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**COMIC BOOKS
AND AMERICA
1945-1954**

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TARGET U.S.A.

BY
WILLIAM W. SAVAGE, JR.

Comic Books And America 1945 1954

Wiley Lee Umphlett



Comic Books And America 1945 1954:

Comic Books and America, 1945-1954 William W. Savage, 1990 **Commies, Cowboys, and Jungle Queens** William W. Savage, 1998-04-24 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 **Comic Books and American Cultural History** Matthew Pustz, 2012-02-23 *Comic Books and American Cultural History* is an anthology 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 *Comic Books and the Cold War, 1946-1962* Chris York, Rafiel York, 2014-01-10 Conventional wisdom holds that comic books of the post World War II era are poorly drawn and poorly written publications notable only for the furor they raised Contributors to this thoughtful collection however demonstrate that these comics constitute complex cultural documents that create a dialogue between mainstream values and alternative beliefs that question or complicate the grand narratives of the era Close analysis of individual titles including EC comics Superman romance comics and other more obscure works reveals the ways Cold War culture from atomic anxieties and the nuclear family to communist hysteria and social inequalities manifests itself in the comic books of the era By illuminating the complexities of mid century graphic novels this study demonstrates that postwar popular culture was far from monolithic in its representation of American values and beliefs **Classics Illustrated** William Bryan Jones, Jr., 2024-05-13 In its expanded third edition this definitive work on *Classics Illustrated* explores the enduring series of comic book adaptations of literary masterpieces in even greater depth with twice the number of color plates as in the second edition Drawing on interviews correspondence fanzines and archival research the book covers in full detail the work of the artists editors scriptwriters and publishers who contributed to the success of the World's Finest Juvenile Publication Many previously unpublished reproductions of original art are included along with new chapters covering editor Meyer Kaplan art director L B Cole and artist John Parker additional information on contributions from Black artists and scriptwriters such as Matt Baker Ezra Jackson George D Lipscomb and Lorenz Graham and a complete issue by issue listing of significant

international series **The Gospel According to Superheroes** B. J. Oropeza, 2005 And 1970s and the dark and violent creatures who embody the pre and post millennial crises of faith Lavishly illustrated the articles come to startling conclusions about what we have really been reading under the covers with flashlights for generations Annotation 2004 Book News Inc Portland OR booknews com **Comics and Conflict** Cord A Scott, 2014-09-15 Illustration has been an integral part of human history Particularly before the advent of media such as photography film television and now the Internet illustrations in all their variety had been the primary visual way to convey history The comic book which emerged in its modern form in the 1930s was another form of visual entertainment that gave readers especially children a form of escape As World War II began however comic books became a part of propaganda as well providing information and education for both children and adults This book looks at how specific comic books of the war genre have been used to display patriotism adventure through war stories and eventually to tell of the horrors of combat from World War II through the current conflicts in Iraq and Afghanistan in the first decade of the twenty first century This book also examines how war and patriotically themed comics evolved from soldier drawn reflections of society eventually developing along with the broader comic book medium into a mirror of American society during times of conflict These comic books generally reflected patriotic fervor but sometimes they advanced a specific cause As war comic books evolved along with American society many also served as a form of protest against United States foreign and military policy During the country s most recent wars however patriotism has made a comeback at the same time that the grim realities of combat are depicted more realistically than ever before The focus of the book is not only on the development of the comic book medium but also as a bell weather of society at the same time How did they approach the news of the war Were people in favor or against the fighting Did the writers of comics promote a perception of combat or did they try to convey the horrors of war All of these questions were important to the research and serve as a focal point for what has been researched only in limited form previously The conclusions of the book show that comic books are more than mere forms of entertainment Comic books were also a way of political protest against war or what the writers felt were wider examples of governmental abuse In the post 9 11 era the comic books have returned to their propagandistic patriotic roots **The Power of Comics and Graphic Novels** Randy Duncan, Matthew J. Smith, Paul Levitz, 2023-09-21 After the successful and innovative first two editions now in a new restructured 3rd edition this remains the most authoritative introduction for studying comic books and graphic novels covering their place in contemporary culture the manifestations and techniques of the art form the evolution of the medium and how to analyze and write about them The new edition includes A completely reworked introduction explores the comics community in the US and globally its history and the role of different communities in advancing the medium and its study Chapters reframed to get students thinking about themselves as consumers and makers of comics Reorganized chapters on form help to unpack encapsulation composition and layout Completely new chapters on comics and how they can be used to report document and persuade as

well as a new Preface by Karen Green Illustrated throughout with discussion questions and activities for every chapter and an extensive glossary of key terms The Power of Comics and Graphic Novels also includes further updated resources available online including additional essays weblinks and sample syllabi *Pulp Demons* John A. Lent,1999 The campaign in the United States during the 1940s and 1950s to rid comic books of their violent content and often times to obliterate the medium itself had far reaching and deeply felt reverberations Spearheaded by moralists educators politicians and psychiatrist Dr Fredric Wertham anti comics crusades led to book burnings town meetings periodical discourses and the draconian Comics Code recognized as the most oppressive act of self censorship in this country s history At issue was the possible link between comic books and juvenile delinquency although then current concerns about communist infiltration lowered educational levels and moral decay also crept into the arguments **From Television to the Internet** Wiley Lee Umphlett,2006 This book complements and expands on the commentary and conclusions of the author s initial inquiry into the modern era of media made culture in *The Visual Focus of American Media Culture in the Twentieth Century* FDUP 2004 From the 1890s on to the 1920s and the Depression and World War II years society s pervasively communal focus demanded idealized images and romanticized interpretations of life But the communal imperative as it was impacted on by evolving social change harbored the seeds of its own disintegration

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