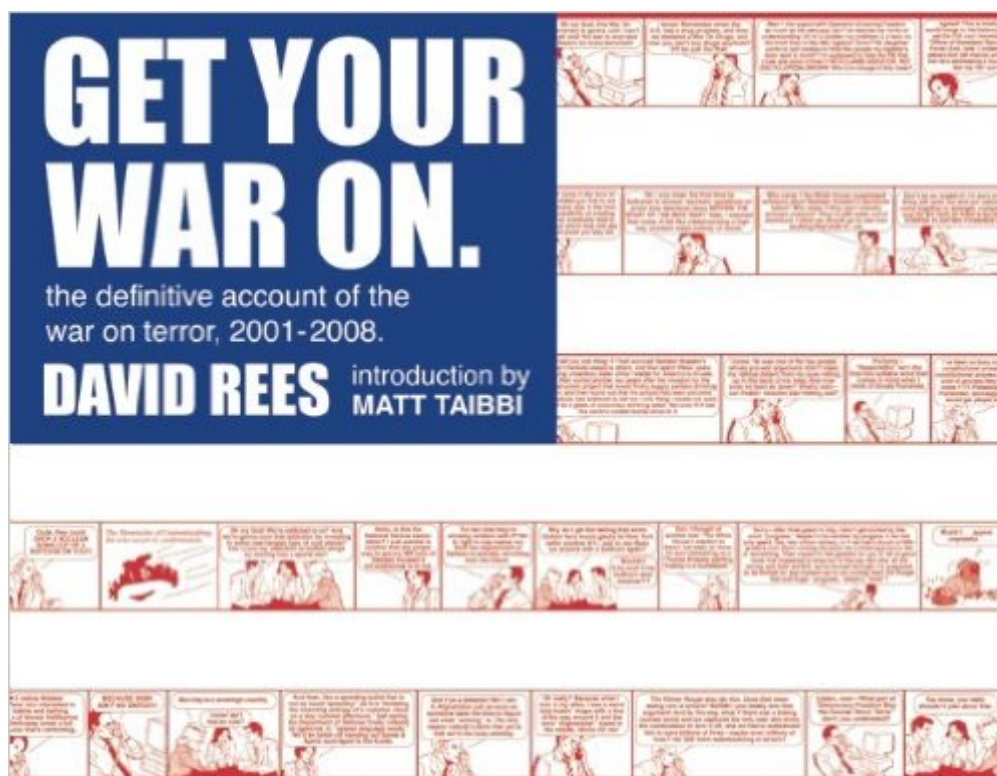


The book was found

Get Your War On: The Definitive Account Of The War On Terror, 2001-2008



Synopsis

Since October 9, 2001, when David Rees posted eight comic strips on his website and called it Get Your War On, tens of millions of people have been entertained and horrified by his clip-art office workers and their vociferous and profane commentary on the so-called War on Terror. From the first few days of Operation Enduring Freedom to the overhyped pseudo-success of the 147;surge 151;years of fear, bewilderment, violence, and death 151;Rees has succeeded in depicting a country of grieving, angry, and confused citizens, feeling hatred for 151;and hatred of 151;the world beyond our shores. Get Your War On is a kaleidoscopic cavalcade of emotions and moods, including (but not limited to) despair, enraged bewilderment, grief (with a touch of loathing), ecstatic contempt, disgust, and nihilistic exhilaration. This definitive edition of Get Your War On combines strips from the first two publications with sixty-five percent new material created in the last three years.

Book Information

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Customer Reviews

Less than a month after the September 11th attacks, David Rees published the first set of Get Your War On cartoons on his website. I discovered GYWO in early 2002, when 7 or 8 sets had already been published, and immediately I became a fan. There's something intrinsically funny about generic clip-art pictures of office workers using extremely foul language to discuss important political issues. Rees not only seeks to provoke laughter, but to make a point: that even in the post-September 11th era, a little skepticism about the U.S. government's actions is a good thing. You don't need to read far to figure out that David Rees is not thrilled with the U.S. "war on terror" and all the accompanying propaganda. His characters speak with a variety of tones, from

excessive exuberance that looks suspiciously like sarcasm (e.g. "Oh my God, this War on Terrorism is going to RULE! I can't wait until the war is over and there's no more terrorism!") to fatalism ("If you want me to hand over that planning report, you're more than welcome to bomb my cubicle. Who gives a [expletive] anymore?"). The cartoons cover many subjects, such as the bombing of Afghanistan, domestic anti-terrorism programs, the Israeli-Palestinian conflict, Exxon Mobil's links to murders in Indonesia, the collapse of Enron, and the constant fear that another major terrorist attack could be just around the corner. The cartoon character Voltron also randomly makes an appearance. GYWO isn't for everyone, of course. Supporters of recent U.S. policy might be irritated by Rees' harsh sarcasm and deep skepticism about American motives. Also, you need a dark sense of humor and a tolerance of gratuitous profanity to appreciate the book. Take the following line as an example--while discussing the food packages that the U.S.

In the days following Sept. 11, about the only thing that moved faster than MSNBC's news tickers was the mass market comic book industry. All the corporate mainstays of the genre, DC, Marvel, and so on were quick to join in the textual and visual relief effort with varying degrees of success. From *The Amazing Spider Man* #36 to the Heroes project to the 9-11 Artists Respond volumes the lines between humanistic testimony and tribute and jingoistic posturing became murkier and murkier. Enter David Rees, the author of such clip-art classics as "my new filing technique is unstoppable" and the sidesplitting "my new fighting technique is unstoppable" (a must-read for anyone who remembers Black Belt Theater on late night). Now published by Soft Skull Press, this book collects Rees's clips from October 8, 2001 to August of this year. Rolling Stone magazine even included a small write-up in its August "Hot" Issue (reproduced in that issue is the final page in the book (excluding the epilogue)). Colson Whitehead, former NY journalist and author of the sublimely brilliant *THE INTUITIONIST* and *JOHN HENRY DAYS* (in this book he reveals an affinity with comics), usefully focuses on the appropriateness of clip art as THE genre by which to respond to the emotions and events of the past year. In the hands of Rees's generic office drones, file clerks, claims adjusters, and Dilberts-in-waiting, a fierce, sensitive and ultimately humanitarian response emerges.

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