read between the lines, to take nothing at face value, to see patterns in the often shoddy construction of movies and TV shows; and it got me to think critically in a way that few actual humans charged with my care ever bothered to. An entire generation had William Gaines for a godfather: You be the judge. I did not read the magazine, I plundered it for clues to the universe. Pauline Kael lost it at the movies; I lost it at Mad magazine. The most far-reaching was Irving Berlin et al. District Court ruled largely in favor of Mad in , affirming its right to print 23 of the 25 song parodies under dispute. Circuit Court Judge Charles Metzner pointedly observed, "We doubt that even so eminent a composer as plaintiff Irving Berlin should be permitted to claim a property interest in iambic pentameter. Relying on the same verbal hooks "always" and "business" , these were found to be overly similar to the originals. The music publishers appealed the ruling, but the U. Court of Appeals not only upheld the pro-Mad decision in regard to the 23 songs, it stripped the publishers of their limited victory regarding the remaining two songs. The publishers again appealed, but the Supreme Court refused to hear it, thus allowing the decision to stand. Three decades later, Mad was one of several parties that filed amicus curiae briefs with the Supreme Court in support of 2 Live Crew and its disputed song parody, during the Campbell v. Neuman image eventually reached the Supreme Court. This decision was also allowed to stand. For decades, it was the most successful American magazine to publish ad-free, [35] beginning with issue 33 April and continuing through issue February The magazine later made a deal with Moxie soda that involved inserting the Moxie logo into various articles. Mad ran a limited number of ads in its first two years as a magazine, helpfully labeled "real advertisement" to differentiate the real from the parodies. The last authentic ad published under the original Mad regime was for Famous Artists School ; two issues later, the inside front cover of issue 34 had a parody of the same ad. Mad explicitly promised that it would never make its mailing list available.

Kurtzman remembered Ballyhoo, a boisterous humor publication that made an editorial point of mocking its own sponsors. Feldstein went so far as to propose an in-house Mad ad agency and produce a "dummy" copy of what an issue with ads could look like. So you find yourself being pushed into producing a more expensive package. You get bigger and fancier and attract more advertisers. Mad recurring features Mad is known for many regular and semi-regular recurring features in its pages, including "Spy vs. Neuman". The image most closely associated with the magazine is that of Alfred E. Neuman, the boy with misaligned eyes, a gap-toothed smile and the perennial motto "What, me worry?". His first iconic full-cover appearance, in which he was identified by name and sported his "What, me worry?". He has since appeared in a slew of guises and comic situations. According to Mad writer Frank Jacobs, a letter was once successfully delivered to the magazine through the U.S. Although several of the contributors earn far more than their Mad pay in fields such as television and advertising, they have steadily continued to provide material for the publication. Within the industry, Mad was known for the uncommonly prompt manner in which its contributors were paid. Publisher Gaines would typically write a personal check and give it to the artist upon receipt of the finished product. Wally Wood said, "I got spoiled I started to get upset if I had to wait a whole week for my check. The editorial staff was automatically invited, along with freelancers who had qualified for an invitation by selling a set amount of articles or pages during the previous year. Gaines was strict about enforcing this quota, and one year, longtime writer and frequent traveller Arnie Kogen was bumped off the list. Although Mad was an exclusively freelance publication, it achieved a remarkable stability, with numerous contributors remaining prominent for decades. Mad poked fun at the tendency of readers to accuse the magazine of declining in quality at various different points in its history, depending on the age of the critic, in its "Untold History of Mad Magazine," a self-referential faux history in the 1970th issue. According to the Untold History: The second issue of Mad goes on sale on December 9, 1952. Among the most frequently cited "downward turning points" are: Mad has been criticized for its overreliance on a core group of aging regulars throughout the 1950s and 1960s and then criticized again for an alleged downturn as those same creators began to leave, die, retire or contribute less frequently. It has been proposed that Mad is more susceptible to this criticism than many media because a sizable percentage of its readership turns over regularly as it ages, as Mad focuses greatly on current events and a changing popular culture. You have new interests. This also meant Kurtzman suffered the bad creative and financial timing of departing before the magazine became a runaway success. Feldstein was less well regarded creatively, but kept the magazine on a regular schedule, leading to decades of success. Kurtzman and Will Elder returned to Mad for a short time in the 1960s as an illustrating team. On April 1, 1964, the magazine publicized an alleged "revamp," ostensibly designed to reach an older, more sophisticated readership. The October issue, for example, with its war crimes fold-in and back cover "mini-poster" of "The Four Horsemen of the Metropolis" Drugs, Graft, Pollution and Slums. With its Mad Pollution Primer. I remember this issue pretty well; it was one of the ones I picked up at a garage sale and read to death. I seem to remember asking my parents what "graft" was. One of the joys of Mad for me at the time was that it was always slightly over my head. The editors have a ready answer, pointing out that such protests are completely invalid because Gaines was cremated. According to the "Mad Magazine Contributor Appearances" website, more than 100 contributors have received bylines in at least one issue of Mad, but fewer than three dozen of those have contributed to issues or more. The list calculates appearances by issue only, not by individual articles or overall page count; e.g. Each of the following contributors including those noted above has created over 100 articles for the magazine:

Chapter 3 : Doug Gilford's Mad Cover Site - Mad Books - Hardcover and Otherwise

Dave Berg's Mad Trash Big Book. - [Click cover for larger view](#) - [Click back cover for larger view](#) [Table of Dis-Contents](#)
[The Lighter Side of The Boss](#);

Chapter 4 : - Dave Berg's Mad trash by David Berg

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With an exception of some copyright page data and front and back covers, this is a reprint of Dave Berg's Mad Trash (Warner Books, series) <https://www.nxgvision.com>

Chapter 5 : Dave Berg's MAD Trash â€¢ USA â€¢ 1st Edition - New York | www.nxgvision.com

Dave Berg's Mad Trash has 7 ratings and 0 reviews. Nowadays, when we are not so crazy about the present, we seek refuge in the nostalgic past. Here then.

Chapter 6 : DAVE BERG: used books, rare books and new books @ www.nxgvision.com

Dave Berg's Mad Trash has 8 ratings and 0 reviews: Published January 1st by E.C. Publications, pages, Paperback.

Chapter 7 : The Lighter Side of - Wikipedia

On page one, a note is clipped to the top of the page, allegedly from Publisher William Gaines, instructing Editor Al Feldstein to fire Artist Dave Berg. On page three, there is one sequence where the boss of a multi-million dollar business complains about an employee spending fifty-five cents on a long distance phone call.

Chapter 8 : Spider-Man vs Wolverine 1 (Marvel Comics) - www.nxgvision.com

- A heap from his collectors' items from MAD Magazine. MAD Collectibles; MAD Classifieds; Site Links. MAD Magazine Cover Variations; Dave Berg's MAD Trash.

Chapter 9 : Dave Berg (cartoonist) - Wikipedia

Dave Berg (Brooklyn, June 12, - May 17,) was an American cartoonist, most noted for his five decades of work in Mad of which The Lighter Side of was the most famous.