

## *Comic Books And America 1945 1954*

Seven tales charting the adventures that made Captain America the Sentinel of Liberty we know today - from skinny Steve Rogers to the shield-slinger leading battalions of men into battle! He'll be forced to choose between his country and his best friend and will experience one of his darkest days when a World War II mission goes wrong. He'll take on Soviet Russia and Nazis defying the laws of physics. COLLECTING: CAPTAIN AMERICA THEATER OF WAR: AMERICA THE BEAUTIFUL, A BROTHER IN ARMS, TO SOLDIER ON, GHOSTS OF MY COUNTRY, AMERICA FIRST!, OPERATION ZERO POINT, PRISONERS OF DUTY

New compilation of comic books from the early years of Batman detailing his involvement in WW2. First time ever look at Batman in this view of war. Batman, created in 1939, the caped crusader, lone mysterious vigilante, brooding anti hero. He was a great detective and solved crime in Gotham City. Here we see him battling Hitler and fighting the war. Presents the work of America's most popular and influential comic artists, and includes critical essays accompanying each artist's drawings.

Millions of Americans know and love Charlie Brown and Snoopy, Blondie and Dagwood, Doonesbury, Li'l Abner, Garfield, Cathy, Beetle Bailey and other such comic strip characters. Thanks to the cartoonists--the people who have brought and still bring these and other characters to life day after day in the newspapers--the characters have become an entertaining and important part of American culture. Charles Schulz (Peanuts), Chic Young (Blondie), Gary Trudeau

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(Doonesbury), Al Capp (Li'l Abner), Jim Davis (Garfield), Cathy Guisewite (Cathy), Mort Walker (Beetle Bailey), Rudolph Dirks (The Katzenjammer Kids), Alex Raymond (Rip Kirby), Chester Gould (Dick Tracy), Frank King (Gasoline Alley), Cliff Sterrett (Polly and Her Pals), and other cartoonists whose comic strips appeared in American newspapers between 1945 to 1980 are featured in this work. The author provides a biographical sketch of each cartoonist, with special attention given to the cartoonist's career and characters.

Of Comics and Men

The Ten-Cent Plague

With Amusement for All

Comic Book Covers of the Golden Age 1933 – 1945

American Militarism and Anti-Militarism in Popular Media,  
1945–1970

Native Americans in Comic Books

The 10 Cent War

Selected comic treasures from American newspaper pages from 1896 to the 1970s display a range of graphic experimentation and imaginative storytelling

"Paul Hirsch's revelatory book opens the archives to show the complex relationships between comic books and American foreign relations in the mid-twentieth century. Scourged and repressed on the one hand, yet co-opted and deployed as propaganda on the other, violent, sexist comic books were both vital expressions of American freedom and upsetting depictions of the American id. Hirsch draws on previously classified material and newly available personal records to weave together the perspectives of government officials, comic-book publishers and creators, and people in other countries who found themselves on the receiving end of American culture"--

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Scholars have characterized the early decades of the Cold War as an era of rising militarism in the United States but most Americans continued to identify themselves as fundamentally anti-militaristic. To them, “militaristic” defined the authoritarian regimes of Germany and Japan that the nation had defeated in World War II—aggressive, power-hungry countries in which the military possessed power outside civilian authority. Much of the popular culture in the decades following World War II reflected and reinforced a more pacifist perception of America. This study explores military images in television, film, and comic books from 1945 to 1970 to understand how popular culture made it possible for a public to embrace more militaristic national security policies yet continue to perceive themselves as deeply anti-militaristic. The American Comic Book Chronicles continues its ambitious series of FULL-COLOR HARDCOVERS, where TwoMorrows’ top authors document every decade of comic book history from the 1940s to today! Kurt Mitchell and editor Roy Thomas composed this volume about the “Golden Age” of the comic book industry, a period that presented the earliest adventures of such iconic superheroes as Batman, Captain Marvel, Superman, and Wonder Woman. It was a time when America’s entry into World War II was presaged by the arrival of such patriotic do-gooders as Will Eisner’s Uncle Sam, Harry Shorten and Irv Novick’s The Shield, and Joe Simon and Jack Kirby’s Captain America. It was when teenage culture found expression in a fumbling red-haired high school student named Archie Andrews. But most of all, the first years of the 1940s was the age of the “packagers” when studios headed by men like Harry A Chesler, Will Eisner, and Jerry Iger churned out material for a plethora of new comic book companies that published the entire gamut of genres, from funny animal stories to crime tales to jungle sagas to science-fiction adventures. There are just a few of the events chronicled in this exhaustive, full-color hardcover. Taken together, American Comic Book Chronicles forms a cohesive, linear overview of the entire landscape of comics

# Online Library Comic Books And America 1945 1954

history, sure to be an invaluable resource for ANY comic book enthusiast!

Wonder Woman

The History of the Comics Code

Golden Age Captain America Omnibus Vol. 1 Hc

An Anthology

COMIC STRIPS & CONSUMER CULT PB

Wonder Woman: The War Years 1941-1945

Take That Adolf!

*Emerging just as Americans were beginning to define themselves less by what they made and believed and more by what they bought, comic strips were from the outset commodities sold by syndicates to newspapers nationwide. Ian Gordon demonstrates that the strips' most enduring role has been not only to mirror a burgeoning consumer culture but also to actively promote it.*

*Examines the influence of comic books on the evolution of American popular culture in the years between World War II and the emergence of television, focusing on the battle against comic books by church groups, community elite, and a right-wing Congress.*

*Contributions by Derek T. Buescher, Travis L. Cox, Trischa Goodnow, Jon Judy, John R. Katsion, James J. Kimble, Christina M. Knopf, Steven E. Martin, Brad Palmer, Elliott Sawyer, Deborah Clark Vance, David E. Wilt, and Zou Yizheng One of the most overlooked aspects of the Allied war effort involved a surprising initiative--comic book propaganda. Even before Pearl Harbor, the comic book industry enlisted its formidable army of*

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artists, writers, and editors to dramatize the conflict for readers of every age and interest. Comic book superheroes and everyday characters modeled positive behaviors and encouraged readers to keep scrapping.

Ultimately, those characters proved to be persuasive icons in the war's most colorful and indelible propaganda campaign. The 10 Cent War presents a riveting analysis of how different types of comic books and comic book characters supplied reasons and means to support the war. The contributors demonstrate that, free of government control, these appeals produced this overall imperative. The book discusses the role of such major characters as Superman, Wonder Woman, and Uncle Sam along with a host of such minor characters as kid gangs and superhero sidekicks. It even considers novelty and small presses, providing a well-rounded look at the many ways that comic books served as popular propaganda.

Originally published in France and long sought in English translation, Jean-Paul Gabilliet's *Of Comics and Men: A Cultural History of American Comic Books* documents the rise and development of the American comic book industry from the 1930s to the present. The book intertwines aesthetic issues and critical biographies with the concerns of production, distribution, and audience reception, making it one of the few interdisciplinary studies of the art form. A thorough introduction by translators and

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*comics scholars Bart Beaty and Nick Nguyen brings the book up to date with explorations of the latest innovations, particularly the graphic novel. The book is organized into three sections: a concise history of the evolution of the comic book form in America; an overview of the distribution and consumption of American comic books, detailing specific controversies such as the creation of the Comics Code in the mid-1950s; and the problematic legitimization of the form that has occurred recently within the academy and in popular discourse. Viewing comic books from a variety of theoretical lenses, Gabilliet shows how seemingly disparate issues—creation, production, and reception—are in fact connected in ways that are not necessarily true of other art forms. Analyzing examples from a variety of genres, this book provides a thorough landmark overview of American comic books that sheds new light on this versatile art form.*

*Captain America: Theater of War*

*Comic Books and America, 1945–1954*

*A History of American Popular Culture Since 1830*

*Masters of American Comics*

*1945 Horror–Suspense Comic*

*Invisible Men: The Trailblazing Black Artists of Comic Books*

*Golden Age Adventure Comic 1945*

Front Page Comic Book #1Featuring:The Man In BlackJohnny NebiscoThe TNT Assassinations and more...It was the 1950's -

## Online Library Comic Books And America 1945 1954

the Atomic Age, the Cold War, and just the before the Space Race. Comics books were the education, the entertainment, and -- according to some -- the downfall of America. What a great time! We loved to be scared - still do, it seems - from the comfort of our own home, secure in the knowledge that there's no real danger (or so we think). Nothing could match the imagination, the surprise, and the chilling-of-your-spine like the great horror comics of yesteryear. Now you can enjoy again (or - for the first time) the colorful and scary stories that haven't seen print in many decades! The comic reprints from Golden Age Reprints and UP History and Hobby are reproduced from actual classic comics, and sometimes reflect the imperfection of books that are decades old. These books are constantly updated with the best version available - if you are EVER unhappy with the experience or quality of a book, return the book to us to exchange for another title or the upgrade as new files become available.

Just a few years after she burst into comic books, the world's most famous female superhero starred in her own daily newspaper strip written and drawn by the same creative team that produced the comic book: William Moulton Marston and Harry G. Peters. The strip lasted a little more than a year and a half - from May 1, 1944 until December 1, 1945 - and is reprinted here for the first time. It all starts on Paradise Island where Amazonian women rule supreme and no men are allowed. Led by Princess Diana, their way of life is about to change when when Steve Trevor, a wounded American soldier, washes up on their shores. Soon, Diana - rechristened Wonder Woman - is off to America, where the saga continues!

Steve Rogers might have been the prototypical 98-pound weakling, but that wasn't going to stop him from serving his country. Transformed by the Super-Soldier Serum into

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America's #1 fighting man, he became a symbol of patriotism, hope and perseverance on the eve of the nation's entrance into World War II. Now at long last, you can experience the original Golden Age adventures of the Sentinel of Liberty from his 1941 inaugural appearance in one deluxe, oversized and remastered package! You'll meet Bucky Barnes and the Red Skull for the first time, behold Simon & Kirby's trend-setting brand of storytelling - and even read Stan Lee's very first comic book tale! So salute, soldier...Captain America has arrived! COLLECTING:

### CAPTAIN AMERICA COMICS 1-12

In this thorough history, the author demonstrates, via the popular literature (primarily pulp magazines and comic books) of the 1920s to about 1960, that the stories therein drew their definitions of heroism and villainy from an overarching, nativist fear of outsiders that had existed before World War I but intensified afterwards. These depictions were transferred to America's "new" enemies, both following U.S. entry into the Second World War and during the early stages of the Cold War. Anti-foreign narratives showed a growing emphasis on ideological, as opposed to racial or ethnic, differences—and early signs of the coming "multiculturalism"—indicating that pure racism was not the sole reason for nativist rhetoric in popular literature. The process of change in America's nativist sentiments, so virulent after the First World War, are revealed by the popular, inexpensive escapism of the time, pulp magazines and comic books.

His Image in American History & Culture

The Complete Collection

His Adventures in an Army Camp

Private Breger

The Smithsonian Collection of Newspaper Comics

# Online Library Comic Books And America 1945 1954

## The Transformation of Youth Culture in America A Cultural History of American Comic Books

ABSTRACT: Prior and during World War II comic books were among America's largest mass media. One of the most popular, if not the most popular, character to emerge from this time period was Superman, The Man of Tomorrow. Almost immediately after the character's first appearance in 1938, the country's newsstands were filled with brightly colored imitations. At the same time that the country's comic book industry came into being, the nation was undergoing a host of changes and controversy. The Great Depression had wrecked the country and President Franklin Roosevelt's New Deal attempted to right the economic downturn. But as the country dealt with the lack of economic growth, it also came to question its role in foreign affairs. The outbreak of conflict in Europe led to a fight at home between isolationists and interventionists and whether the country should broach supporting the Allied Forces. After Pearl Harbor, the nation entered the European conflict with zeal, as did the comic book industry. This thesis is an historical and visual rhetorical analysis of Superman comic books from 1938 to 1945. Its goal is to examine how one of the nation's most recognizable fictional characters both reflected and reinforced popular public opinion from the time period. I use Cara Finnegan's concept of visual rhetoric, specifically composition, and David Zarefsky's "four senses" of rhetorical history to analysis the Man of Tomorrow's early adventures. I make three separate arguments. First, I argue that Superman comic books had New Deal sympathies by examining three issues and contextualizing these around popular public thought

# Online Library Comic Books And America 1945 1954

such as the need for improved workers rights, moral decay caused by slums, and admonishment of stockbrokers. Second, I detail how Superman comics presented isolationist messages and then interventionist messages. In showing this rhetorical trajectory I discuss the Nye Committee's investigation of the munitions industry and the Roosevelt administration's use of "guilt-by-association" to discredit aviator Charles Lindbergh. Finally, I argue that Superman during the war years came to represent the American people. This is done through the character's support of war bonds.

Analyzes the modern myth of the cowboy as it appears in movies, advertising, the rodeo, and fiction, and gauges its effect on American thought

Majestic, iconic, chaotic, or downright weird, a classic comic book cover has an undeniable appeal, and Action! Mystery! Thrills! celebrates in spades this unique cultural icon. The covers are arranged chronologically to give the reader a sense of the sweeping trends and stylistic developments throughout the medium's first decade, as inexorable waves of dazzling imagery battled monthly for newsstand attention.

From pulp comics to Maus, the story of the growth of comics in American culture.

The Comics

From Captain America to Wonder Woman

American Comic Book Chronicles: 1940-1944

Batman: The War Years 1939-1945

A Critical Study

Love on the Racks

Anti-Foreign Imagery in American Pulp and Comic Books, 1920-1960

*In their first five decades, the funnies became an*

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*essential part of American life. Comic strip characters - Mutt and Jeff, Barney Google, Little Orphan Annie, Popeye, Blondie, Dick Tracy, Flash Gordon, Li'l Abner - were everywhere. They starred in live-action and animated films, stage plays, and radio programs, and they helped market a wide range of products. Their phrases enriched the language; their adventures, which reflected societal changes, were retold in books and inspired hit songs. Cartoonist and historian Brian Walker's comprehensive survey - illustrated with rare original art - is the most authoritative history of American newspaper comics currently in print. It documents the fascinating origins of the comics and, decade by decade, the major trends in the funnies business. In-depth biographies of twenty-one of the most important creators of the era are featured, as well as samples of many other artists' work. The Comics Before 1945 joins the author's The Comics Since 1945 to form a classic survey of American popular culture by one of the greatest authorities in the field.*

*in the confusing decade following World War II, comic books were all the rage. They treated such issues as the atomic and hydrogen bombs, communism, and the Korean War, and they offered heroes and heroines to deal with these problems. Using five representative cartoon stories, historian William Savage looks at the immense popularity of comic books and their impact on the American public. Cartoons.*

*This book explores how the heroes and villains of popular comic books—and the creators of these icons of our culture—reflect the American experience out of*

## Online Library Comic Books And America 1945 1954

*which they sprang, and how they have achieved relevance by adapting to, and perhaps influencing, the evolving American character. \* Includes contributions from 70 expert contributors and leading scholars in the field, with some of the entries written with the aid of popular comic book creators themselves \* Provides sidebars within each entry that extend readers' understanding of the subject \* Offers "Essential Works" and "Further Reading" recommendations \* Includes a comprehensive bibliography*

*The content of comic books has been governed by an industry self-regulatory code adopted by publishers in 1954 in response to public and governmental pressure. This book, the first full-length study of this period of comic book history, examines the reasons that comic books were the subject of heated controversy. In tracing the evolution of the controversy and the resulting code, Seal of Approval shows that the comic book has yet to achieve legitimation as a unique form of expression appreciated by readers of all ages.*

*Action! Mystery! Thrills!*

*Comic Books, Propaganda, and World War II*

*The Evolution of the American Comic Book*

*Featuring the Art of Mac Raboy*

*Comic Book Nation*

*The Great Comic-Book Scare and How It Changed America*

*Superman: The War Years 1938-1945*

**The sweeping story of cartoons, comic strips, and graphic novels and their hold on the American imagination. Comics have**

**conquered America. From our multiplexes, where Marvel and DC movies reign supreme, to our television screens, where comics-based shows like The Walking Dead have become among the most popular in cable history, to convention halls, best-seller lists, Pulitzer Prize-winning titles, and MacArthur Fellowship recipients, comics shape American culture, in ways high and low, superficial, and deeply profound. In American Comics, Columbia professor Jeremy Dauber takes readers through their incredible but little-known history, starting with the Civil War and cartoonist Thomas Nast, creator of the lasting and iconic images of Uncle Sam and Santa Claus; the golden age of newspaper comic strips and the first great superhero boom; the moral panic of the Eisenhower era, the Marvel Comics revolution, and the underground comix movement of the 1960s and '70s; and finally into the twenty-first century, taking in the grim and gritty Dark Knights and Watchmen alongside the brilliant rise of the graphic novel by acclaimed practitioners like Art Spiegelman and Alison Bechdel. Dauber's story shows not only how comics have changed over the decades but how American politics and culture have changed them. Throughout, he describes the origins of**

**beloved comics, champions neglected masterpieces, and argues that we can understand how America sees itself through whose stories comics tell. Striking and revelatory, American Comics is a rich chronicle of the last 150 years of American history through the lens of its comic strips, political cartoons, superheroes, graphic novels, and more. FEATURING... • American Splendor • Archie • The Avengers • Kyle Baker • Batman • C. C. Beck • Black Panther • Captain America • Roz Chast • Walt Disney • Will Eisner • Neil Gaiman • Bill Gaines • Bill Griffith • Harley Quinn • Jack Kirby • Denis Kitchen • Krazy Kat • Harvey Kurtzman • Stan Lee • Little Orphan Annie • Maus • Frank Miller • Alan Moore • Mutt and Jeff • Gary Panter • Peanuts • Dav Pilkey • Gail Simone • Spider-Man • Superman • Dick Tracy • Wonder Wart-Hog • Wonder Woman • The Yellow Kid • Zap Comix ... AND MANY MORE OF YOUR FAVORITES!**

**New compilation of comic books from the early years of Superman detailing his involvement in WW2. First time ever look at Superman in this view of war. Superman was not like any previous comic book character. He was the first costumed man with two identities, who possessed extraordinary**

**strength and powers. He would protect the public when ordinary measures would not do. He was not the first super hero, but the Man of Steel would become the prototype for all super heroes thereafter.**

**REAL LIFE COMICS #24 True Adventures of the World's Greatest Heroes! "We live in a world at war."... "Read REAL LIFE COMICS to ready yourself for the days ahead-..." Now you can enjoy again - or, for the first time - some of the best in classic comics with these public domain reprints from Golden Age Reprints . This book contains the full issue of REAL LIFE COMICS #24. Be sure to check out our entire line of full-color comic reprints! The classic comic reprints from GOLDEN AGE REPRINTS and UP History and Hobby are reproduced from actual comics, and sometimes reflect the imperfection of books that are decades old. These books are constantly updated with the best version available - if you are EVER unhappy with the experience or quality of a book, return the book to us to exchange for another title or the upgrade as new files become available. For our complete classic comics library catalog contact [kari@goldenagereprints.com](mailto:kari@goldenagereprints.com) OR VISIT OUR WEB STORE AT [www.goldenagereprints.com](http://www.goldenagereprints.com)**

**With Amusement for All is a sweeping interpretative history of American popular culture. Providing deep insights into various individuals, events, and movements, LeRoy Ashby explores the development and influence of popular culture -- from minstrel shows to hip-hop, from the penny press to pulp magazines, from the NBA to NASCAR, and much in between. By placing the evolution of popular amusement in historical context, Ashby illuminates the complex ways in which popular culture both reflects and transforms American society. He demonstrates a recurring pattern in democratic culture by showing how groups and individuals on the cultural and social periphery have profoundly altered the nature of mainstream entertainment. The mainstream has repeatedly co-opted and sanitized marginal trends in a process that continues to shift the limits of acceptability. Ashby describes how social control and notions of public morality often vie with the bold, erotic, and sensational as entrepreneurs finesse the vagaries of the market and shape public appetites. Ashby argues that popular culture is indeed a democratic art, as it entertains the masses, provides opportunities for powerless and disadvantaged individuals**

**to succeed, and responds to changing public hopes, fears, and desires. However, it has also served to reinforce prejudices, leading to discrimination and violence. Accordingly, the study of popular culture reveals the often dubious contours of the American dream. With Amusement for All never loses sight of pop culture's primary goal: the buying and selling of fun. Ironically, although popular culture has drawn an enormous variety of amusements from grassroots origins, the biggest winners are most often sprawling corporations with little connection to a movement's original innovators.**

**Demanding Respect**

**American Comics: A History**

**The Cowboy Hero**

**An Historical and Visual Rhetorical Analysis of Superman Comic Books, 1938-1945**

**The Fighting Comic Books of the Second World War**

**The Complete Dailies 1944-1945**

**Comic Strip Artists in American Newspapers, 1945\_1980**

*Read about the riveting stories of Black artists who drew, mostly behind the scenes, superhero, horror, and romance comics in the early years of the industry. The life stories of each man's personal struggles and triumphs*

*are represented as they broke through into a world formerly occupied only by white artists. Using primary source material from World War II-era Black newspapers and magazines, this compelling book profiles pioneers like E.C. Stoner, a descendant of one of George Washington's slaves. Stoner became a renowned fine artist of the Harlem Renaissance. Perhaps more fascinating is Owen Middleton who was sentenced to life in Sing Sing. Then there is Matt Baker, the most revered of the Black artists, whose exquisite art spotlights stunning women and men, and who drew the first groundbreaking Black comic book hero, Vooda! Gorgeously illustrated with rare examples of each artist's work, including full stories from mainstream comic books to rare titles like All-Negro Comics and Negro Heroes, plus unpublished artist's photos and art. Invisible Men: The Trailblazing Black Artists of Comic Books features Ken Quattro's over 20 years of impeccable research and writing. The social and cultural environments that formed these extraordinary artists are deftly detailed by Quattro in this must-have book! Portrays the role of comic books in shaping American youth and pop culture, from Batman's struggles with corrupt politicians*

## Online Library Comic Books And America 1945 1954

*during the Depression to Iron Man's Cold War battles.*

*Between 1941 and 1945, Hitler was pummeled on comic book covers by everyone from Captain America to Wonder Woman.*

*Take That, Adolf! is an oversized compilation of more than 500 stunningly restored comics covers published during World War II, featuring America's greatest super-villain.*

*From Superman and Daredevil to propaganda and racism, Take That, Adolf! is a fascinating look at how legendary creators such as Joe Simon, Jack Kirby, Alex Schomburg, Will Eisner, and Lou Fine entertained millions of kids on the home front and buoyed the spirits of GIs fighting overseas by using Adolf Hitler as a punching bag.*

*Green Lama, a flying Buddhist superhero who gained his powers on a pilgrimage to Tibet, fights criminals, dictators, and injustice the globe over.*

*Front Page Comic Book #1*

*Commies, Cowboys, and Jungle Queens*

*Green Lama*

*Comic Books and American Cultural History*

*Icons of the American Comic Book*

*Real Life Comics #24*

*A History of American Romance Comics*

*Comic Books and American Cultural History is an anthology*

## Online Library Comic Books And America 1945 1954

that examines the ways in which comic books can be used to understand the history of the United States. Over the last twenty years, there has been a proliferation of book-length works focusing on the history of comic books, but few have investigated how comics can be used as sources for doing American cultural history. These original essays illustrate ways in which comic books can be used as resources for scholars and teachers. Part 1 of the book examines comics and graphic novels that demonstrate the techniques of cultural history; the essays in Part 2 use comics and graphic novels as cultural artifacts; the third part of the book studies the concept of historical identity through the 20th century; and the final section focuses on different treatments of contemporary American history. Discussing topics that range from romance comics and Superman to American Flagg! and Ex Machina, this is a vivid collection that will be useful to anyone studying comic books or teaching American history. New compilation of comic books from the early years of Wonder Woman detailing her involvement in WW2. First time ever look at Wonder Woman in this view of war. Wonder Woman, created in 1941, is the most popular female superhero of all time. Aside from Superman and Batman, no superhero has lasted as long or commanded such a passionate following.

This work takes an in-depth look at the world of comic books through the eyes of a Native American reader and offers frank commentary on the medium's cultural representation of the Native American people. It addresses a range of portrayals, from the bloodthirsty barbarians and noble savages of dime novels, to formulaic secondary characters and sidekicks, and, occasionally, protagonists sans paternal white hero, examining how and why Native Americans have been consistently marginalized and misrepresented in comics. Chapters cover early representations of Native

# Online Library Comic Books And America 1945 1954

Americans in popular culture and newspaper comic strips, the Fenimore Cooper legacy, the "white" Indian, the shaman, revisionist portrayals, and Native American comics from small publishers, among other topics.

Comic books have presented fictional and fact-based stories of the Korean War, as it was being fought and afterward. Comparing these comics with events that inspired them offers a deeper understanding of the comics industry, America's "forgotten war," and the anti-comics movement, championed by psychiatrist Fredric Wertham, who criticized their brutalization of the imagination. Comics--both newsstand offerings and government propagand--used fictions to justify the unpopular war as necessary and moral. This book examines the dramatization of events and issues, including the war's origins, germ warfare, brainwashing, Cold War espionage, the nuclear threat, African Americans in the military, mistreatment of POWs, and atrocities.

Seal of Approval

Korean War Comic Books

Comic Books and America, 1945–1954

Before 1945

Pulp Empire

The Secret History of Comic Book Imperialism

For the better part of three decades romance comics were an American institution. Nearly 6,000 romance comics were published between 1947 and 1977, and there was a time when one of every five comics sold in the U.S. was a romance comic. This is the first book devoted entirely to the rarely studied world of romance comics. The text includes information on several types of romance comics and their creators, plus the history, numbers, and publishing frequency

## Online Library Comic Books And America 1945 1954

of dozens of romance titles. The author examines several significant periods in the development of the romance genre, including the origins of Archie Comics and other teen romance publications, the romance comic "boom and bust" of the 1950s, and the genre's sudden disappearance when fantasy and superhero comics began to dominate mainstream comics in the late 1970s.